Prosperity Note

A local manicurist dropped into the Fox Balboa Theatre Friday night. She saw "Trouble In Paradise," "Six Hours To Live," and two shorts, and won a pair of shoes and a $1 laundry ticket in the give-away contest. All for two bits.

Mervyn LeRoy Signs New Warner Deal

In celebration of the passing of the old year, Jack Warner on Saturday handed Mervyn LeRoy a new contract for one year. His first picture under the new deal will be "Elmer the Great," starring Joe E. Brown, which goes into production today.

It is understood that the new contract permits LeRoy to direct one picture for another company during the year.

LeRoy has recently made two of the outstanding Warner hits, "I'm a Fugitive from a Chain Gang" and the latest Cagney picture, "Hard to Handle."

Howard Rogers To Do 'Mike' Romanoff Yarn

MGM has assigned Howard Emmett Rogers to develop the story based on the career of 'Mike' Romanoff, titled "The Bogus Prince."

Radio Frees Ornitz

Radio has decided to let the option on the services of Saumel Ornitz lapse and the writer is due to leave the writing staff January 11.

MAJORS LOAN PLAYERS TO INDIES TO GET BETTER PIX

In an effort to get a grade of product from independent producers that can be used in the big first run houses, the major producing companies are making a number of their contract players available to the smaller producers.

The more reputable and better-financed independent have been notified of this willingness to loan players and some of them are already taking advantage of the offer. Some of the majors have so far failed to release a sufficient number of pictures and the independent product that has been available (Continued on Page 2)

Asks $185,000 For Breach of Contract And Court Order to Stop Her Working Elsewhere

Paramount blew the lid off the Marlene Dietrich dispute yesterday when it filed suit in the U. S. District Court for damages for breach of contract, amounting to $182,850, and also asked a restraining order to prevent Miss Dietrich from working for any other picture company.

Paramount also states that it fears Miss Dietrich is planning to follow Josef Von Sternberg to Europe and asserts that, to do this, it would be necessary for her to break her contract.

Miss Dietrich, according to Emanuel Cohen, has refused to appear in "The Song of Songs" under Rouben Mamoulian's direction, as she had previously agreed to do, and has also refused to permit the case to be arbitrated through the Academy. Josef Von Sternberg enters into this phase of the case only incidentally, the Cohen statement declaring that Von Sternberg had declined to direct another Dietrich picture.

The inception of this trouble was about six months ago when Von

B. P. Schulberg Wants Bill Harrigan For Two

New York.—B. P. Schulberg is closing negotiations with William Harrigan, who is playing an important part in "Criminal At Large," to go to Hollywood for two pictures, "Pick Up" and "Police Surgeon," both of which go under the Paramount banner.

'Babby Joe' For Tracy After Clear All Wires

"Babby Joe," the next Lee Tracy yarn for MGM, is an original story about an ambulance chaser and has just been completed by Samuel Speewack, Howard Emmett Rogers and Chandler Sprague.

The picture is slated to go into production soon after Tracy completes "Clear All Wires."

Combination For Palace

New York.—After the eight-weeks run of "The Kid from Spain," the Palace Theatre will resume a policy of pictures and vaudeville, with "Rockabye" as the feature film and six acts.

MGM Flu Victims

Helen Hayes and Buster Keaton are the latest flu victims at MGM. Both "The White Sister" and the Keaton-Durante film will continue work, as the studio will shoot around the victims.

'Sign Of Cross' Moving

New York.—"The Sign of the Cross," now playing the Rialto, will move to the Criterion on January 11.

Garnett Abroad To Finish 'Iceberg'

Tay Garnett and his assistant, Bob Fellowes, left Sunday for New York, where the pair hop off for Berlin for Universal.

The director has been handed the assignment to take charge of the assembling and cutting of "S.O.S. Iceberg," which will made in Greenland last summer for Universal by Dr. Arnold Fanck. It is understood Garnett will go through about 200,000 feet of negative and, after getting the exterior sequences in shape, he will direct the interiors in a Berlin studio. Garnett and Fellowes will be gone at least three months.

"PekingJoe" Hops Home From Europe

"Peking Joe," the next Lee Tracy yarn for MGM, is an original story about an ambulance chaser and has just been completed by Samuel Speewack, Howard Emmett Rogers and Chandler Sprague. The picture is slated to go into production soon after Tracy completes "Clear All Wires."
Lightman Fights Loew's Dual Bills

New York.—The policy of Loew’s in running double bills in its theatres in Memphis has brought a protest from M. A. Lightman, president of the MPTOA and a Memphis theatre owner, who will cancel his contract for the MGM product.

He does not object to double bills at decent admission prices, but competition from Loew’s, he says, may force opposition exhibitors to run double bills at ten-cent admissions.

Evans In ‘Pigboats’

Modge Evans has definitely been set for the female lead in “Pigboats” for MGM. Jack Conway is directing.

 Tradevews

(Continued from Page 1) over the box-office counter. Will the production companies make some REAL effort to cut their costs in the hope of saving the company?

That cry of cutting costs in the past has been, more or less, a smoke screen. There has been very little cooperation between the studios in their efforts with the possible exception of Warners than at any time in the history of this business. The production heads can’t get really serious with their efforts to lower costs because they have no desire to slice their own weekly checks.

But salaries and that portion of negative costs represented by those payments are only a small part of the cost cutting. The highly competitive condition in the making of pictures at present, CREATED BY THE PRODUCERS THEMSELVES, will send each and every company to the sheriff’s office unless that condition is readjusted. The business will not stand the high prices that are being paid for story material. It will not stand the high costs of production delays because of the inefficiency of the production heads.

With every major producer trying to out-produce the other companies, with each producer’s foremost desire being for personal glorification, with no thought of his company or what will happen to it with flop product, the very efficient costs, the new year holds little hope.

There is no penalty at present for bad pictures. Production heads are not penalized. If the picture is a flop at the box office, that’s that and there is nothing else to it so far as he is concerned. A swell condition brought on by the old army game of holding down the fort and killing off any appearance to an element that might unseat the man at the top. For years they have shot the stiffs from under anyone who showed too much progress. They fight nothing. There has not been, and will not be, under present conditions, any effort to encourage new executives, to listen to new ideas, to give way for progress.

There is no better program for pictures being made in this business today than that being produced by Warners under Darryl Zanuck and there is no program of major product that is costing so little money. When you can make a picture like “I’m A Fugitive” for $273,000 your costs are cut to fill the bill. And the “Fugitive” cost is something in excess of the majority of pictures that fill out.

What is true at Warners should be the case with every other major studio. They buy a story on a story, judgment, should make a good picture. Once the purchase is made, one and possibly two writers, are turned at $1,000 a week. Not $2,000, $3,000 and $4,000 writers; that type only slows up the production, wastes the time of the leading women who are assigned, working at nominal salaries, picked because of their enthusiasm for the yarn and their known capabilities; and the type writer who values his job, has a desire to continue his or her work and the type that gives a studio little or no trouble.

There is nothing placed in the way of anyone connected with the preparation of a Warner story. That yarn goes through and, from the looks of most of those currently prepared, probably very accurately and certainly more showmanship than the majority of the stories of other studios, with several of the high-priced writers, (four or five sets of them) working weeks and months to complete what? Generally a bad script for pictures.

We are not in sympathy with the new schedule Zanuck was forced to put in, that 12, 14 and 18 day time for the completion of their new product. From what little we know about production and from what the men and women working on the lot have told us, that order is forcing things a bit too strongly and, although almost every executive person on the lot is coming through for their production boss, some have found the task impossible.

This year of 1933 can be successful only so far as Hollywood’s contribution and that of the big chain theatre operators are concerned. The wholesale closing of lots of theatres, not only their closing but their conversion to non- Pictures and the REAL FIGHT to make pictures at reasonable costs, will save the situation for the present set-up of pictures.

Big Ben’ Picked Up For ‘Masquerader’

The New Year’s broadcast from London of the striking of “Big Ben,” which was heard here at four o’clock Saturday, was picked up and recorded at the United Artists studio for use in the Colman picture, “The Masquerader.”

Tetzlaff With Small

Teddy Tetzlaff, cameraman for Columbia the past three years, has been signed by Edward Small to handle the camera on the first Reliance picture for United Artists, “I Cover the Waterfront,” which James Cruze directs.

Radio Wants ‘Wiggs’ For Oliver-Durkin

Radio has made Paramount an offer of $30,000 for “Mrs. Wiggs of the Cabbage Patch,” having plans to produce the story for local programming in the Edna May Oliver and Junior Durkin in the leading roles.

Paramount, however, is understood to have turned the offer down, although it is said to be $10,000 more than the original purchase price of the play.

Torpedo Habit Gets Him Job As Advisor

William Gerson has been engaged by Paramount to act as technical director for ship sequences of “The Woman Accused.” Gerson, former ship steward who was torpedoed four different times during the war, was working as an extra on the set when production officials discovered his experiences.

Mary Phillips Sought

New York—Paramount is negotiating with Mary Phillips to go to the coast for a part in “The Story of Temple Drake.” She recently returned to the east after working in “Life Bings” and “Farewell To Arms.”

Westcott To Warners

Gordon Westcott goes to Warners on a loanout from Paramount for a part in George Arliss’ next production, “The Adored Father,” which John Adolfi will direct.

Majors Lend Players

(Continued from Page 1) able does not measure up to requirements.

In consenting to lend their players, the majors have taken into consideration the short bankrolls of the independent presidents and are dropping the seven-week guarantee customarily demanded in favor of a modified bonus for the players borrowed. Matters of billing, story approval and other details usual in loans are being adhered to. The story is the toughest obstacle, as the majors do not desire to have any of their players appear in inferior material.

Already MGM has loaned Anita Page to Arthur Beck, Monogram produces a part for George Raft, and Paramount has loaned Charles Starrett for the same picture. Universal has loaned Paul Lukas to Phil Goldstone for “Sing, O Sinner,” and other deals are being negotiated.

1933 Success

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IT'S INVENTORY TIME!

WHAT DID THE PRODUCERS BRING TO YOU IN 1932?

PARAMOUNT
THE LEADER OF YESTERDAY—
AND THE LEADER OF TODAY
Here is what Paramount has delivered:

"Horse Feathers"
"Guilty As Hell"
"Love Me Tonight"
"70,000 Witnesses"
"Night of June 13"
"Blonde Venus"
"Night After Night"
"If I Had A Million"
"Under-Cover Man"
"The Big Broadcast"

These were the great pictures of the past six months.
HERE ARE THE BIG ONES COMING:

"A FAREWELL TO ARMS"
HELEN HAYES — GARY COOPER — ADOLPHE MENJOU

CECIL B. DeMILLE’S
"THE SIGN OF THE CROSS"

CLARK GABLE
in "NO MAN OF HER OWN"

MAE WEST
in "SHE DONE HIM WRONG"

KATE SMITH
in "HELLO, EVERYBODY!"

MAURICE CHEVALIER
in "BEDTIME STORY"

"THE BILLION DOLLAR SCANDAL"
with ROBERT ARMSTRONG—CONSTANCE CUMMINGS

H. G. WELLS’
"ISLAND OF LOST SOULS"

"KING OF THE JUNGLE"

MARLENE DIETRICH
FREDRIC MARCH
in "SONG OF SONGS"

THESE WILL BE THE GREAT PICTURES OF THE NEXT SIX MONTHS
Columbia

"LOST VALLEY GOLD"
Director ...............Lambert Hillyer
Screen play............Lambert Hillyer
Cameraman ............Al Siegel

"FEVER"
Cast: Jack Holt, Lilian Bond.
Director ...............Clarence Badger

MGM

"THE LADY"
Director ...............Charles Brabin
From play by...........Martin Brown
Cameraman ............Merritt Gerstad

"PIG BOATS"
Director ...............Jack Conway
Original by.............Commander Ellsberg
Cameraman ............Hal Rosson

UNTITLED

"ROAD TO HEAVEN"
Cast: Alexander Kirkland, Boots Mallory, Ralph Morgan, Irene Ware.
Director ...............John Francis Dillon
Original by.............Harry Fried
Screen play.............Bradley King

Paramount

"KING OF THE JUNGLE"
Directors...............Lucky Humberstone, Max Marcin
Original Story...........Charles T. Stoneham
Screen play.............Max Marcin, Philip Wylie, Fred Niblo Jr.
Cameraman .............Ernest Haller

RKO-Radio-Pathe

"KING KONG"
Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clements.
Director ...............Ernest Schoedsack
Original by.............Merian Cooper
Screen play.............Edgar Wallace
Cameraman .............Eddie Linden

STUDIO PRODUCTION DROPS OFF A BIT WITH 36

From novel by...........F. Marion Crawford
Adaptation...............Leonard Praskin
Dialogue ...............Donald Ogden Stewart
Cameraman .............William Daniels

UNTITLED

"THE WOMAN ACCUSED"
Director ...............Paul Sloane
Screen play.............Bayard Veiller
Cameraman .............Karl Struss

"GOOD COMPANY"
Director ...............Norman McLeod
Original by.............Nina Wilcox Putnam
Screen play.............Malcolm Stuart Boylan
Cameraman .............Gil Warren

"FROM HELL TO HEAVEN"
Director ...............Erle C. Kenton
Original by.............Lawrence Hazard
Cameraman .............Henry Sharp

"DANGEROUSLY YOURS"
Director ...............Frank Tuttle
Original by.............Eric Noel
Screen Play.............Horace Jackson
Cameraman .............John Seitz

"MEN MUST FIGHT"
Cast: Diana Wynyard, Lewis Stone, Phillips Holmes, May Robson, Ruth Selwyn, Robert Grieg, Hedda Hopper, Donald Dillaway, Mary Carlisle, Luis Alberni.
Director ...............Edgar Selwyn
Screen play.............Reginald Laurence, S. K. Lauren
Cameraman .............George Folsey

"THE WHITE SISTER"
Cast: Helen Hayes, Clark Gable, Richard Bennett, Edward Arnold, Alan Edwards.
Director ...............Victor Fleming

"THE CRIME OF THE CENTURY"
Director ...............William Beaudine
Original by.............Walter Maria Espy
Screen play.............Florence Ryerson, Brian Marlow
Cameraman .............David Abel

"PICTURES NOW SHOOTING"
FEATURES THIS WEEK AS COMPARED TO 42 OF LAST WEEK

"TOPAZE"
Director Harry D’Arrast
Play by Marcel Pagnol
Screen play by Ben Hecht, Charles Lederer
Cameraman Lucien Andriot

Hugh Sinclair, Minor Watson, Viola Emlen-Coope, Virginia Howell, H. Entwhistle.

"THE GREAT JASPER"
Cast: Richard Dix, Dorothy Wilson, Edna May Oliver, Wera Engels, Florence Eldridge, Bruce Cabot.
Director J. Walter Ruben
Original by...L. Ford, Oursler
Cameraman Leo Tover

"THE GREAT DESIRE"
Cast: Katherine Hepburn, Billie Burke, Clive, Helen Chandler.
Director Dorothy Arzner
From novel by...Gilbert Frankau
Screen play: Zoe Akins
Cameraman Bert Glennon

United Artists

"SECRETS"
Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith, Blanche Frederici, Doris Lloyd, Herbert Evans, Mona Maris.
Director Frank Borzage
From play by...Rudolf Van DER, May Edginton
Screen play: Frances Marion
Additional Dialogue: Salisbury Field
Cameraman Ray June

SAMUEL GODFREY

"THE MASQUERADER"
Director John Cromwell
Screen play: Lester Cohen
Cameraman Edward Cronjager

"SWEETPA"
Director John Cromwell
Original by...L. Ford, Oursler
Screen play: Lester Cohen
Cameraman Edward Cronjager

"PIGMY"
Cast: Joel McCrea.
Director Shirley C. Burden
Screen play: Felix Reisenberg

"OUR BETTERS"
Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell,

"THE BIG CAGE"
Director Kurt Neumann
Original by...Edward Anthony
Adaptation...Dane Van Every
Screen Play: Ferdinand Reyer, Edward Anthony
Cameraman George Robinson

"PALS"
Cast: Chic Sale and the dog, Buster.
Director Zion Myers
Original Zion Myers
Screen play: Zion Myers, Roland Asher
Cameraman Jerry Ash

Warner-First National

"PICTURE SNATCHER"
Cast: James Cagney, Patricia Ellis, Alice White, Ralph Bellamy, Robert Emmett O’Connor, George Pat Collins, Tom Wilson, Ralf Harlow, Robert Barrat.
Director...Lloyd Bacon
From story by...Dan Ahern
Screen play: Allen Rikvin
Cameraman Sal Polito

"GRAND CENTRAL AIRPORT"
Director...William Wellman
Original...Jack Moffitt
Screen play: James Seymour
Cameraman Sid Hickox

"S. O. S. ICEBERG"
(Shooting at Umanak, Greenland)
Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Rims.
Director Arnold Fanck
Story...Frank Wead, Arnold Fanck
Cameraman Hans Schneebäger

"THE KEYHOLE"
Cast: Kay Francis, George Brent, Glenda Farrell, Allen Jenkins, Monroe Owsley, Helen Ware, Henry Kolker.
Director Michael Curtiz

From novel by...Alice D. G. Knobloch
Screen play...Red Prentiss, George Robinson
Cameraman Barney McGourty

"SHE HAD TO SAY YES"
Cast: Loretta Young, Yule Jobson, Regis Toomey, Winnie Lightwood, Helen Ware, Ferdinand Gottschalk, Suzanne Kilborn, Tom Dugan, Haldor Herbert, Charles Levinson, Joe Cawthorn, Harold Waldrige.
Director Busby Berkeley
Original George Anquetil
Story by...John Francis Larkin
Cameraman Arthur Todd

"EX-LADY"
Director Michael Curtiz
Original George Anquetil
Story by...John Francis Larkin
Cameraman...David Bigham

Independent

BURTON KING

"KISS OF ARABY"
Cast: Joan Marsh, Frank Leigh, Theodore Von Eltz, Claude King.
Director...Phil Roscoe
Original F. McGrew Williams
Cameraman...E. Killy

"HOLLYWOOD ON PAR"
Cast: Joan Marsh, Frank Leigh, Theodore Von Eltz, Claude King.
Director...Phil Roscoe
Original F. McGrew Williams
Cameraman...E. Killy

SHORT SUBJECTS

"THE ICEBERG"
Director Leo Tover
School Children's feature

"CAGE OF TERROR"
Director Frank D. Farnum
School Children's feature

"GREAT DESIRE"
Director John Cromwell
School Children's feature

"ICE CASTLE"
Director Charles O. Reade
School Children's feature
Columbia

"LOST VALLEY GOLD"
Cast: Buck Jones, Cecilia Parker, Frank Mcclintock, George Cook, Arthur Lake, Milton Lowery. 
Director: William A. Wellman. 
Screen Play: Maude Fulton. 
Cameraman: William Oliver. 

"FEVER"
Cast: Jack Holt, Lilian Bond. 
Director: Clarence Badger. 

Fox

"BROADWAY BAD"
Cast: Joan Blondell, Ricardo Cortez, Ginger Rogers, Adrienne Ames, Allen Vincent, Phil Tead, Spencer Charters, Francis McDonald. 
Director: Sidney Lanfield. 
Screen Play: Maude Fulton. 
Cameraman: George Barnes. 

MGM

"THE LADY"
Director: Charles Brabin. 
From play by: Martin Brown. 
Cameraman: Everett Gerstad. 

"PICK BOATS"
Director: Jack Conway. 
From original by: Commander Elliberry. 
Cameraman: Hal Rosson. 

"DANGEROUSLY YOURS"
Director: Frank Tuttle. 
From original by: Eric Noe. 
Screen Play: Horace Jackson. 
Cameraman: John Seitz. 

"MANEATER"
Cast: Marion Burns, Harry Woods, Kane Richmond. 
Director: Clyde Elliott. 
Story: James Spearing. 
Cameraman: Carl Berenger. 

STUDIO PRODUCTION DROPS OFF A BIT WITH 36

"ROAD TO HEAVEN"
Cast: Alexander Kirkland, Boots Mallory, Ralph Morgan, Irene Ware. 
Director: John Francis Dillon. 
Original by: Harry Fried. 
Screen play: Bradley King. 

MGM

"THE LADY"
Cast: Lee Tracy, Benita Hume, James Gleason, Una Merkel, Alan Edwards, Lya Lys, Lawrence Grant, George Hill. 
Screen play: Stella and Sam Speewack. 
Cameraman: Hal Rosson. 

PARAMOUNT

"UNTITLED"
Director: Edward Sedgwick. 
From story by: Robert Hopkins. 
Screen play: Carey Wilbur. 
Additional dialogue: Jack Cluett. 
Cameraman: Harold Wenstrom. 

"CLEAR ALL WIRES"
Cast: Dorothy Mackaill, Kenneth Thomson, Hugh Marlowe, Sam Brown, Robert Young, June Raye, John Farrow, Frances Dee. 
Director: William Keighley. 
Screen play: Charles T. Stoneham. 
Cameraman: William H. Davidson. 

"KING OF THE JUNGLE"
Cast: Buster Crabbe, Frances Dee, Irving Pichel, Robert Adair, Florence Britton, Sidney Toler, Ronny Scott, Robert Barrat, Douglas Dumbrille, Sam Bruce, Walter Hille. 
Director: William Beaudine. 
Screen play: Max Marcin. 
Cameraman: Ernest Haller. 

"THE CRIME OF THE CENTURY"
Director: William Beaudine. 
Screen play: Walter Maria Espe. 
Cameraman: Brian Marlow. 

"THE WHITE SISTER"
Cast: Helen Hayes, Clark Cable, Richard Bennett, Edward Arnold, Alan Edwards. 
Director: Victor Fleming. 

"THE WOMAN ACCUSED"
Director: Paul Sloane. 
Screen play: Bayard Veiller. 
Cameraman: Karl Struss. 

"GOOD COMPANY"
Director: Norma McLeod. 
Original by: Nina Wilcox Putnam. 
Screen play: Walter DeLeon. 
Cameraman: G. W. Warren. 

"FROM HELL TO HEAVEN"
Director: Erle C. Kenton. 
Original by: Lawrence Hazard. 
Screen play: O. H. P. Garrett, Tiffany Thayer. 
Walter DeLeon, William Slavens McNutt. 
Cameraman: Henry Sharp. 

"KING KONG"
Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clemons. 
Director: Ernest Schoedsack. 
Original by: Merian Cooper, Edgar Wallace. 
Screen play: James Creelman, Ruth Rose. 
Cameraman: Eddie Linden.
FEATURES THIS WEEK AS COMPARED TO 42 OF LAST WEEK

"TOPAZE"
Director ...................Harry D'Arrast
Play by ..................Marcel Pagnol
Screen play .............Ben Hecht,
Charles Lederer
Cameraman ...............Lucien Andrieux
Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia Howell, H. Entwhistle.
Director ...................George cukor
From play by ............Somerset Maugham
Screen play .............Jane Murfin,
Harry Wagstaff Gribble
Cameraman ...............Charles Rosher

"THE GREAT JASPER"
Cast: Richard Dix, Dorothy Wilson, Edna May Oliver, Vera Engels, Florence Eldridge, Bruce Cabot.
Director ..................J. Walter Ruben
Original by ..............Eric Linde
Fulton Oursler
Screen play .............Robert Tasker, Lester Cohen, Samuel Ornitz, H. W. Hane man.
United Artists ................Leo Tover
"THE GREAT DESIRE"
Cast: Katherine Hepburn, Billie Burke, Colin Clive, Helen Chandler.
Director ..................Dorothy Arzner
From novel by ............Gilbert Frankau
From play by .............Zoe Akins
Cameraman ...............Bert Glennon
"Sweepings"
"Secrets"
"THE MASQUERADER"
Director ..................Richard Wallace
Novel ......................Katherine Cecil Thurston
Cameraman ...............Gregg Toland
"OUR BETTERS"
Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell.
Director ..................Shirley C. Burden
Screen play .............Felix Reisenberg
"S. O. S. ICEBERG"
"PIGMY"
Cast: Joel McCrea.
Director ..................Shirley C. Burden
Screen play .............Felix Reisenberg
(Unshooting at Umanzak, Greenland)
Cast: Gibson Gowland, Leni Riefenstahl, Sepp Rist, Ernst Udet, Walter Ruml.
Director ..................Arnold Fanck
Story ......................Frank Wead, Arnold Fanck
Cameraman ................Hans Schneeberger

"THE BIG CAGE"
Director ..................Kurt Neumann
From novel by ............Ralph H. Huber
From play by .............William Wellman
Screen play .............Dale Van Every
Cameraman ...............George Robinson

United Artists

"PICTURE SNATCHER"
Cast: James Cagney, Patricia Ellis, Alice White, Ralph Bellamy, Robert Emmett O'Connor, George Pat Collins, Tom Wilson, Ralf Haroldo, Robert Barrat.
Director ..................Lloyd Bacon
From story by ............Dan Ahern
Screen play .............Allen Rivkin,
P. J. Wolfson
Cameraman ...............Sol Polito
"GRAND CENTRAL AIRPORT"
From story by ............Karl Heisler,
Screen play .............Alex Segal
Cameraman ...............Sid Hickox

WARNER-FIRST NATIONAL

"EX-LADY"
Cast: Bette Davis, Gene Raymon, Monroe Owsley, Claire Dodd, Frank McHugh, Ferdinand Gottschalk, Bodil Rosling, Alphonse Ethier, Strouzi.
Director ..................Robert Ives
Screen play .............Carl Erickson
Cameraman ...............Tony Cooney

INDEPENDENTS

JANUARY 3, 1933

"KISS OF ARABY"
From story by ............F. M. Gordon
Screen play .............H. G. Gran
Cameraman ...............Ed. Kuhl

"THE KEYHOLE"
From story by ............F. Regan Williams
Screen play .............H. G. Gran
Cameraman ...............H. G. Gran

TEC-ART

"HOLLYWOOD ON FLY"
Voice of Hollywood
Cameraman ................}
Atatals Heavy Among State Rights Producers

Early 50 Per Cent Forced To Fold Up

The widespread falling off in the-attendence throughout the country resulted in the closing of a large group of theaters among the independent producers in Hollywood. Usually at this time of year the theater circuits were full and well patronized, but the past week has been a period of low business for the industry as a whole. The mid-year slump is already evident and will continue to increase for a period at least.

Armed Huskies Protect Marlene

Marlene Dietrich was not available yesterday when she was sought for a statement about the Paramount suit. After Santa Monica house, two huskies, with artillery prominently displayed, said that she was not at home.

Removal of Chase Trusteeship Asked

New York.—Two more suits on behalf of the bondholders have been filed, each asking the removal of the Chase National Bank as trustee of the $15,000,000 bond issue of the Paramount-Publix Corp. The plaintiffs are Robert S. Levy and the estate of Mrs. C. Morris, both of Chicago. Levy filed his suit in the New York Supreme Court, and the other is in the Federal Court.

The allegations in the complaints are that the Chase bank has been negligent in protecting the bondholders against waste and dissipation of assets.

Fred Miller Seeking Picture For Carthy

Fred Miller is still searching for possible productions that might go into the Carthy Circle Theatre.

The house has been dark for the past six months, after a short and unsuccessful try at resuming a two-day policy.

Columbia Castings

Sam Godfrey and Ernie Woods have been added to the cast of "Parole Girl," with Mae Clark and Ralph Belamy, for Columbia. Edward Cline will direct.

Para. Sues Marlene Dietrich

(Continued from Page 1)

Sternberg and Dietrich walked out over a disagreement about the script of "Blonde Venus." This was settled when Paramount permitted the director and star to proceed with the story as they wanted it.

According to Mr. Cohen, Dietrich has always refused to work with any director except Von Sternberg. Even after the quarrel over "Blonde Venus," which she and Von Sternberg wrote, she refused to permit any change of directors. Von Sternberg was, therefore, assigned to direct "Hurricane" as her next, and spent four months in preparation, including a trip to the West Indies for atmosphere scenes. But when he returned, he notified the company that he did not wish to direct Miss Dietrich again.

"Miss Dietrich regretted Von Sternberg," Mr. Cohen says, and stated that she would be glad to work with any director we selected or in any story we picked."

Suemman's "Song of Songs" was chosen, Ruben Mamoulian assigned to direct and Fredric March cast as the leading man.

"With all these plans completed for production, with all this time and money spent," continues Mr. Cohen, "Miss Dietrich arbitrarily refuses to undertake the usual preliminaries customary during the preparation of a final script and thus completely blocks the scheduling started of the picture so that it could be finished before her contract expires on February 19."

"Since the completion of "Blonde Venus," Miss Dietrich has been paid $4,000 a week during the preparation of the Porto Rico story ("Hurricane") and 'Song of Songs.' She now refuses to continue the contract made at the time of the cancellation of her contract for the few remaining weeks."

"The costs of preparation of any picture are enormous. The greatest items have been the location, the weather, and the expense of making the location. A cancellation of the contract now would mean that Paramount will not get the Dietrich picture it has already paid her for."

Warners Selecting Eleven For Stardom

New York.—Warner Brothers are planning to select eleven of their feature players to be elevated to star billing and are conducting a survey among exhibitors to get their reactions to the names on the list. The eleven suggested are Ruby Keeler, Gladys Farrell, Harold Huber, Aline MacMahon, Lyle Talbot, Preston Foster, Claire Dodd, Frank McHugh, Dick Powell, Allen Jenkins, Patricia Ellis.

Kirkland As Leading Man For Heather Angel

Alexander Kirkland has been assigned the leading role opposite Heather Angel in her first American starring picture, "The House of Refuge," which Alfred Santell will direct for Fox.

"Heather Angel arrived in Hollywood yesterday and production is scheduled to start January 16.

'Personal' Starting


Joan Marsh With King

Burton King has signed Joan Marsh for the lead in his current production, "Kiss of Araby," which Phil Rosen will direct. The cast includes Frank Leigh, Theodore Von Eltz and Claude King.

New Agency Started

Gene Mann and Eleanor O'Reilly have left the Lyons and Lyons agency and have formed a new firm, with offices temporarily located in Beverly Hills.

Yesterday's New York

With the number of stories per day taking wing over New York about Radio City, that project bids fair to outclass the Silver Screen and the vaudeville jokes. And frankly, so far as we're concerned, the first fifty thousand of them were funny, after all, the old idea of group of buildings is no joke.... And it's funny, anent that celebrity business. By the time the new Roxie theatre had its opening, four hundred people who had also attended the first night of the Music Hall created scarcely a ripple, with the exception of Amelia Earhart... . After that Will Hays speech they're now calling him St. John D., Jr... . Cops swarmed all over the Loew building the other day looking for a couple of suspicious characters. Seems how as a couple of fellers had come into the building with his pockets bulging and it looked like ammunition, so they probably called the cops just in case the two men conked on a photographer's tip, so's they could let MGM in on the secret, we guess... . But if they're going to see a bulging hip pocket, it's going to be just too bad for those who carry around a little good cheer—and this the holiday season too.

Well, the old team crashed through again. We refer to Hetch and MacArthur and their "Twentieth Century" picture. After Hetch-Fowler filed suit, we guess MacArthur is the lad who better complements the Hetch talents... . Funny thing about the play is that it takes place on a train and was only a few short weeks ago that Marc Connell said he was riding around the country and couldn't find a place for a new play that would have its setting on a train. So what?... Moreover, the Hetch-Fowler team is very entertaining, this season. Her parts is something to be asked to join. The Francis Paragas gave a farewell sore for that one that is due to leave off to California with a load—of good will and best wishes for his next stay here. More to the point, Adolph Zukor's new license number is an outstandingly low one. It reads: "P 49" or something like that. Some wag suggests they should have made it "P 1%"... . The same funny person would have the Paramount trademark which is as high mountain as you all know, turned into a graph. More fun in a depression.

It's really amazing how many more laughs are generated by a catastrophe than by a success. Success must be a serious business. It's the same way with criticism. Critic never really gets a laugh unless he puts his outsize talent into a bad play or picture comes along, and then they can fill columns with bright sayings. But what happens when you get something really good? They grope for words and finally repeat advertising phrases in trains without anything right in the idea. If a play is no good, they only give it about fifteen lines. They figure their space is worth and why waste it.
**The Hollywood Reporter**

**Today's Film News Today**

Thursday, January 5, 1933

**Radio City Up in Air**

**Rumors Flying Thick and Fast; Each Indicates Roxy Out; Both Houses Take Loss First Week**

New York.—There is plenty of fire around Radio City that is expected to burst into an open conflagration before many hours. This is all due to the fact that, regardless of what has been expected for later, it was thought that both houses would at least break even during the first weeks of business because of the tremendous publicity and advertising barrage laid down, plus the fact that both houses are well worth seeing.

But a check-up of the first seven days indicates that the Music Hall will lose $5,000 or $6,000 with a gross of $105,000, and the picture house will hit the red to the extent of $10,000, with a gross of $70,000.

The first week’s expense did not include any part of the $30,000 or $40,000 that was expended locally on the openings. That was placed against the houses the same as construction.

(Continued on page 3)

**Cohen To N.Y. In Surprise Para. Move**

Emanuel Cohen left for New York last night on very short notice, a move that came as quite a surprise to the trade.

It is understood that 18 pictures for the first three months of 1933 are fully prepared and ready for immediate production, and this makes it possible for the Paramount production head to go East right at this time for what is reported a series of sales and theatre department conferences.

During Mr. Cohen’s absence, Albert Kaufman will be in charge of the studio.

**Geo. Archainboud May Make Three In England**

George Archainboud has received an offer to go to England and direct three pictures for British International.

He has one more to do on his contract at Radio and, if he can get out of that, he and his wife will sail for Europe in about three weeks.

**Clemence Dane Here**

Clemence Dane, new Radio contract writer, arrived via plane from the east yesterday and reported for work.

**Selznick Finally Signs Radio Ticket**

There were plenty of smiles at Radio yesterday for David Selznick had finally signed his ticket to stay at Radio until February 28, 1934, and the long negotiations carried on by B. B. Kahane for the company had been concluded.

The new Selznick agreement gives him absolute production control at the plant. His salary remains as was, (Continued on page 3)

**‘Hard Times Square’ May Be Daniels’ Next**

“Hard Times Square,” which is the new title of Bebe Daniels’ picture, “Just A Pal,” may go into production ahead of “Highlights of 1933,” the Bebe Daniels-Dick Powell co-starring picture, according to Warner execs, dependent upon completion of a suitable script. Earl Baldwin is doing the screen play.

**Dietrich Will Make ‘Song of Songs’ at Para.**

Marlene Dietrich advised Paramount yesterday that she will make “The Song of Songs” and will be ready just as soon as she is given a finished script and has ample time to familiarize herself with her part and learn the lines.

The suit for $182,000, filed in the Federal Court by Paramount will be dropped, Emanuel Cohen said.

Through her attorney, Miss Dietrich made her first statement yesterday. She said that her only argument with Paramount was over the story, “Song of Songs,” which she declared was unsuited to her. She continues to object to the role, declaring that she (Continued on page 2)

**MGM To Make 20 or 30 Abroad**

New York.—MGM will produce from 20 to 30 pictures in Italy and France with production starting shortly, according to Arthur Loew. He says also that the company is now building a new studio in Paris.

**‘Thalberg Needs Rest,’ Declares His Physician**

In an effort to quiet rumors zooming throughout the industry, indicating that Irving Thalberg would be compelled to retire permanently as production head of Metro-Goldwyn-Mayer and take a long rest, a reporter from this publication got in touch with his physician yesterday for a statement as to the real condition of Mr. Thalberg. Dr. Philip Newmark stated:

“Mr. Thalberg had a heavy attack of influenza that last several days” (Continued on page 2)

**Bob Kane Believed Headed For Fox Film**

New York.—Robert T. Kane sails today on the Bremen for the Paramount-Joinville studio.

His contract is up in August and it is believed he will join the Fox organization at that time.
COLTON'S 'SAINT WENCH' A FLOP—RUSSELL HARDIE O.K.

Helen Mencken

In A Silly Story

New York.—The John Colton comedy, "Saint Wench," which has been knocking around the local production market for several seasons, was finally brought to the stage of the Lyc- zum Theatre Tuesday night with the general opinion of the first night audience that it would have been better had it never been produced.

The show acted as a starring vehicle for Helen Mencken, in addition to ringing up a sales figure, but Ruth Chatterton presented in Los Angeles last season under the title of "The Devil's Plum Trees." This tells a tale amid luxurious costumes and scandalous scenery, of the wild girl who has married a saint and found time to yearn for a bandit. It is a pretty silly yarn and accomplishes nothing in the way of entertainment.

Ruth Chatterton, who one day will be snatched by the picture producers, and Edward Leiter, play the leads, the saint and the bandit. It is certainly not a worthy vehicle for Miss Mencken, nor a piece that will find public favor in any department or degree.

Jackson Sick Again

Horace Jackson, who had the flu and went back to work too soon, has had a relapse and must stay in bed three weeks.

Dietrich Will Do

(Continued from page 1) is returning to work only to "avoid the delays and tribulations that I would undergo in fighting the case." On December 15, she said, through Mr. Blum, "I was told for the first time that Paramount had decided to have me make "The Song of Songs.""

I immediately informed them the part was unsuitable. I told them I was willing to withdraw final judgment until the script had been completed. They ignored me and have continued to ignore my objections to the role and refused my repeated demands for the script.

I warned them not to spend money on this production on the supposition that I would play the role. They answered by ordering me to start produc- tion on less than one week's notice. No scenario nor dialogue had yet been written. I again protested, and offered to release them from their contract. They responded by notifying me that I had been taken off salary, by starting suit against me to pre- vent me from working and to recover close to $200,000 damages.

I then advised my attorney that they would take months and months before the suit could be decided and that, although I ultimately would defeat their ridiculous claims,

Del Ruth Winner

In Caliente Debut

Jack Warner took Roy Del Ruth down to Caliente over the week-end, the director's first visit to the resort. To signalize it he won $500 in the chemin de fer game. It is understood his salary will not be affected by what Jack Warner lost.

Ben Pivar Resigns As Columbia Supervisor

Ben Pivar, supervisor of the outdoor melodramas and Buck Jones westerns for Columbia handed in his resignation yesterday effective next week. He has no immediate plans for the future.

Although no successor has yet been chosen, George Seltz, who has been supervising the last few Buck Jones pictures will likely supervise the outdoor pictures.

Bartlett and KBS

Work Out Their Deal

The KBS outfit and Si Bartlett finally got their deal closed yesterday on the Bartlett yarn, "The Big Brain." It will be done as an early KBS attraction, with Bartlett doing the play and assisting as co-director of the picture.

New Name For 'Pigboats'

MGM has re-titled "Pigboats," the Jack Conway production, and it is now "Hell Below." Madge Evans started work in it yesterday.

Victoria Closing

New York.—The Victoria pictures in Brooklyn will close January 15 for several months.

Australia Taxing

All Short Reels

Sydney.—Taxed to the breaking point, the Australian film trade is kicking about an extra eight cents per foot, announced Federal Govern- ment to be levied on newsreels, travelogues and educational shorts. Hitherto these were admitted duty free. Duty on features has been eight cents a foot, so the new imposition is aimed at uniform duty on all films.

Distributing companies here remit abroad 12 per cent of their gross receipts; five per cent is deducted for exchange rates, bringing it down to the paltry return of 7 per cent. They are now to be mulcted as much for educational shorts as for features, while the former returns practically nothing. American Pathé newsreel got the axe in the Australian market six months ago ago for this reason.

Wally Ford Clawed

Wallace Ford was clawed by one of Clyde Beatty's black leopards while working at Universal yesterday in "The Big Cage." He was rushed to the hospital for medical care and will return to work today.

Heather Angel Here

Heather Angel, noted English actress, made her first appearance on the Fox lot yesterday.

Thalberg Needs Rest

(Continued from page 1)

and, although he was quite ill, he recov- ered nicely. However, he is far from being in good condition, he is all tired out and requires rest. I want him to take a rest for several weeks. I do not consider it necessary, at this time, to send him away, as he is quite comfortable at home.

Asked about the report that Thal- berg had suffered a violent heart at- tack, Dr. Newmark replied: "Mr. Thalberg's heart has not been any too strong and that is another reason why I have insisted that he take a long rest."

BOB ROSE

• Thanks Radio Pictures
• For the Splendid Production
• Of His Original Story

'Lucky Devils'
GOOD FUN IN 'GRAND SLAM' MYSTERIOUS RIDER OKAY

Lukas-Dieterle
The Highlights
"GRAND SLAM" Warner

Direction: William Dieterle
From novel by... B. Russell Herts
Screen Play: David Boehm, Edwin * * * * * * * * * * * *
Photography: Sid Hickox

This one does for the noble pastime of contract baseball what "The Dark Horse" did for politics and "It's Tough to Be Famous" for the hero racket; it exposes the subject to a large dose of the "fun." It's fast kids a "Grand Slam" mixture of high-power satire, slapstick and general nonsense, has been cleverly directed by George Dieterle and should rate as a top-shelf programmer anywhere.

Dieterle's direction has kept the story moving in spots where the writers of the screen play obviously paused for breath and this, coupled with a splendid performance by Paul Lukas, who seemed to capture better than any other actor in the cast the satirical theme of the piece, gives the production most of its vitality.

Lukas has the role of a Russian waiter who, by virtue of a ghost-written book by Frank McHugh, finds himself recognized as one of the outstanding bridge authorities, the father of the "Stanislavsky" system.

He and his young wife, Loretta Young, who is the beautiful heart's delight of the country, until he begins to believe he's really good and, incidentally, falls for the blandishments of Helen Vinsen. Then there is a separation, and a reconciliation, according to formula.

The high spot of the picture is the "bridge battle of the century," with Roscoe Karns at the microphone in the manner of Graham McNamee at the Army-Navy game.

Frank McHugh has a fat part as the promoter of the preposterous Stanislavsky system, as well as the domestic relations mediator between Lukas and Loretta, and he wrings out every laugh intended and a few on his own hook.

Glenda Gottschalk distinguishes himself as "Van Dorn," the great bridge expert, who was a phony Cherokee Indian in a medicine show until he caught onto the current craze, and there are good bits by Glenda Farrell, Joe Cawthorne, Mary Doran, George Cooper, and others.

Exhibits should find this a cinch for exploitation angles, and if you can get 'em, most of 'em will like it. Production and photography are first class.

Al Smith Likes 'Silver Dollar'
New York.—The Warners arranged a special showing of "Silver Dollar" for Al Smith recently, and the "Silver Warrior" wrote them the following: "I want to tell you how interested I have been in your preview of "Silver Dollar" with Edward G. Robinson. I think this moving picture is a drama of great historical interest and I found its atmosphere and presentation most interesting. I have entertained the script only to myself but to all my family. My congratulations to Mr. Robinson and to Miss MacMahan for their excellent performances, and to Warner Bros. for being the producers of "Silver Dollar."

Taylor, Pichel and Direction Score
"MYSTERIOUS RIDER" Paramount

Director Fred Allen
Script Leo McCarey
Screen Play Harvey Gates, Robert N. Lee
Photography Archie Stout

If you're not too fastidious about the niceties of story and the way in which its characters enact, you'll accept "The Mysterious Rider" as another outdoor melodrama that succeeds in satisfying without outing any of its predecessors. It is good, dependable program fare, weak only in the "name" department, since its leading part is played by "Silver Screen" actor. There is action aplenty, dialogue intended to be sprightly, and a faint touch of the old covered wagon days when a caravan of westerners barricade the wagons and enjoy a sit-to with a band of villainous sheriff's deputies who are attempting to take them from their homesteads. However, its formula outline is well treated by Director Fred Allen.

A convincing lawyer, Irving Pichel, attempts rooking a group of western homesteaders out of the old Spanish Grant game. He outslacks Kent Taylor, the homesteaders' champion, and makes it appear that the boy is cheating his friends. Taylor is jailed, but manages to get out of his cell to become a mysterious night rider who inspires his jailers to fight their oppressors. Eventually, he shows Pichel up. Lona Andre tosses in the love interest.

The exhibitor has only the Zane Grey name to exploit here, so exploit it for all it's worth with the promise of satisfying productions to back it up and you'll wind up with a profit.

John Flinn Returns; "Crosstown Jan. 20"
John Flinn arrived from the east yesterday, and will handle the opening of Paramount's "Sign of the Cross" roadshow at the Biltmore, starting Jan. 20.

Russell Mack Better
Russell Mack has successfully passed the crisis in an attack of influenza and is well on the road to recovery. The director was critically ill for nearly a month and has been out of the office ever since he was able to return to work.

Crawford Flix Titled
"Today We Live" has been selected for the title of the MGM picture with Joan Crawford and Gary Cooper. Howard Hawks is directing.

Creelman At Radio
James Creelman rejoins the Radio writing staff on a one picture deal to day.

Bankers Replace Educational Treas.

New York.—The first definite sign of the coming shake-up in Educational came yesterday with the resignation of Sam McKean, president of the corporation.

He has been succeeded by Ted Williams, who is the banking interests behind the company.

Pickford Burial Here

The body of Jack Pickford will be brought here for burial, and instructions have been sent to Paris to have it placed on the Europa, which sails for New York Saturday. Arrangements for services will be made when the body arrives.

Snell To Fox Monday
Following his resignation from the Paramount publicity department, Paul Snell has arranged for Fox next week as assistant to Archie Reeve, publicity head of the latter studio.

Lee Out of Para.
Robert N. Lee, on the Paramount writing staff for some time, is off the list. He went out on his own. He is a "flying solo" writer.

Selznick-Radio O.K.
(Continued from page 1)

Z.5,500 a week, but he gets 20 per cent of the profits of all pictures; half at the end of the year, and the other half a year from that time. Mr. Kahane said: "All the details of the agreement have been worked out. The new contract will run until February 28, 1934. On the death of Nat Denipet, our present president in charge of sales, the program for 1933-34 will be formulated. In the meantime, nine features of the corresponding radio work and nine others in preparation."

Warners Closing Earlier This Year
The annual closing of the Warner lot will come a bit earlier this year than formerly, due to the fact that the organization is so far ahead of production and will have the complete output of the year finished by April 1, at which time the lot will close for two months.

During the closing period, as always, the writing department will remain entirely busy clearing scripts for next season's product.

Leo McCarey May Direct Next Marx Brothers
Paramount wants Leo McCarey to direct the next Marx Brothers opus, "Cracked Ice." The book is being written by Bert Kalmar and Harry Ruby.

Negotiations have been on for the past few weeks and McCarey will definitely take the job if his schedule can be arranged.

Chas. Bickford Signed For 'Foam and Freedom'
Charles R. Rogers closed a deal with Charles Bickford for the leading role in the Towne-Baker yarn, "Foam and Freedom," which Harry Joe Brown will direct.

Wallace Ford, who was signed for that picture, may be dropped, according to other which Rogers is planning to start soon, titled "Bedfellows," with Ricardo Cortez and Wynne Gibson.

Lasky Sign Heggies
Essie Lasky has signed O. P. Heggie for an important role in "Zoo in Budapest," the Lasky unit's first production for Fox, which starts Monday.

Kent Leaving Friday
New York.—Sidney R. Kent is expected to leave here for Hollywood and the Fox studio tomorrow.

Radio City Up In Air
(Continued from page 1)

and if any part of that advertising expense was absorbed, the first week's loss would have been greater.

The current rumor is that Samuel Rothafel, sick in the hospital, is definitely out of the enterprise, with R. H. Burns, formerly in charge of the New York Hippodrome, taking his place. Both houses are temporarily being directed by M. H. Aylesworth, head of NBC and KNO.

Notice has been posted back stage at the Music Hall for everyone in the show, all the technicians on the stage, and musicians in the theatre giving the management the privilege of letting them go any minute after the show is over.

It is understood also that all foreign members of the stage show at the RKO will be on the list at the end of this week, as that part of the entertainment is looked on as the weakest.

Broadway generally is of the opinion that these twin amusement palaces will go down in show history as the two greatest elephants the business has ever known.
Monogram

THANKS
M-G-M and Paramount
For the privilege of presenting

ANITA PAGE and CHARLES STARRETT

In the most exotic drama of the season

"JUNGLE BRIDE"

WITH
KENNETH THOMPSON
EDDIE BORDEN
GERTRUDE SIMPSON
JAY EMMETT

DIRECTED BY
HARRY O. HOYT and ALBERT KELLY

AN ARTHUR BECK PRODUCTION
MARY PICKFORD

as

MARY MARLOWE

in

"SECRETS"
FRANK BORZAGE
Director of
"SECRETS"

Coming Release
First Screen Guild Picture
"A MAN'S CASTLE"
Columbia Pictures Production
Management, M. C. LEVEE
LESLIE HOWARD
as John Carlton in
"SECRETS"

Coming Releases
"CAPTURED"
Warner Brothers Production

"BERKELEY SQUARE"
A Jesse Lasky Production
Management, M. C. LEVEE
"SECRETS"
A Mary Pickford Production

PHOTOGRAPHED
by
RAY JUNE

"There can be no secret about the fact that in this picture Ray June has come forth with some of the best work of his noteworthy career. . . . It should be among the top-flight contenders for the year's cinematographic honors."

—American Cinematographer, March, 1933.

NEGATIVE
by

[Du Pont Logo]
Artists Managers Demand Chiseling Of Short-Money Producers Stop or No Artists

It is understood that the Artists Managers’ Association is about to take concerted action against some of the independent producers, first in form of a general warning and then, if that has no effect, to refuse to do any business with those chiselers who have been breaking every known rule in the handling of artists booked into their productions.

The charges are largely based on the apparently prevalent custom of contracting for a player’s services for a certain period for a given amount, and then adding a day or two and refusing to pay for the extra time. In most cases the amount due and the time used are not sufficient to cause the agents to go to court to collect.

Radio-Selznick Still In Deadlock

The situation on the Radio lot is about the same, with Selznick making certain demands that Ben Kahane and Radio do not want to grant, but with most of the original agreement ready for signatures.

It was understood that Selznick was to issue a formal announcement yesterday that would either indicate that he was at Radio for another year or was walking off the lot this morning, hicking it to Culver City and MGM, but said statement was delayed until to-day.

George Raft Objects To Role In “Sanctuary”

George Raft is not at all keen to do the heavy in “Sanctuary,” and so informed Paramount studio execs yester-day. He appreciates the part is colorful but says it is degrading as developed in the book, and dangerous to his build-up at this time.

The player, willing to cooperate, has agreed to wait for the final script late this week to see if the screen play has eliminated several objectionable phases of the novel.

Marion-Storm Teamed

George Marion Jr. and Jane Storm, having completed the script of the next Janet Gaynor picture, “Princes at Your Order,” for Fox, have again been teamed to write the screen play of Lillian Harvey’s first starring vehicle, “His Majesty’s Car.”

Glasson Goes East

Kubec Glasson is en route to Chicago to attend the funeral of his mother, whose death came suddenly Sunday night.

Jeritza As UFA Star

New York.—Marie Jeritza, opera singer, leaves for Berlin within the next few weeks to star in a film production for UFA.

John McGraw To Be A Paramount Star

John McGraw, for years manager of the New York Giants, is to be a movie star. Paramount will make a picture about his baseball career and he may also do a series of baseball shorts. He will be in Hollywood within a few weeks.
**New York Review**

**ANIMAL KINGDOM**

Radio prod.: director, E. H. Griffith; writers, Philip Barry, Horace Jackson.

RKO-Roxy Theatre

American: Crackling, crisp, bright, brisk and brittle. A distinguished picture in a distinguished setting.

Times: It is a picture in which the playwright's ideas have been adhered to faithfully. It has the subtlety and restraint of the stage work, and the settings are always in good taste.

Herald-Tribune: The cinema edition is a faithful photograph of the original play which, despite the customary pruning of the dialogue, should please those who found the Barry work a modern masterpiece of wit and wisdom.

Sun: I suspect, indeed, that "The Animal Kingdom," despite a few superficial trimmings, may even be among the American classics for some time to come.

World-Telegram: Thanks to the skilful playing of its cast and, in particular, to the excellent work of Mr. Howard, it is saved from becoming tiresome and dull, and emerges on the whole as a reasonably diverting, although by no means an exceptional piece of screen entertainment.

News: The movie was directed by Edward H. Griffith, who cast it with care and handled it with delicate skill all the way through. Settings and photography are first rate.

MGM prod.; director, Clarence Brown; writers, David Belasco, George Scarborough, John Goodrich, Claudine West, Leon Gordon.

American: Thoroughly appealing, exquisitely wrought entertainment.

Herald-Tribune: Miss Hayes manages to steer her way through the pitfalls of the part so brilliantly that, even though the part is trickily and artificially handled, she is always touching and honest and entirely believable. She even makes "Son Daughter" seem an interesting romantic tragedy.

Sun: Not even the magic of Miss Hayes' acting, it is painful to report, can overcome the handicaps encountered—stock situations, not for a moment believable, wholly artificial dialogue, and a clumsy heavy plot, lacking the element of suspense.

News: "Son Daughter" was directed with an eye to exquisite backgrounds, tender love scenes and delightfully quaint dialogue. The film is heavy in some parts—though it has its light moments which are a joy to see and hear.

Mirror: "Son Daughter" is beautifully staged and briskly directed. It is an unusual picture, distinguished by the presence of a most interesting cast.

Post: It is a heavy-handed and cumbersome melodrama, richly costumed and photographed, but not in succeeding anywhere on any plot interest. Without Miss Hayes, it would be one trap-clap-trap.

Journal: Handsomely mounted and given a splendid supporting cast, "Son Daughter" relates entertainingly the Oriental drama that was presented on the stage by David Belasco.

**NO MAN OF HER OWN**


American: Here's a Hollywood holiday for the fans to cheer about. A triumph for Miss Lombard, Mr. Gable and Director Ruggles.

Times: Miss Lombard and Mr. Gable keep a rather usual sort of melodrama humming along pretty well, and sustain a pleasing illusion of handsome romanticism and dashingly humorous.

Herald-Tribune: The latter half of the picture makes it not a masterpiece by any means, but marks it as a picture a bit off the beaten track and with an idea behind it.

Sun: Under the skilful hands of Maurine Watkins and Milton Gropper, it comes out full of good dialogue and pleasant surprises.

News: A snappy, always exciting program picture, mixing small-town plausibility with big-city swindling.

Post: The picture is light and amusing, and both Mr. Gable and Miss Lombard make the most of it.

Journal: In its present form it is a very little piece and there are some amusing touches.

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**Jack Pickford Dies**

In Paris Hospital

Jack Pickford died yesterday at the American Hospital in the Montparnasse district, outside of Paris. He was thirty-six. Dr. Edmund L. Gros, attending physician, attributed death to "multiple neuritis, finally affecting the brain center."

Although his critical condition was known, his passing came as a shock yesterday to Miss Pickford and production on "Secrets" at United Artists was called off for the day. Funeral arrangements are awaiting word from Miss Pickford.

**'Water Front Delayed**

The starting date of "I Cover The Waterfront," the New York picture of the famous novel, has been postponed another week, as the story is not yet in shape for the cast to be set.

**Sackheim Assigned**

Jerry Sackheim has been assigned to do the cold-picture, "Manic-Madness and Magic," the original feature length musical with Ben Holmes and Mark Sandrich, with the latter directing. Lou Brock is producing for Radio.

**Brock After Pallette**

Lou Brock wants Eugene Pallette for his next short, as yet untitled. The deal depends on whether or not Pallette finishes at MGM in "Pigboats" next week. Ray McLaren will direct.

**Kober On 'Refugee'**

Arthur Kober has been assigned to write the dialogue for Heather Angel's first starring vehicle, "The House of Refuge," with Alexander Kirkland for Fox. Alfred Santell will direct.

**Holman At Paramount**

Harry Holman is the latest cast addition to "The Woman Accused" a Paramount.

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**Tradeviews** (Continued from page 1)

...told many people of late that she did not like America, its people or its customs. She will, no doubt, be able to do all the work she chooses to accept on the other side, but her pay at the end of the week will hardly measure up to what Paramount has been paying her each week.

And inasmuch as Miss Dietrich chooses to act the way she does with the company she has been identified with, and continues to break social customs here with the matter of her dress, appearing at parties in a tuxedo suit, on the boulevard in full mahnish attire, it's our guess that Paramount and the entire industry will not be the loser if she does return to Germany and stays there.

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**NOTICE TO THE TRADE**

Nat Bregstein does not represent Harrison's Reports.

P. S. HARRISON, Editor and Publisher
PARA'S "HELLO EVERYBODY" ALL KATE SMITH AND SONGS

Seiter's Direction, Song Number OK
"HELLO EVERYBODY"

Paramount

Direction:..........William A. Seiter
Story:.............Fannie Hurst
Screen Play:.........Dorothy Yost, Lawrence Hazard
Music and Lyrics:......Arthur Johnston,
Sam Coslow
Photography.........Gilbert Warrenston
Cast: Kate Smith, Randolph Scott,
Sally Blane, Charles Grapewin,
George Barbier, Fern Emmett,
Frank Darien, Julia Swayne Gordon,
Wade Boteler, Jerry Tucker,
Margaret Hamilton, Robert
McGlynn, Sr., Erville Alderson, Jack Pennick,
Edward Davis, Ted Collins, Hallene
Hill, Paul Kruger, Loo Poff.

In spots where the warbling Kate
Smith is popular (and that's just about
everywhere in the U.S.A.) "Hello,
Everybody" should be a mop-up. From
a point just before its mid-section, the
picture is one long song-fest, giving
the famous broadcaster every possible
opportunity and a great variety of numbers to sing. The picture, needless
to say, is a dull, hard-bore affair to
those who don't relish taking their
radio-singers straight, but when one
considers the difficulty of tailoring a
stick-to-the-plot song-hymn, there
is much to be said in praise of the
manner in which Paramount has
presented her on the screen.

The yarn is homespun, down-to-
earth and not overly ornate. Or
rather, it is homespun in hokum. The hokum is there, but in palpable doses—only the
other balls is cut to a one-chord
number, and for this we are duly grateful.

Kate practically plays herself, a
farm-girl—and a successful one, un
der no illusions. But remember that it
must cut off the water supply by building
a dam. Then Kate, when every other
method fails, goes East to sing over
the radio (the opportunity having
come to her through her efforts at a
local "social") and raise funds to
fight the power company in court.
She gets back in the "nick of time"
and goes into her own sock to save
the valley for her people.

Kate is well-colored and well
tailored for the talents of its star. The
screen play and dialogue are O.K., and
William Seiter's directorial work
shines brightly in many sequences.

There were too many close-ups of
Kate Smith and she was atrociously "angled" in many scenes, but there
is something of the power and personal
ity of this gal. Some swell song
numbers were contributed by Arthur
Johnston and Sam Coslow. "Me, Kate
wrote last drop out of 'em.
"Moon Song" and the Pickanniny
number stand out in our mind as the
best, and it is surely to be hoped
that "Surely the "number" is sure to wow the customers.

Note: Two B.O. are given in this Support, Charlie Grapewin.

PARA'S "HELLO EVERYBODY"

Seiter's Direction, Song Number OK
"HELLO EVERYBODY"

Paramount

Direction:..........William A. Seiter
Story:.............Fannie Hurst
Screen Play:.........Dorothy Yost, Lawrence Hazard
Music and Lyrics:......Arthur Johnston,
Sam Coslow
Photography.........Gilbert Warrenston
Cast: Kate Smith, Randolph Scott,
Sally Blane, Charles Grapewin,
George Barbier, Fern Emmett,
Frank Darien, Julia Swayne Gordon,
Wade Boteler, Jerry Tucker,
Margaret Hamilton, Robert
McGlynn, Sr., Erville Alderson, Jack Pennick,
Edward Davis, Ted Collins, Hallene
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New Pictures On
B'way This Week

New York.—"Cavalcade," the Fox
special, will have its New York pre
miere at the Gaity Theatre tomor
row night.

Other new arrivals for the week
and their stars are: "Diamonds Are
a Girl's Best Friend," at the
Paramount, with Cantor and Jessel
on the stage; "The Mummery" at the
May
fair, and "Frisco Jenny" at the Roxy.
A Many of the agents are sore also
because of the attempts of most indie
producers to try to deal direct with
the artists, playing on their sympathy,
promising things that never material
ize, causing the representatives a lot
of grief in trying to unravel the deal
together. (It has been made, and the artist
find out more about the
promise is made but never fulfilled.

One important member of the
AMA, refusing to be quoted, said
yesterday:

"These producers deserve no con
sideration because they resort to
methods which serve only to cheat the
actor and cause open breaches in the
relations between the agent and his
client. Two arguments today I
pointed out to the producers that my
clients had gone to work for them at
a reduced salary, and all because the
producer promised that all his players
could not afford the full salary.

Their cheating is the gratuity you get in
return for doing them a service."
RESEARCHES OF ACADEMY
INTEREST EASTERN EXECS

New York.—The questions of the new standard release print and the standardized 1700-foot reel have been engaging considerable attention by eastern executives since the arrival here of Lester Cowan, executive secretary of the Academy. These two matters have been the subjects of much work by the technicians’ branch of the Academy and Mr. Cowan came east, armed with the favorable opinions of the coast production heads.

Since he has been east, Cowan has conferred with the Eastman people, with the DuPonts, the National Carbon and the Bell Laboratories, and also with many distribution and theatre executives.

He says it seems to be the consensus of opinion that doubling of reels in theatres cannot be prevented and, therefore, it would be desirable to release prints on 1700-foot reels. This will simplify shipping and handling, as there will be fewer reels used. This reel, as planned, would be 13½ inches in diameter and have a four-inch hub.

Other matters which have been investigated by the technicians’ branch and which Cowan has discussed during his visit here are the improvement in the quality of release prints, film preservatives, more efficient use of the 35mm film and correction of distortion.

Cowan, who leaves for the West

Groucho and Chico May Continue Broadcasts

New York.—With thirteen national broadcasts completed, the Standard Oil Company of New Jersey is negotiating with Chico and Groucho Marx to broadcast another series of programs, sponsored by the company, the response to previous series having proved gratifying.

The new series, it is planned, will get under way upon completion of the brothers’ contractual obligations to Paramount. They boarded a train yesterday for Hollywood to go to work on their next picture, tentatively titled “Cracked Ice.”

Two For McBade

Edward McBade has been spotted for two assignments by the Weber office. He goes into Charles R. Rogers’ “Strictly Personal!” at Paramount and “A King’s Vacation” at Warners.

Van Sloan At Warners

Edward Van Sloan has been signed by Warners for roles in “Silk Express” and the new Arliss picture, “Bachelor Father.”

late this week, stated that the proposed new standard release print would eliminate eight feet of leader thereby causing an appreciable saving.

Hammons on Way Out?
(Continued from page 1)

Educational has been compelled to take what has been left in dates.

In addition to the above, the company president has been promising great things with feature product, especially from the Mack Sennett production of ‘Hypnotized,” which came in at top costs. But with the showing to the banks, those holding the money bags found another big promise gone by the boards, with only the product of KBS coming through as promised.

Just what will happen in event of Hammons’ departure, who will be appointed to represent the banks in the handling of Educational, is a question that none can answer at this time.

Futter Closes For Ski-Jumper Pix

Walter Futter has closed a deal with John and Sven Utterstrom, the former Sweden’s Olympic champion skijumper, for the rights to a picture which the brothers made and recently released in their native country.

It is tentatively titled “On the Trail of the Grizzly,” and Futter will remake it for release in the English-speaking countries, retaining the majority of footage in the original. The picture deals with the training and life of a ski-jumper and has a feature length story woven into its nine reels.

Shuberts To Sell All Properties

New York.—Lee Shubert and the Irving Trust Company will petition the Federal Court today for permission to sell all the Shubert properties and distribute the proceeds to the creditors and bondholders.

‘Lily Turner’ Set As Next For Chatterton

Despite rumors to the contrary, Ruth Chatterton stays with Warners as a star. Company has selected “Lily Turner,” by Phillip Dunning and George Abbott, as her next picture. Yarn is now being prepared and neither a director nor leading man has been set.

Milt Howe Resigns

Milt Howe, planter in the Paramount publicity department, for the past two years, has resigned, and he moves to the MGM publicity staff next Monday. Sam W. B. Cohn will take over Howe’s former duties at Paramount.

Johnsons To Africa

New York.—Martin and Osa Johnson have sailed for Africa to make another picture.

Digges At Warners

Warners has signed Dudley Digges for a featured role in “Silk Express.”

IRVING ASHER

Executive in Charge of Production

Warner-First National Productions
Miller's First For Col. In England
Gilbert Miller's first picture for Columbia will be produced in England this summer, and Leslie Howard has signed for the starring spot. Although not definite yet on the story, Columbia has Jo Swerling developing an original idea, and, in addition, has two French plays under consideration. Columbia has not yet set studio arrangements for production of the picture in England, but Miller will go abroad to handle production details, and either Harry Cohn or Sam Briskin may also make the trip across the Atlantic.

Howard will make "Fellow Prisoners" for Warners and "Berkeley Square" for Fox prior to his departure for England for the Miller picture. M. C. Levee handled negotiations for the three pictures for the player.

Gary Cooper Lead In 'One Sunday Afternoon'
Gary Cooper will have the top spot in "One Sunday Afternoon" for Paramount. The company is negotiating with MGM to borrow Helen Hayes to co-star with Cooper, and has talked to M. C. Levee on a deal for Frank Borzage to direct. The play is running at the Little Theatre, New York.

Colleen Moore Set For Three Pictures
After a year of waiting for an assignment, Colleen Moore is being flooded with requests now. She is signed for a role in "The Power and the Glory" for Jesse Lasky, and later will return to MGM, where she is slated for the top spot in "Harbor," which Mervyn LeRoy will direct. Lasky wants her for another picture after that.

Gelsey At Universal
Erwin Gelsey has been signed by Universal to write the adaptation of the Jean Bart play, "The Man Who Reclaimed His Head."

Strauss With Goldwyn
New York.—Florence Strauss, formerly with the Fox Eastern story department, is reported to be joining the Samuel Goldwyn company.

Michalove Resigns
New York.—Dan Michalove, of the Warner-First National distribution department, has resigned, effective March 11.

Greta Garbo Starts For America Today
Greta Garbo will leave Sweden today, bound for Hollywood and the MGM studio. As soon as she arrives preparations will start for her first picture, which will be "Christina," from an original by Margaret LeVino and Mrs. Berthold Viertel. Walter Wanger will be the producer.

Hollywood Will Probably Have To Act Those Lines As Picture Moratorium Seems To Be Certain For The Coming Week
With 26 or more States in the Union in on the declaration of "bank holidays," with the money coming in at the box offices in those States tied up in the banks and an average of less than 10 per cent available for the home offices of this industry, it seems certain that a picture moratorium will be declared here today or Monday, with all individuals on the payrolls of the studios collecting only a small portion of their pay.

New York, it is understood, declared its moratorium last night, with notices being posted on the board this morning that those making $25 or less would get full pay; those making from $25 up to $100 would get half pay, and those making over $100 would get nothing until the way was cleared for the companies to get their receipts out of the 26 states that now have them tied up.

All members of the Producers Association met in the Hays office here yesterday in an effort to work out some means of handling the situation. What with advices coming from New York and each and every member here having a different angle on the question, it is understood that the meeting was adjourned for further thought.

LaCava Returns To Radio Next Monday
Gregory LaCava, who has just completed the direction of "Gabriel Over The White House" for MGM, returns to the Radio lot Monday for one picture, according to his agreement. When he completes that, he probably will do another for MGM.

Nugent Will Direct Schulberg 'Hock Shop'
Elliott Nugent will direct "Hock Shop" for B. P. Schulberg at Paramount. He was originally slated to direct the picture prior to the time Charles Rogers turned the tour over to Schulberg, and the latter signed him yesterday. Charles Belden is preparing the adaptation.

Negative Arrives From Zane Grey Expedition
Harry Anderson, chief cameraman for Zane Grey, has returned to Hollywood from New Zealand, bringing 30,000 feet of negative shot by the Grey expedition. Anderson will help in editing the film for the picture, which will be called "Fights With Mako."

Rogers After Rogell
Charles R. Rogers is negotiating with Al Rogell for the latter to direct the eighth and final production Rogers will make this season for Paramount. Rogell recently finished two pictures at Columbia.

'Tough Guy' For Fox
Fox purchased "Tough Guy," an original story by Mauri CrASNIN and James Seymour, as a starring vehicle for Spencer Tracy. Sol Wurtzel will produce. Bert Marx of the Bren and Orsatti office made the deal.
MGM'S 'CLEAR ALL WIRES'—FAST-MOVING TRACY YARN

Different Angle On Newspaper Story

"CLEAR ALL WIRES"—MGM

Direction

Original play, adaptation and dialogue, Bella and Sam Spiegel
Continuity

Delmer Daves

Photography

Norbert Brodine

Percy Hilburn

Cast: Lee Tracy, Benita Hume, Una Merz, John Qualen, Alan Fairs, Melanie, Eugene Sigaloff, Ari Kuta, C. Henry Gordon, Lya Lys, John Bleifer, Laurence Grant, Guy Usher, etc.

Zanuck To Succeed
Levee On Acad. Board

Darryl Zanuck is to be chosen to fill the place on the Academy board of directors left vacant by the resignation of Joe Levee. Zanuck was recently chosen as a substitute on the board for Irving Thalberg, but some one else will be selected to fill that spot.

Night Coach' Bought
By Neufeld For Premium

Sig Neufeld, of Premier Productions, yesterday purchased "Night Coach," an original story by Gordon Morris, and lists it for immediate production. Reva Well negotiated for the writer.

Neufeld will change the title to "Public Sterngrown" and has assigned Douglas Dotly to write the screenplay under the supervision of Leslie Simmons. Sam Neufeld will direct.

Gillstrom To Make More Educational Shorts

New York.—Arvid Gillstrom leaves here on his return trip to Hollywood with a new contract for a series of Educational short subjects.

Dean Ward is set to write the screenplay for the next Harry Langdon short, which goes into work as soon as the producer arrives in Hollywood.

Fort With Schnitzer

Garrett Fort has joined the Schnitzer-Radio unit at RKO-Pathé to rewrite the script on "Hollywood Jewel Robbery," which will be the producer's next picture for Radio release. Production is scheduled to go into work Wednesday.

The 'Sea' Speeded Up

Stacy Woodward is rushing the completion of "The Sea," which is the fourth short in his "Battle for Life" series for Educational release. The moment the picture is ready it will be hurried to New York to maintain the Educational release dates on schedule.

Mayfair Opens Today

New York.—Walter Reade will re-open the Mayfair Theatre today with the World Wide picture, "Racetrack.'

Kitty Kelly To Para.

Kitty Kelly goes to Paramount for a part in "Dead On Arrival," B. P. Schulberg production.

Brodine and Percy Hilburn were of high standard.

There are plenty of exploitation values to this picture and exhibitors should take advantage of this as they go to market. After the opening night’s performance, the stars began to sell the show to their patrons. Of course, Tracy is the big play.

Film Notables For Mt. Sinai Benefit

Many picture notables will be the guests of Mrs. Louis B. Mayer and Mrs. Ida Maynor Cummings to benefit show for the Mt. Sinai Home for Invalids at the Melrose Theatre next Wednesday afternoon.

Mae Murray and Benny Rubin will be mistress and master of ceremonies, and among those who will attend are Joan Crawford, Myrna Loy, Anita Loos, Sharon Lynn, Madge Evans, Vicki Baum, Clark Gable, Jackie Cooper, Lewis Stone, Frank Craven, John Coidsine, Cedric Gibbons, Wallace Beery, George Fitzmaurice, Robert Leonard and many more.

Supernatural Stunts
At Halperin Party

Nearly 400 guests and members of the press gathered at Paramount studio last night for a dinner and reception held by the Halperin brothers in connection with the picture, "Supernatural."

A crystal gazer read the minds of the guests present, remembering not to omit any of the local columnists, but apparently did not have time to memorize the names of the trade paper representatives. All in all, the party was a success with an over-abundance of wisecrackers present.

Seiter On 'Careless'—Shots

William Seiter has been assigned to direct the Maurice Watkins play, "Careless," as the first picture on his two picture deal with RKO. Seiter is directing the Wheeler-Woolsey picture, "In the Red" for Radio. Maurice Watkins is adapting her play.

Taylor Cancels Tour

Estelle Taylor has cancelled her personal appearance tour because she made a test for the role of Mme. Pompadour "in retrospect" for Warner's "Voltaire" and fears the might lose the role if she went away.

Arneheim Band At Radio

Gus Arneheim and his band will be used by Radio for the current Wheel-er-Woolsey feature comedy which William Seiter is directing.

Hugh Herbert

Management

BREN & ORSATTI
'STRONG' IS ALL HEPBURN; 'HIGH GEAR' GOOD PICTURE

Good Production, Cast and Direction

"CHRISTOPHER STRONG"
RKO-Radio

Direction .... Dorothy Arzner
From novel by ........ Gilbert Frankau
Screenplay by ........ Joe Akins
Photography .......... Bert Glennon

The Radio production of "Christopher Strong" will act as a stepping stone to higher stardom for Katharine Hepburn. It is interesting because of her acting and some exceedingly fine direction by Dorothy Arzner.

When Hepburn is off the screen, the proceedings become rather dull, not because of anything particularly, except that you miss that gal and find yourself wishing to do her next appearance and how she will be dressed for it.

Hepburn is so far as this reviewer’s opinion runs the next big star of pictures. She is distinctive in that no other person on the screen is like her. She photography good and bad. At times she looks beautiful, at others she is hideous, but always an artist, and what an artist!

Barrymore Signed

With MGM and Radio

John Barrymore signed contracts with Radio and MGM to star in two productions during the coming year for the former and three for the latter. New members in the five pictures between the two companies will be doted on in cooperation of the producers.

WARNERS SHUT DOWN FOR
‘42nd Street’ Opening

Warners have decided to abandon production activities entirely Wednesday night to allow all the stars and personnel to attend the premiere of "Forty-Second Street" at Warners Hol- lwood premiere. The announcement has been made.

From all indications this will be one of the biggest openings in the history of the business.

New Castings For Two

Rogers Productions

Latest additions to the cast of Charles R. Rogers' "I Love That Man" include Nancy Carroll, Ann Dvorak, and John Halliday.


George Frank North

George Frank and Austin Sherman leave for Sacramento this morning to sponsor the AMA amendment to the Employment Agency Act.

MacLean’s First Set

Douglas MacLean’s first picture at Paramount as an associate producer will be "Mamma Loves Papa," a comedy-drama.

Boland Due March 27

Mary Boland reports to Paramount studios March 27 for her next picture, "Don’t Call Me Madam." She is touring the East in a stage play.

Rita Kaufman East

Rita Kaufman, head of the Fox studio-fashin department, will leave for New York within the next week on a fashion scouting trip of six weeks.

McGrath On Holt Yarn

William McGrath has been signed by Columbia to write an original story for Jack Holt.

Shows What Indies Can Do If They Try

"HIGH GEAR"
Goldsmith

Direction .... Charles R. Rogers
Screen play: Leigh Jason, Rex Taylor, Charles Saxton
Photography .......... Edward Kull

It is surprising what an independent producer can do when he really determines to make a good picture or better than a picture, "High Gear," produced by Ken Goldsmith and as trim and neat an independent picture as could be asked by any man-jack in the business. To see it is to remove in part, if not entirely, the slur that has conned the term "independent." It is as true to say that what entertainment is and should be.

Every independent producer in the industry should see this in order to understand why independent product must be judged by the same set of standards laid down for major prob- lems, despite the divergence of budget.

"High Gear" will match any major studio production, barring spe- cials naturally.

Here fails a plot as old as them that hills. Yet, its presentation on the screen, its "treatment," technically speaking, is as fresh as a baker's bun hot out of the oven. It could easily have been murder with over-acting. Joan Marsh, playing op- posite him, makes you believe in her characterization, as well as the story. The work by the director, Rex Taylor and Charles Saxton, are largely responsible for the fine quality.

Don’t be afraid of it for key spot showings, Mr. Exhibitor. Go it great guns. It’s the McCoy.

Marian Marsh Quits SJ

Marian Marsh has severed her con- nection with the Selznick-Joyce agency is now unattached.

Plagiarism Cases Up

(Continued from Page 1)

The subject of plagiarism. It will also try to change for authors to register material in the form in which it is submitted to producers, and asks further that the writers of the conciliation committee be broadened.

It’s funny how righteous indignation over a bad notice can so of- ten become a boomerang to the parties suffering from righteous indignation. As one example, a small publishing company that had gotten a terrible review of one of its productions in a well known trade, paper immediately went off to send a letter to all the exchangemen in praise of said production, adding that the publisher of the trade paper should never again be allowed to review a picture after what was said about theirs.

All of which resulted mainly in anger and sniffling, but subjects as close to cartoon comedies as human can get strikes us as pec- uliar. Most of them are far too close to that for comfort anyway.

Wonder why gagmen don’t hang around traffic courts and magistrates courts - count as offenders? There’s such a wealth of material in them that might seriously improve the comedy relief in court room drammatis. As, for in- stance, the case of a big brassy truck driver who was up for a minor infrac- tion of the traffic laws. He said that he was a kindly soul and couldn’t possibly pay a fine. The judge asked him why and he answered that he didn’t have any money because he only earned five dollars a week. He then admitted that he owned the truck, but explained that the people for who he did trucking paid all the expenses of its upkeep and only five dollars over and above those charges. The judge was a kindly soul and told the driver that, if he could be sure he was telling the truth, he’d dis- miss the case. Whereupon the truck- driver drew himself up, crossed his six foot two, stuck out his chest and said: "It is the truth, sir, on my honor as a Boy Scout!" Case dis- missed.

The home office of a very beeg pic- ture company is having itself a swell laugh at the expense of the studio. The studio has been having plenty of trouble, not only in adapting a certain story but in getting one of its best to play the leading role because said role is such a nasty. And the story was bought by the studio which over- rode plenty of objection and rejection on the part of the home office.

Credit Donald Henderson Clark, with the vaguest, most all-inclusive state- ment of the year. He said he was talking over plans with A producer who had a problem. "Don, inci- dentally is working on a new novel. "Nina" or "Neena," (not sure which way he wants it spellled) because of the prospective title. I’d like everyone to know about that which’s Val Lewton’s mother’s and daughter’s names, and the word is that he wants to protect the title." Val says that’s the name of the patron saint of the Caucasus and her history is a good one. Well, everybody knows you’ve GOT to be good to be a saint.
N. L. NATHANSON IN PARA.

Former Canadian Head Becomes Gen. Mgr.; Brings Own Sales Head—Zukor Stays—Receivers Make First Report

New York.—It became known today that N. L. Nathanson, former head of the Famous Players-Canadian Corp., will become general manager of operations of Paramount in the very near future. This means the running of the organization, with Adolph Zukor continuing as president but with most of his time taken up as a receiver for Paramount-Publix.

It is also rumored on rather definite authority that Nathanson will bring in his own sales head and Broadway believes it is James R. Grainger, who is now on a vacation, with pay, from Fox while his contract is being adjusted.

Receivers Report

The first report of the Zukor-Hilles receiver combination was given out today. The highlights are: A recommendation that bankruptcy and liquidation of Paramount-Publix would be disastrous to all interests and that every effort should be made to continue the business that it may be held as a going concern, either to be sold under more favorable conditions or reorganized in a manner equitable to the various interests concerned.

The receivers foresee the outgo of a large amount of money between now and August 1, as a result of which the corporation is faced with the problem of raising sufficient funds to tide the production activities over that period.

They suggest that the matter of the Film Productions Corporation, the subsidiary which pledged the returns of 23 negatives to 13 banks, is of such a serious nature in its effect on the position of the general creditors that the matter should be submitted to the courts for determination.

The receivers believe that the 13 banks concerned in the hypothecation of the negatives may not oppose a retransfer of those funds back to the account of Paramount-Publix in an effort to keep the Corporation going. (Once this happens, though, those monies will be used to the preference of the creditors of the Corporation.)

Has Little Cash

They report that the Corporation has guaranteed first mortgages and guaranteed rentals totaling $11,600,000 and state that the Corporation is in a position where it has only a relatively small amount of cash on hand and without substantial sources of income.

The balance sheet of the Corporation as of December 31 shows book assets of $150,349,000. The liabilities, other than capital stock or surplus, are $47,826,000. Among the accounts receivable in the assets is one item of $456,000, represented by claim against Fox Film, which is in controversy and may only be collected through litigation. This item refers to the leasing of all Paramount theatres on the west coast to Fox.

Millions To Subsidiaries

Of the total assets, $120,870,000 represents advances to and investments in subsidiaries and affiliates. These include $20,000,000 in the Balaban and Katz Corporation; $1,750,000 in Dent Theatres Inc., in Texas; $10,000,000 in Olympia Theatres Inc., of New England; $15,000,000 in Publix Enterprises Inc.; $2,500,000 in Minnesota Amusement Company; $5,000,000 in Publix Northwest Theatres Inc.; $75,000,000 in Saenger Theatres Inc.; $17,000,000 in Famous Players-Canadian Corporation; $6,000,000 in Pencom Corporation, which holds the stock of Comerford-Publix Corporation and Comerford-Publix Theatres Corporation.

Most of these companies are in receiverships and the Famous Players-Canadian is the only one which showed a profit last year.

Among the liabilities is the funded debt, consisting of two bond issues totalling $25,000,000 and bank indebtedness to the amount of $13,680,000.

Inauguration To Keep The Newsreels Busy

New York.—The newsreels will be extremely busy in Washington today rushing prints of the inauguration ceremonies to New York theatres. The proceedings will also be broadcast by MGM from its special trackless train.

Major Distribrs Talk Over Minnesota Suit

New York.—Representatives of the major distributors met at the Hays office yesterday to discuss the antitrust suit brought against them by the Peoples Theatres in Minneapolis, which comes up for hearing soon.

Creeelman Back To Radio

James A. Creeelman has returned to the Radio writing staff to develop an original story idea for Merian C. Cooper, production head.

Baseball Clubs In Fracas Over Ruby

The Pittsburgh Pirates, the Chicago White Sox and the New York Giants are in a row over Harry Ruby and it looks as if the matter will have to be settled by Judge Landis.

Last winter Ruby jumped the Washington Senators and cast his lot with the Giants. Since that time and while under the insane influence of contributing to a Marx Brothers story for Paramount, he confirmed arrangements to work out with both the Sox and the Pirates when those two teams hit the coast.

All three clubs are demanding his services, with the Giants favored for the time being until the squabble is settled. However, indications point to no happy medium and it now seems as if this great second baseman and pitcher (of 30 years ago) will have to work out with the Sox at Pasadena in the morning, give the Giants a crack in the early afternoon and then fly to Pasco Robles for a fling with the Pirates before sundown.

DeLeon On 'Eagle'

Walter De Leon is preparing added dialogue for "The Eagle and the Hawk" at Paramount.

Picture Moratorium Rumored

(Continued from Page 1) and for some definite advice as to how the banks in this State would handle their affairs.

It seems definite that something drastic must be done. In the first place, if the home offices in New York had sufficient money on hand to handle salary payments here for the next few weeks, (which they have not) the problem is how it would be shipped to California and paid out. It seems certain that banks here will, with the permission of the Legislature, pay not more than 10 per cent of deposits in cash, and perhaps will issue scrip or something else. But that would tie up the dough coming from New York, if it is coming. But it's not coming, because 70 per cent of their rentals and percentages are resting in the vaults of institutions in some 26 states.

During the present period it is understood that Hollywood requires better than $1,300,000 to pay off each week. It is also understood that that sum is in the hands of the home offices in New York to be sent for this coming Wednesday's payroll. But how to handle it if it is sent is a problem that the producers could not fathom yesterday.

The condition is not more alarming than that which Hollywood is experiencing now with the deposits in local banks. It is temporary in both instances, and whatever money is denied at this moment, will certainly be paid when the collections of the various companies are made available for them to use.

The Hollywood Knickerbocker Hotel
1714 North Ivar Avenue - - GLadstone 3171
Announces
GREATLY REDUCED RENTALS
ON A DAILY, WEEKLY OR MONTHLY BASIS

CAFE CAFE CAFE
POPULAR PRICES
Cafe
Daily Luncheon Dansants at 12:30 Noon
**TRADE REVIEWS**

"NO author writing for a motion picture studio should be under contract and assured of a weekly salary, regardless of the type of work he turns out!" This is the declaration of B. P. Schulberg, who is producing a series of eight motion pictures for Paramount.

"The writer is not the type of person who can do his best work unless he is driven by it," Schulberg asserted. "The writer works hardest and best when his ambition and his dreams spur his efforts. This is especially true of the original story writer and the adorer."

When I first started in pictures it was as an original story writer, I received fifty dollars for a one-reel story and turned out two or three acceptable ones each week. One of the studios signed me to a contract to supply one-reelers, paying me a weekly salary. My output dropped to one a week and that came only under stress.

"Any fair-minded writer will admit that his work suffers to some degree when he is under contract. This degree varies according to the individual."

"It is this human trait that I am combatting when I select the writers to do my stories. Many of them are not under studio contract. Many of them are, but only because so many of the good writers are under contract."

"Florence Ryerson, who writes novels in collaboration with her husband, Colin Clements, is not under contract, and she and Brian Marlow turned out an exceptionally fine adaptation and screen play on 'The Crime of the Century,' which I am producing. Equally as fine work has been turned in by freelancers at other studios."

"Given a free-lance and a contract writer of equal natural talent I would rather have the free-lance writer do an original story for me. However, under the present system, it must not be forgotten that most of the cream of writing talent is under contract."

"One studio could not immediately put all its writers on a system of rewards unless the other studios did so. Otherwise the writers would hasten to the place where they would be guaranteed an income."

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**Social Lights To Pick Roxy Films**

New York.—A committee of six society leaders, including Mrs. Oliver Harriman, Mrs. Kermit Roosevelt, and Mrs. Marshall Field, has been organized to advise on the selection of pictures for the old Roxy Theatre.

**Warner Picture At MGM's N.Y. Capitol**

New York.—Warner Brothers have set a deal by which their production of "Employee's Entrance," featuring Warren William, will play the Capitol in Manhattan and the Metropolitan in Brooklyn, both Loew houses, the week beginning January 20.

"Lawyer Man," another Warner feature, moves from the Hollywood Theatre to the Warner next Monday.

**'Tiger Cub' Bought By Joe Schnitzer**

The Paul Schofield-Leith Reed original, "Tiger Cub," has been purchased by Joseph Schnitzer to be used as his next picture for release through Radio.

**McCallum Leaving Col.**

Hugh McCallum, for four years at Columbia as private secretary to Harry Cohn, has resigned and will go on an extended vacation.

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**FRISCO JENNY' A MAY FORCE PAPERS TO CENSOR**

A violent storm of protest was unleashed yesterday as a result of the large advertisement in the dailies for the opening of "Frisco Jenny" at the Warner Hollywood and Downtown Theatres. Individuals and representatives of various civic organizations claimed the copy was vulgar, immoral and highly sensational, and several contended the city should have censorship of pictures if such films are now permitted to be exhibited.

The newspaper offices were on the receiving end of numerous complaints, but officials of the Hays office bore (Continued on page 3)

**Only Two Companies In U. S. And Three In Foreign Fields Showed Profits During 1932**

New York.—Profits in the world of motion pictures, as pertaining to the major operators, production, distribution and exhibition, went far past the vanishing point during 1932, with better than $100,000,000 being lost in the efforts to fashion entertainment for the public.

In the United States but five companies throughout the world which reported profits for their operations, three of them in Europe and the remaining two here in America. There were more than 71 companies making pictures throughout the world which went to the wall during the past twelve months.

Only Loew's Incorporated, and Columbia in this country were able to show profits during 1932, both because of no heavy burdens in theatre leases and operations. Loew's string of theatres was built long before the high peaks of 25, 29, 30 came in.

(Continued on page 4)

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**Paramount Costs Will Be Lowered**

New York.—The main reason for Emanuel Cohen's Eastern visit is to discuss production costs with the finance committee of the organization.

It is understood that Paramount's costs, while fair for product it has been turning out, are far above what the finance committee wants. Cohen will be asked, it is thought, to suggest ways and means of cutting production budgets to get the picture costs with all overheads down to an average of $225,000 for the new program.

**Lou Sarecky Succeeds Ben Pivar At Columbia**

Louis Sarecky has been appointed by Columbia to succeed Ben Pivar as associate producer of the outdoor action pictures for that company. Sarecky's group will not include the westerns made by Columbia.

He recently supervised the Wheel-Wooley feature comedy, "So This Is Africa."

**'Son Daughter' Gets Only Week At Capitol**

New York.—The M.G.M. production of "Son Daughter" will not be held over for a second week at the Capitol, and "Strange Interlude" succeeds it there today.

**'U' After 'Kept Wife'**

Through Bob Wyler, Universal is dickering with Gene Towne and Graham Baker for their recently completed stage play, "Kept Wife," which Wyler wants to direct.

**Goldstone Returning**

Phil Goldstone, producer of Majestic Pictures, returns from New York tomorrow, and is slated to start two features within three weeks.
MGM's Whistling In Dark
Clever and Exciting Comedy

Truex, Merkel And
Nugent Highlights

"WHISTLING IN THE DARK"

MGM

Direction............ Elliot Nugent
From play by Edward Childs Carpenter,
Lawrence Cross.

Screen Play............ Elliot Nugent
Photography............ Norbert Brodine

Cast: Ernest Truex, Edward Arnold,
Una Merkel, Joe Cawthorn, John-
ny Hines, John Miljan, Tenen Holtz,
Holt Pendleton, Marcella Corday.

Here is the answer to the movie fan's
player: A brand new screen per-
sonality, framed in fresh lively mate-
rial. Ernest Truex is the new one and
never has a Thespien had a more aus-
picious debut. A box-office natural, say
we, and one that will send them
away talking and telling their friends
in hurry and get seats.

Lest we be accused of lack of chiv-
ality, let us hasten to add that much
of Mr. Truex' amazing initial success
may be laid to the fortuitous circum-
stance of having Una Merkel as a
team mate. Miss Merkel immediately
by her every word from the
comediennes, proving that it some-
times takes fast company to make
some people show their real speed.

Truex has the role of a crime story
writer who has even been decorated
by the police for his skill in solving
some particular malady. His fiancée,
Merkel, he is on his way to a
Gretna Green when automobile
trouble forces them to apply to a
lovely long Island roadster big desk.
The place turns out to be the hang-
out of a tough band of gangsters, who
force Truex into writing out an orig-
inal scheme for murder which they
intend to use in disposing of Joseph
Cawthorn, playing a wealthy brevier.
Truex works out an ingenious scheme
for murder and then he and Una
work out still more ingenious
schemes to frustrate his own plot.

The goings-on while he and Miss
Merkel are captives are the last word
in hilarity. Contributing to the laughs
in yeoman fashion are Nat Pendle-
ton who plays a dumb gorilla on
ward duty and on the make for Una;
Edward Arnold as the big shot of the
gang, John Miljan as another inveter-
ate, and Johnny Hines. Marcella Corday
plays a deadpan housekeeper with
a lot of menace.

Elliot Nugent's direction and screen
play were consistently meritorious and
camera work was first-class.

You exhibits can go to any extreme
in analyzing the outcome of the
story, we will go away satisfied and
thank you for having introduced them
to a comedy pair like Truex and Merkel.

MGM Heads Delay Their Trip West
New York.—Because of the
illness of the.booking agent, the
Western trip of Nicholas Schenck,
Robert Rubin, Felix Feist and Howard Dietz
has been postponed and they will
not leave here until next Wed-
nessay.

Leeches Suck Films
Dry, Says DeMille

New York.—"The leeches
who have drawn from the rich blood
of the picture industry are largely responsi-
ble for present conditions, according
to Cecil B. DeMille in a statement
just released for the coast.

There are plenty of leaders in the
business competent to pull it out of
its present difficulties, he said, and
the "leeches" will have to go unless
they can contribute something.

Pallette Short Off

Lou Brock has postponed indefi-
nitely the Gene Pallette short which
Ray McCoy was to direct, owing
to the fact that the star is shamed
around Pallette and he will not be
available for at least three weeks.

Keefe On Romanoff Yarn

Willard Keefe has been signed by
MGM to collaborate with Howard
Emmett Rogers on the development of
story, "The Bogus Prince," based
on the career of "Mike" Romanoff.

Onnitz Going East

Sam Ornitz leaves Wednesday for
New York to make arrangements
for the production of his new play, "The
New Kentucky." He will return to
Hollywood in four weeks.

Freund Goes Back
To Camera For One

Karl Freund, Universal contract di-
rector and former ace cinematographer
for that company, will photograph
"The Kiss Before A Mirror," James
Whale's next production.

Freund recently directed "The
Mummy," and was waiting for the
script on his next assignment, "Left
Bank," while Whale secured his con-
sent to go back on the camera. Freund
is slated to start production on "Left
Bank" in March, and permanently dis-
cards his camera at that time.

Lakeside Golfers Out
For Club Championship

The first round in the annual club
championship of Lakeside Golf Club
will be played this week-end, with 16
contestants battling it out to nab the
home.

Among the film crowd competing
for the championship are Eddie Ollan,
Robert McGowan, M. Luxford,
Harry Ham, James Townsend,
Huntley Gordon and L. H. Buell.

Rankin To Adapt Own

William Rankin has been engaged by
Radio to write the screen play and
adaptation of the next Irene Dunne
vehicle in which the studio recently pur-
 chased from him. Sam Jaffe is super-
vising.

Geo. Chandler Signed

George Chandler has been signed for
a comedy role in the Jimmy Cag-
ye production, "Picture Snatcher," at
Warner's.

New Paramount Title

The title of Paramount's "Good
Company" has been changed to "A
Lady's Profession."

All Major Dists
Adopt New Contract

New York.—All major distributors
have announced the complete adop-
tion of the new standard contract
with Universal and MGM the last two
to come in. The former places it in
February 1, and MGM about two
weeks later.

The refusal of some of the majors
to give their okay to this new ticket
drawn up for deals for pictures be-
tween theatres and distributors caused
members of the Allied States Exhibi-
tors to ask for a Federal investigation
of the picture business. Allied also
endorsed the Brookhart bill and other
measures that might have tended
to repress the industry as a whole.

Whether the Allied leaders will
cease their agitation in Washington
now remains to be seen. Many who
were supposed to be presented to their desires is not known, as none
of the executive committee could be
reached at the time of going to press.

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224 Golfers In The
Caliente Tournament

Agua Caliente.—The Fourth Annual
Agua Caliente Open Golf Tournament,
to be played at the border resort Jan-
nary 11 to 14, has 224 nationally
known golfers, professional and ama-
teur, listed as starters for next Wed-
nesday morning.

PARTNER WANTED

Well known artists' representa-
tive desires partner. Applicant
must have experience and pro-
essional connections. In re-
plying, please state full particu-
laras in first letter, which will be
held confidential.

NO INCOME NOT REQUIRED

Address Box 107 Hollywood Reporter
Diana Wynyard

Is Magnificent

New York.—Fox Film's "Cavalade" is a fine, splendid document of the folly and resultant decline of civilization brought about by World War I. It is Noel Coward's contribution to the cause of peace and, as such, it is effective historic pageantry.

It is made human and compelling by three thousand miles of water and well-nigh perfect performance of Diana Wynyard in the role of the aristocratic, genteel and universally huma

Jane Marryot. It is her characterization of the mother who, in the earlier years of her marriage, goes through the hell of the Boy's War and almost suffers permanent injury to her child. This epic story of the decline of a civilization that is separated from us by more than just three thousand miles of water has gone through.

In their efforts to give this production the universal flavor that was demanded of it, the son is a success and tells of the downfall of the pageantry that was England has not been, and it is at times a little difficult to fathom all that had the world represented before the World War. The epic story of the decline of a civilization that is separated from us by more than just three thousand miles of water has gone through.

In 1932, in the height of the Great Depression, a woman known as the "Girl from New York" and her husband, Clive Elwell, who are quietly drinking a toast to the new year, together and quite alone just as the same as they always did at home, were watching a movie and laughing. They fall in love, but marriage is not for them because Joe Marryot is claimed by the war and never returns.

The story was inspired by the New Year's Eve of 1932, in the height of the Great Depression, a woman known as the "Girl from New York" and her husband, Clive Elwell, who are quietly drinking a toast to the new year, together and quite alone just as the same as they always did at home, were watching a movie and laughing. They fall in love, but marriage is not for them because Joe Marryot is claimed by the war and never returns. The story of the Marshams and their household, consisting of the Bridges and their daughters, and their friends and the world is representative of the world as a whole. The Marshams have two sons, the elder of whom marries the girl who is not the Eagle, and in their honeymoon they are lost in the Titanic disaster.

The younger Marryot boy, on the eve of his departure for France, meets again the daughter of the Bridges, which family has progressed from being in service to being bourgeois. They fall in love, but marriage is not for them because Joe Marryot is claimed by the war and never returns.

The couple closes on New Year's Eve, 1932, in the height of the Great Depression, a woman known as the "Girl from New York" and her husband, Clive Elwell, who are quietly drinking a toast to the new year, together and quite alone just as the same as they always did at home, were watching a movie and laughing. They fall in love, but marriage is not for them because Joe Marryot is claimed by the war and never returns. The story of the Marshams and their household, consisting of the Bridges and their daughters, and their friends and the world is representative of the world as a whole. The Marshams have two sons, the elder of whom marries the girl who is not the Eagle, and in their honeymoon they are lost in the Titanic disaster.

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RADIO CITY MUSIC HALL GOES GRIND: RKO-ROXY TO BE DARK

First Week Forces Change In Policy

New York.—The Radio City Music Hall and the RKO Roxy Theatre have completed their first weeks and the outlook is rather tragic. M. H. Aylesworth, who has been in charge of the two since S. L. Rothafel went to the hospital, announced yesterday a complete change of policy of the Music Hall and the closing, at least temporarily, of the RKO-Roxy, with a new policy for that house also when it opens.

The elaborate bill which opened the Music Hall will be yanked next Tuesday and, the following day, the house, with its 6,200 seats, will start a grind policy of feature pictures and stage shows, thereby taking over the sort of show with which the RKO-Roxy opened.

Prices at the Music Hall will be reduced to 99 cents top, with four shows a day, Sundays and holidays. The first picture will be Columbia’s “Bitter Tea of General Yen,” with Radio’s “King Kong” after that.

Notices of closing on January 11 have been posted at the RKO-Roxy, and Mr. Aylesworth states that the house hereafter will be devoted to legitimate productions. Just what sort of legitimate shows can be given which will fill a 3,700-seat house he does not state.

Mr. Aylesworth stated that each house showed a profit for the first week, the Music Hall, according to his figures, grossing $112,000 and the RKO-Roxy $80,000. If these figures are correct, there probably was a profit, so far as the actual weekly nut is concerned, but a small one.

Aylesworth also denies that Roxy is out of the management of the enterprises, and says he will resume his post when he recovers.

Newman Made Receiver Of Pacific Northwest

Charles Skouras, head of Fox West Coast, is on route to Seattle to confer on affairs of the receivership of Pacific Northwest Theatres, Inc., an FWC subsidiary.

Frank Newman, division manager of the northwest chain, and attorney Donald G. Graham have been appointed receivers.

KBS Starting One

Victor Schertzinger today starts shooting on “Auction In Souls” for KBS. Conrad Nagel, Leila Hyams and Claire Windsor get top spots with Tommy Dungan and John Roach heading the supporting cast. Sam Bischoff is supervising.

Frank Moran At Fox

Frank Moran, who made his “Mary Ann” famous in the ring, has been signed for the cast of “Bad Boy,” now in production at Fox studios. Raoul Walsh is directing.

Report Publix To Give Up The Rialto

New York.—Broadway hears that Paramount-Publix will give up its lease on the Rialto Theatre after the run of “Sign of the Cross.” Sam Dembow denies this, saying “Island of Lost Souls” will follow the DeMille picture.

Fire Causes Death of Barry Conners

Barry Conners who, teamed with Philip Klein, had written several successful pictures for Fox, died yesterday morning after being carried out of his burning apartment in Argyle avenue.

Conners was found on the floor, unconscious, by the firemen, apparently having tried to crawl to the window. He died in the ambulance on the way to the hospital. Conners, who had been writing for pictures for several years, returned from New York with Klein only three days ago.

English Actor At Fox

New York.—Alan Livingston, a British actor, has just been signed by Fox Film and left here yesterday for the coast.

Churchill At Para.

Berton Churchill has been added to the cast of “From Hell To Heaven” at Paramount.

Courts Okay Fox Suit Against Fox

New York.—The Chancery Court at Wilmington, Del., yesterday authorized D. O. Hastings, receiver for General Theatres Equipment which controls Fox Film Corp., to bring suit against William Fox, Albert M. Greenfield and the Continental Company, which is alleged to be a personal holding company for William Fox.

The authorization calls for suits to the extent of $3,500,000 for monies said to be due Fox Film from negotiations entered into by those parties during the Fox regime in Fox Film.

Shubert Petition To Sell Decided Monday

New York.—Federal Judge Caffey will rule next Monday on the petition of the Shuberts to sell their properties, valued at $12,500,000.

The court will decide whether or not to set a date in February for the sale of all or a part.

Chevalier Starting

Waldemar Young has completed the script for “A Bedtime Story,” Chevalier’s next for Paramount, and the picture is due to start Wednesday with Norman Taurog directing.

Fund Shows Deficit, Needs Help at Once

The Motion Picture Relief Fund starts 1933 with a deficit of $20,000, according to a report submitted at a meeting of the executive committee this week. A special drive will be launched to obtain new subscribers to the Fund under the half of one per cent plan, as the activities of the organization are rapidly increasing through applications for assistance.

Frank Bauer has been appointed executive secretary of the Fund, and starts work immediately. Headquarters will be moved February 1 to 5444 Hollywood Boulevard, where larger space at less rental has been secured.

Paramount Releasing First Didrickson Short

New York.—The first short subject made by Babe Didrickson, the famous woman athlete, will be released by Paramount this week. It was made by Grantland Rice and is called “The Wonder Girl.”

The public reception of this short will be closely watched because, if it clicks, a series of ten more will be made.

Griffith Okay On Air

New York.—D. W. Griffith’s first broadcast, telling of his picture experiences, was very well received by the picture fraternity, who found his reminiscences interesting.
ZUKOR FORCES HERTZ OUT

THE HOLLYWOOD REPORTER
TODAY'S FILM NEWS TODAY
Saturday, January 7, 1933

Para. May Produce
Shorts At Astoria

New York.—It is understood that Paramount, executives and Emanuel Cohen, who is the company's president, is ready to re-open the Paramount Long Island studio for the production of shorts.

Vidor To Paramount As A Unit Producer

Vidor has closed with King Vidor as a unit producer, with that prominent director producing and directing a series of pictures for that organization.

The present deal only calls for one picture, but it is understood that both company and producer carry options for either three or five other pictures on the same arrangement, which provides for Vidor to put up equal money with Paramount for the unit.

Lukas Set For Lead In "Kiss Before Mirror"

Paul Lukas has been definitely set for the lead opposite Nancy Carroll, who has been loaned by Paramount to Universal for the leading feminine role in "The Kiss Before the Mirror," which James Whales will direct.

Frank Morgan and Jean Dixon are featured, and production starts on January 11.

MGM Signs Nacio Brown

Nacio Herb Brown was signed by MGM to a long term contract yesterday and is due to join the company's staff shortly.

NEW YORK CRITICS RAVE IN ‘CAVALCADE’ REVIEWS

Ten Writers Filmed For Use In Para. Picture

Paramount has photographed the ten authors who wrote chapters of "The Woman Accused," and will spot the introductions in an early sequence of the picture.

Three of the writers faced the cameras here, five were shot in New York, one in San Francisco and Paramount cabled Zane Grey to send on his own from the South Seas.

Wanger To MGM As Exec And Producer

Metro-Goldwyn-Mayer yesterday announced that Walter Wanger has been signed to a long term contract as an executive and producer for the company, with his duties to begin Monday.

The move towards this deal was exclusively announced in these columns a month ago, although it looked for a time as if the former Paramount and Columbia executive would cast his lot with either one of two companies.

The new deal was signed and sealed yesterday afternoon in the offices of L. B. Mayer.

Milestone’s Deal With MGM Falls Through

The Lewis Milestone-MGM deal, which has been in the air for the last few weeks, came to a showdown yesterday with the studio deciding not to meet the director’s terms.

Milestone has no immediate plans for the future and is New York bound tonight for a short vacation, to return to Hollywood in about three weeks.

Kent On Way Here


Sam Goldwyn Has Flu

Samuel Goldwyn is the latest victim of the flu. He went home Thursday night and will rest until Monday or Tuesday.

Max Marcin East

Max Marcin pulled out for New York last night for a six-weeks trip. He returns via boat through the Panama Canal.

NORBERT BRODINE Photographed "Whistling In The Dark"
Connie Bennett gave her Henri a bicycle for Christmas and he’s been riding all over Beverly Hills on it every day since—personally, I can’t do anything but fall off one. Wonder what Ruth Chatterton had to say to them about that “frisco screen” ad on “Frisco Jenny.”... Andy Lawlor has gone East for a part in the Tallulah Bankhead show, temporarily called “There Was I.” The Arthur Hornblows sail next Saturday for Genoa, Italy, for a two-weeks vacation in Europe, but Arthur doesn’t really believe it.... Bruce Cabot and “Pat” Janes are cooing—and wonder what Joel McCrea thinks about that.... Ye Gods! have you seen that gorgeous new diamond ring on Joan Crawford’s finger.—about fifteen carats?

All of a sudden within the past few days, some fifty local celebrities have had their phone numbers changed. May Sunday has a brand new Cadillac coupe.... David Selznick and Herman Manckiewicz left last night to week-end at Palm Springs.... Joan Bennett, sick abed with a sore throat.... Do you suppose Charlie Furthman is ever coming back to the city among the gay, bad, wicked studios?.... Billy Haines is re-decorating Claudette Colbert’s bedroom while she vacations in N.Y. York.... The boys at a major studio will get up a petition any minute to have their head man examined by an alienist—unless he shows some signs of sanity soon.

The Bill Howards left Manhattan for this town last night.... Allen Vincent, tired but happy, just got back from being best man at the Joan Blondell-George Barnes wedding in Phoenix.... The Freddie Marches, the Barney Glazers, David Manners with Adrienne Ames, the Olsen Moors, Harpo Marx and Charlie Lederer dining at the Beverly Derby.... There is a great improvement in Irving Thalberg’s condition.

of the Gaiety, a stupendous undertaking, magnificently achieved.

Times: “It is a most affecting and impressive picture.”

Herald-Tribune: “One of the cinema’s triumphs. At the moment it seems to me that ‘Cavalcade’ is the finest photoplay that has yet been made in the English language.”


Mirror: “A massive spectacle and a worthy picture for fans of any flag.”

Journal: “A camera job performed in broad strokes. A narrative told with a tremendous vitality. It is magnificent.”

Post: “It is an amazing and thrilling drama. For sheer emotional sweep and showmanship, the screen has produced nothing quite like it.”

Sun: “Moving, inspiring. In short, no fault can be found. It must be seen.”

World-Telegram: “A beautiful, stirring, dignified, memorable film. One of the things in town which simply must be seen.”

Carey’s Dog Is Back
Dear Hollywood Reporter: My dog is back and I know you responsible because of the publicity given his loss. Many, many thanks.—Carey Wilson.

McGuire Has Odd Story Deal At ‘U’
William Anthony McGuire and Universal agreed yesterday on a new deal, McGuire continuing as an associate producer with the stipulation that he will be handed a bonus at the end of the year, providing he writes four acceptable original stories for the company during that time. Writing will be apart from his duties as an executive and each story will be purchased from him on individual deals.

This added provision in his contract has been made as a result of the stories he sold the company during the Universal having purchased four from him.

Jack Oakie Assigned To ‘College Humor’
Jack Oakie is slated for a leading role in “College Humor,” the story by Claude Binyon and Frank Butler, which the Bally Ruggles will direct for Paramount.

The other names in this all-star production are Richard Arlen, Bing Crosby, Frances Dee and Burns and Allen.

Two Want Sturges Play
Jesse Lasky and Universal are competing for first consideration of a play which Preston Sturges is completing. It is called “The Power and the Glory,” and both producers are said to have become enthusiastic about the play’s idea.

Hertz Forced Out By Zukor
of the finance committee, John Hertz accomplished much in the handling of the corporation’s financial problems. The president and all the directors greatly regret that he now finds himself unable to continue to serve the corporation in that capacity.

Although there was no one to whom the announcement of Hertz’s leaving, this was quickly turned into enthusiasm when it was known that Zukor was to take the reins again.

It is felt here that Emanuel Cohen will be relieved of his duties as production head of the company, but the switch will not be made until after Cohen’s return to the coast. Just who is to take his place, if he is to leave, is a question that only Zukor can answer.

Hugh Herbert
Management
BREN & ORSATTI
**Hybrid Story The Main Difficulty**

**“SCARLET RIVER”** Radio

West

New York—Warner Broth-

ers have applied to the New York Stock Exchange to list

4,618,754 new shares of com-

mon stock at a par value of $5

per share.

Warners Apply To List Shares

Harrigan Signed For Para. ‘Pick-Up’

Paramount has signed William Har-

rigan to a term contract, and has

spotted him in “Pick-Up,” a Schul-

berg production, which is slated to

have Gary Cooper and Sylvia Sidney in its

top spots.

Harrigan, currently in the stage

play of “Criminal At Large” on Broad-

way, will come to the coast within

the next few weeks.

Schoedsack Pitches His

Base Camp At Ammen

Ernest Schoedsack, on a film-mak-

ing expedition for Radio, has

established a base camp at Ammen, on the

border of Palestine and Syria. Word

to this effect came through from the

producer to Merian Cooper at Radio

yesterday.

Schoedsack will use Ammen as

headquarters during his film expedi-

tions into the surrounding country,

and will take about five months in

the making of the picture.

Two For Gertie Astor

The recently organized O’Reilly and

Mann Agency has just signed Gertie Astor

for two assignments. The player goes into a featured

spot in “Pipe Down,” at Sennett’s, and follows this with

a role in “Sweepings,” at Radio.

Cameramen Switched

Victor Milner switches cinema-

tographer assignments at Paramount

with Charles Lang. The latter will

photograph Chevalier in “Bedtime

Story,” while Milner handles the Dis-

trict production, “Song of Songs.”

Sayre With Premier

Sig Neufeld, production chief of Premier, has engaged George Sayre to

write an original story as his next

production for release through Tower Pictures. Sam Neufeld will direct.

New Sound Studios

New York.—Claremont Sound

Films Studios Inc. has opened a studio

here, which is controlled by Mr. Neufeld

and is equipped to produce electrical

recording and synchronizing.

Two For Rogers Cast

Harry Bradley and James Burtiss have

been added to the cast of “Strictly Personal,” which Ralph Mur-

phy is directing for Charles R. Rogers.

Franklin Handling Radio City Houses

New York.—Harold B. Franklin,

president of RKO Theatres, is chair-

man of the committee handling the

affairs of the two theatres in Radio City. Other members of the com-

mittee are M. H. Aylesworth and Martin Beck.

“Bitter Tea of General Yen,” the Columbia picture, has been definitely

set as the first picture for the Music Hall, going in January 11.

MGM Exercises Its

Diana Wynyard Option

MGM exercised its option on Diana

Wynyard yesterday.

Miss Wynyard will leave for Lon-

don on completion of her current pic-

ture, “Men Must Fight,” to return

in about two months. Bren and Or-

satti handled the details.

Aileen Brenon To Do Kate Smith Publicity

New York.—Aileen St. John Bren-

ron will handle the publicity for Kate

Smith’s picture, “Hello Everybody,”

and for Kate herself when the latter

arrives here Monday.

Cosmopolitan In N.Y.

For Subsequent Runs

New York.—Its Cosmopolitan

Theatre, at Columbus Circle, will have

subsequent runs of Paramount pic-

tures associated with “The Phantom President.”

Hamilton At Warners

Neil Hamilton has been signed by

Warners for the male lead in “Silk

Express,” with Sheila Terry and Guy

Kibbee in the cast. Ray Enright is

directing Houston Branch’s original

yarn.

M. A. Brown With Hanson

New York.—Oscar Hanson, presi-

dent of Empire Films Ltd., announces that M. A. Brown, formerly

Western district manager for Tiffany in Canada, has joined Empire as general sales

manager.

Cromwell With Dunne

John Cromwell has been assigned

by David Selznick to Radio to direct

the next Irene Dunne starring produc-

tion.

Sweet Writing Comedy

Harry Sweet is writing a new comedy

which he will direct for Radio, with

Eddie Gribbon heading the cast.

MGM Testing Toler

MGM is testing Sidney Toler for a

featured role in the Marion Davies’ produc-

tion, “Peg o’ My Heart.”

Geo. Schaeffer Coming

New York.—George Schaeffer and

Neil Agnew will leave here next week

for a trip to the Pacific Coast.

Cortez And Carroll In ‘Bedfellows’

Harry Joe Brown has completed nego-

ciations with Paramount to borrow

Nancy Carroll for a featured role in

“Bedfellows,” which he will direct for

Charles R. Rogers. Ricardo Cortez is set for the other stellar role.

Paramount has sold “Bedfellows” are going ahead so fast that they may

have three pictures in production simultaneously. Filming started Wed-

nesday on “Strictly Persuasion” and “Legal Crime,” the latter story, is set to

begin in about two weeks. “Bedfellows” will get under way at the same

time.

Cantor And Jessel Fill The Paramount

New York.—The combination of

Eddie Cantor, George Jessel and the

Paramount picture, “Billion Dollar Scandals,” has been placed in the

Paramount Theatre all day yesterday.

The picture itself obviously pleased the crowds, but Cantor and Jessel pro-

vided the big attraction.

Gallery To Start Bike Race Tomorrow

Tom Gallery has everything set for

the starting of the day’s bicycle race

at Winter Garden Velodrome tomorrow night. Mayor Porter and Jimmie

Cagney will jointly start the race.

Among the better known pedal

pushers in this race are Alfred Grena,

Eddie Testa, Cockey O’Brien and Billy

Rable. Twelve teams will answer the

opening gun.

Cissy Fitzgerald To Be In ‘The Masquerader’

Cissy Fitzgerald, whose wink made

her famous, returns to the screen after

an absence of months, in Ronald Col-

ni’s “The Masquerader” for Samuel

Goldwyn. Cissy appears a white wig

in the picture but the wink is still there.

Ferguson With Reeve

Ron Ferguson is the latest addition

to Arch Reeve’s publicity staff at Fox.

He will be dubbed “art specialist” and

delegated to handle special stills for

contract stars and players. William

Spielers has resigned and leaves today.

O’Brien Going East

George O’Brien is figuring on leav-

ing for New York tomorrow on the

first leg of a vacation trip that car-

ries him through Maine before return-

ing for work at Fox in May.

Barry Back To Para

New York.—John Barry, former

head of Publix personnel who left

some months ago, is to rejoin the or-

ganization in the exploitation depart-

ment of Paramount, having a contract

with one year still to go.

Shumate On Original

Radio signed Harold Shumate yes-

terday to write an original Western

story to be Tom Keene’s next starring

vehicle.
Announcing
THIRD ANNUAL
WRITERS' NUMBER
of The Hollywood Reporter

Out FEBRUARY 15
Publishing a Complete
History of Writers and their
Activities During Past 12 Months
ERNEST TRUEX

played
Wallace Porter
on the Stage
and
on the Screen
in

'Whistling In The Dark'

A METRO-GOLDWYN-MAYER PICTURE
Fred Niblo May Head New Australian Producers

Sydney.—Ambitious plans for Australian picture production are being formulated by British National Films Ltd., of Sydney. Studios will take five acres upon a location not yet definitely settled, and will be the largest in the Southern Hemisphere. Fred Niblo may be engaged as direction chief.

The company's capital is to be $1,000,000 with only $300,000 to be called. Roy Nelson, former MGM exploitation man, is manager. Work of erecting first sound stage expected to begin shortly. The balance of the capital will be used as a reserve in case the new company is forced to take over key center theatres to effect release of its own films.

Scenarios written by Australians only will be used, and to this end an option has been secured on the entire works of Steele Rudd, author of "On Our Selection." In addition to producing, B. N. F. is negotiating with two British firms for releasing rights in Australasia and the Far East. Concentration on a world-wide market will be the aim of B. N. F., which is now in fourth film producing organization established out here. Eftee, British Empire and McDonagh are the others.

Krugler-Col. Deal Cold

The Otto Krugler-Columbia deal, which was practically set Thursday, went cold yesterday, with Columbia not meeting the actor's price.

Burden In Charge Of Radio 'Pigmy' Troupe

The "Pigmy" company, which has been shooting for the past three weeks off San Clemente Island, will again set forth with a large crew under Shirley Burden, who is directing the exterior scenes for Radio.

John Farrow is being talked about to direct interiors for the picture. Merian C. Cooper is producing for Radio.

John Medbury Signed For The Old Gold Hour

A deal was closed yesterday, except for the signatures, with John P. Medbury to act as master of ceremonies on the Old Gold hour for a series of 13 broadcasts with an option for 13 more.

The starting date will be on or about February 15 and the broadcast will be from New York. Medbury will write his own material. Bran and Orsatti made the deal.

Three For Pendleton

Nat Pendleton is set for three roles. Upon completion of "Baby Face" at Warners, he moves over to MGM for Jack Gilbert's "Rivets," following which he goes to Charles R. Rogers at Paramount for "Foam and Freedom." The Beyer-MacArthur office negotiated.

Superstition Aids Production

Royer, Sam Goldwyn's new fashion expert, believes Friday is an unlucky day. So, when asked Thursday night to start a rush job on a gown for Elissa Landi yesterday morning, he demurred. However, he started it right then and worked on it nearly all night, getting it ready a day ahead of schedule.

Sound Conferences To Be Held In Paris

New York.—Joseph Seidelman, vice-president of Paramount International Corporation, and Sam Morris, of Warners, will attend conferences in Paris soon with Klangfilm, Tobis and other foreign sound outfits.

The purpose of the confabs is to settle questions of territorial rights and royalties.

Fox Buys Mundin Yarn

Herbert Mundin, English comedian who is in "Cavalcade," has sold Fox Film an original story, called "The Politicians."

Castings At Warners

Frederick Burton and Theodore Newton have joined the cast of George Arliss' "Bachelor Father," at Warners.

New Faces In Fox Coming Pictures

At least seven new screen personalities and one new director will be introduced to the American public in Fox pictures during the coming year. The list includes:

Lillian Harvey and Henry Garat, noted European stars, who will have the leading roles in "His Majesty's Car" and "Princess At Your Orders," respectively; Heather Angel, whose first is "House of Refuge"; Philip Merivale, stage star; Una O'Connor and Merle Tottenham, English actresses who were in "Cavalcade"; Henrietta Crosman, who will make her screen debut in "Pilgrimage."

The new director is Harry Lachman, who is just completing "Face in the Sky."

Castings At MGM

Maude Eburne, Louise MacIntosh and Lou Payn have been added to the cast of "Hell Below," and Charles Gilbin to the cast of the Keaton-Durante comedy at MGM.

Diane Sinclair At Col.

Diane Sinclair, who was last seen in MGM's "Washington Show," has been signed to a term contract by Columbia.

LaRue In 'Great Desire'

Jack LaRue has been signed by Radio for the cast of "The Great Desire," with Katharine Hepburn starred.
Thanks, Mr. Reingold!
We are glad to have been able to serve you.

Jan. 6, 1933.

Mr. W. R. Wilkerson,
Hollywood Reporter,
6717 Sunset Blvd.,
Hollywood, Calif.

Dear Mr. Wilkerson:

You will be interested to know that many actual sales can be traced directly to the advertising campaign which we ran in the Hollywood Reporter. It seems to us that everyone in Hollywood must have read this unusual series of advertisements. They certainly brought an amazing response.

You are to be congratulated upon having a medium that blankets the entire industry, completely and thoroughly.

Please be assured of our hearty appreciation of your kind cooperation.

Sincerely yours,

M. REINGOLD, INC.
By Maurice M. Reingold.

MR:DRK
MGM'S 'WHISTLING IN DARK' CLEVER AND EXCITING COMEDY

Truex, Merkel And Nugent Highlights

"WHISTLING IN THE DARK"

MGM

Direction .................... Elliott Nugent
From play by Edwards Childs Carpenter, Lawrence Gross.
Screen Play .................. Elliott Nugent
Photography .................. Norbert Brodine

Here is the answer to the movie fan's prayer: A brand new screen personality, framed in fresh lively material. Ernest Truex is the new face and never has a Thespian had a more auspicious debut. A box-office natural, say we, and one that will send them away talking and telling their friends to hurry and get seats.

Lest we be accused of lack of chivalry, let us hasten to add that much of Mr. Truex' amazing initial success may be laid to the fortuitous circumstance of having Una Merkel as a team mate. Miss Merkel immediately steps into the very front rank of comedienne, proving that it sometimes takes fast company to make some people show their real speed.

The piece is an absurd, but soundly and deftly constructed, concoction of comedy melodrama. The comedy and melodrama alternate in just the proper intervals and the steady stream of laughs is always cunningly used to bolster the suspense and excitement.

Truex has the role of a crime story writer who has even been decorated by the police for his skill in solving some particular malefaction. With his fiance, Miss Merkel, he is on his way to a Gretna Green when automobile trouble forces them to apply to a lonely old Long Island rookery for aid. The place turns out to be the hangout of a tough band of gangsters, who force Truex into writing out an original scheme for murder which they intend to use in disposing of Joseph Cawthorn, playing a wealthy brewer. Truex works out an ingenious scheme for murder and then he and Una work out still more ingenious schemes to frustrate his own plot.

The goings-on while he and Miss Merkel are captives are the last word in hilarity. Contributing to the laughs in yeoman fashion are Nat Pendleton, who plays a dumb gorilla on one duty and on the make for Una; Edward Arnold as the big shot of the gang; John Miljan as another big shot, and Johnny Hines. Marcella Corday plays a deadpan housekeeper with a lot of menace.

Elliott Nugent's direction and screen play were consistently meritorious and camera work was first-class.

You exhibs can go to any extreme in luring them into the theatre. They will go away satisfied and thank you for having introduced them to a comedy pair like Truex and Merkel.

THANKS, REPORTER:
I HOPE YOU'RE RIGHT.

ELLIOTT NUGENT
TRADEVIEWS

WHAT is to be the fate of the big downtown theatre in any and all towns of metropolitan population? What will be the fate of motion pictures? We have continued effort to try to save those houses.

It is astonishing that our picture heads have not taken a lesson from what has happened to the legitimate stage during the last few years. Think of it, the two largest producers and stages of the stage—Klaw and Erlanger and the Shuberts—are finished, with the receivers for the latter trying to salvage something for the creditors and bondholders by liquidating those holdings that ran into millions five years ago, but are almost worthless today.

What happened to the stage, to the legitimate theatres, to the show business that depended on high admissions, is bound to happen, is happening, HAS HAPPENED to motion pictures and the big expensive theatres. But those in control of our business refuse to believe it. They continue to pour millions into that pot with hardly a sign of any return.

And while the big downtown theatre is staring at death, the smaller houses in the neighborhoods are all showing profits and making excellent business considering conditions. What is the answer? Is this industry going to permit itself to go to the wall, to suffer the fate of the Shuberts and Klaw and Erlanger, of every legitimate stage producer, because of an insistence on their efforts to sell something to the public that the public has shown it does not want to buy?

All right, they have the houses, they are booked with long leases. What disposition is to be made of them? We can’t tell. But there must be a way, there must be something that can be done to offset the seemingly inevitable.

Think of it! If those big houses that are costing millions to run and showing millions in losses were out of our way, we could go back to the making of motion pictures; entertainment that the public wants, shows that the fans will buy. Those houses have the producers, the distributors, the theatre operators deluded with the idea, “for such fine houses, we have...” (Continued on page 2)

Hertz Successor To Be Named Today

New York.—The regular meeting of the Paramount board of directors will be held today. It is anticipated that the most important action of the board will be the appointment of a successor to H.C. Allen, who is chairman of the Finance Committee of the corporation.

Columbia Planning To Produce In East

New York.—Jack Cohn is formulating plans whereby Columbia will produce in the East.

He states that these pictures will not be made in competition with the West Coast activities, but that his plan is to utilize players who either cannot or do not want to go to the coast. It is his intention to try photographing stage plays.

‘Pick-Up’ Starting Date Is Postponed

The starting date of “Pick-Up,” the Villa Delmar story, which B.P. Schulberg is producing for Paramount, has been postponed until February 1 as Cary Cooper will not be available then.

Cooper doesn’t want to make the picture as he feels the role is not suitable. Marion Caring will direct.

Wallis Renewed 10 Years At Warners

Warners wrote out a new ticket for Hal Wallis as a producer. This is the tenth year that Wallis has been with the organization, most of the time spent in the production of pictures. Previous to that he handled the studio publicity for the organization.

N. Y. Believes DeMille Will Be Next Production Head of Para. With Cohen On Shorts

New York.—Without any official authorization and consideration given to Emanuel Cohen’s statement here that he would return to Hollywood in two weeks to continue in his capacity as West Coast production head, those in the know around town believe that Cecil B. DeMille will take over the production toga at Paramount within the next 30 days.

It is understood that the victory of Zukor over John Herz and the bankers was brought about by his stand that the picture business should be returned to picture people, that the banker influence had been detrimental, that the financial heads never have and never will understand the picture methods and have little sympathy with the moves that brought (Continued on Page 2)

Disney Signs For RCA Recording

Disney Films has signed an exclusive deal with RCA Phonophote to use that sound system on all Mickey Mouse and Silly Symphony releases. Disney will employ the new RCA high fidelity recording apparatus, entire for his sound, using a portable unit until a permanent channel is installed.

The deal does not effect the RCA-GE suit for patent violations and damages against Powers Cinemophone and Disney which was filed locally some time ago. The action came as a result of Disney using the Cinemphone system of recording, which RCA-GE charged infringed on patents held by them.

Hammons Here This Week For Conferences

E. W. Hammons will arrive at the west coast studios this week. While here, he will confer with E. H. Allen on short subject productions, and with Messrs. Kelly, Bischoff and Saal, and other associated feature producers.

Rogers After Hersholt

Charles R. Rogers is negotiating with MGM for Jean Hersholt for an important role in the Towne-Baker beer story, “Legal Crime,” and the deal may be closed today. Charles Bickford and Wallace Ford have featured roles.

Lowe For Stahl Pix

Although no signatures have been penned on contracts, Edmund Lowe is set to play the leading role in John M. Stahl’s production, “Only Yesterday,” at Universal. Various tests are being made for the leading feminine role.

Bennett With Dietrich

Richard Bennett has been assigned to a featured spot in Marlene Dietrich’s next starring production for Paramount, “Songs of Songs.”

Ralph Morgan

MANAGEMENT

Wm. Morris Agency

Mon. Jan. 9, 1933

TODAY'S FILM NEWS TODAY
Lubitsch Picture In
4th London Week

London.—Paramount’s “Trouble in Paradise,” directed by Ernst Lubitsch, is held over for the fourth week at the Carlton, with business going on at a brisk pace.

The Douglas Fairbanks production, “My Man Robinson Crusoe,” did so well the first week at the Plaza that it is being held over. Same on Fox’s “Tess of the Storm Country” at the New Gallery.

Laughton Will Do
British Picture

London.—Charles Laughton will make good use of his London vacation away from the Hollywood Paramount by doing a picture for Korda’s London Film Company.

‘Waterfront’ Delayed
Till Colbert Returns

With Claudette Colbert in New York until January 25, Edward Small has postponed the starting date of his first picture for United Artists release, “I Cover the Waterfront,” until around February 1.

Small is dickering with Paramount for the loan of Richard Arlen, who may be available about that time.

Two Harts With But
A Single Rodgers

Moss Hart has been taken off the new “March of Time” idea and goes to work with Lorenz Hart and Richard Rodgers. He has been the victim of “I Married an Angel!” for MGM.

Gropper On ‘Trumphet’

Milton Gropper is writing the script of “The Trumpet News” for Paramount, with Al Lewis handling the production as associate producer. Yarn is slated as a starring vehicle for George Raft.

C. B. DeMille May Replace Emanuel Cohen

(Continued from page 1)

the business from a store show to the fourth largest industry of the world. It is felt that Zukor’s first move in merging the business to picture minds will be the establishing of DeMille in production control of the company, taking advantage of his vision, his understanding and the inspiration he will provide for the producers under him.

It is known here that Zukor has never been sold on Cohen as a production head. He is said to feel that Cohen had unusual capacity as an organizer and was thrown into little sympathy with production problems, and that he lacks the qualities of selection and taste that are most necessary in the conduct of a major plant such as Paramount’s. It is further known that Zukor agreed to his removal four months ago, but this was blocked by Hertz.

The plan is understood to be to return Cohen to Hollywood for sufficient time for him to turn over the keys of the plant to DeMille and then return him to New York to take over the production of short reels at the Astoria studio, in addition to the handling of the newsreel.

Hollywood.—C. B. DeMille, who arrived here Saturday night, was asked about the above report and replied: “I don’t believe it is true. I have a very high regard for Emanuel Cohen, feel that he has done an excellent job in the short time he has been in the studio, and don’t know of anyone who could have done better. I am remaining with Paramount to do some pictures, but I have neither heard your story, nor do I believe it is true.”

No one in authority in the studio had heard anything of the report and all seem to be of the opinion that Cohen would continue as head of production. However, the DeMille rumor was greeted with quite a bit of enthusiasm from those sources.

Top Seat Zukor’s
Birthday Present

New York.—Adolph Zukor was sixty years old Saturday. He probably received plenty of birthday gifts, but it is certain that none pleased him more than his old seat as head man of the Paramount corporation.

Bow and ‘Fugitive’ Get British Okay

London.—The Warner production of “I’m a Fugitive From a Chain Gang” and Fox’s “Call Her Savage,” with Clara Bow and Lionel Atwill, released from the British censors after a good deal of each picture, found objection- ability by the British board, was eliminated.

Noel Coward Heirs His
‘Cavalcade’ Is Good

Having received a hundred telegrams on the success of the screen version of his play, “Cavalcade,” Noel Coward called Winfield Sheehan on the telephone from Cleveland and asked for a print, which was immediately shipped to him airmail, special delivery.

Beverly Hills Players
Will Do ‘In The Spring’

The Beverly Hills Community Players will make their most ambitious offering of the season this evening when they will present Sherrill Webb’s play, “In The Spring.”

Walter McGrail will have the lead, supported by Carlisle Moore Jr., Dale Nash, Cecilia Parker and several more.

Gleason With Doane

James Gleason is set to be featured in Warren Doane’s next comedy short for Universal, which goes into production next month.

Palm Springs Gets
Big Sunday Crowd

The opening of the new theatre Saturday night and the dog show yesterday, added to the stock attractions, drew a good crowd to Palm Springs over the week-end.

Among the guests at El Mirador were Gwili Andre, Willis Coldbeck, David Selznick, the Donald Ogden Stewarts, Richard Rogers, the Edmound Lowes, the Hoot Gibsons, the David Butlers, the McClelland Bar- clays, Laurence Stallings, the Buddy DeSylves, Ralph Farrum, Townsend Netcher, Jack Hearst, Bill Mayer and Charles Furthman.

Furthman is still playing Santa Claus and is buying sport pants for all the cute little girls he thinks would look well in them.

Paramount Stage Shows
Get The Gate Next Week

The local Paramount theatre will determine its stage show after next week. And with the stage show goes the orchestra in the pit and all that had anything to contribute to the presentation.

The house will go on a straight picture policy, believing that customers buy tickets at a picture house to see pictures and nothing else.

Marilyn At Fox

Marilyn Knowland has been signed for a role in “Road To Heaven,” which John Francis Dillon is directing for Fox.

Robinson At Para.

Dewey Robinson has been added to the cast of “Good Company” at Paramount.

Tradeviews
(Continued from page 1)

to have class entertainment,” and that class entertainment the public is refusing to patronize at those class prices, much more money would be provided for better production.

It did not take the Rockefeller long to figure their situation. Before the week was over they knew they had to change their plans. Those wise business men knew that even their bookkeepers could not provide sufficient money to keep those two theatres (PALACES OF AMUSEMENT) running with their present policies.

What remains of the year for one week, our picture executives have not been able to realize in years of study.

Par had no such luck. Those big first run theatres, that drain on the money bags, that demand for class pictures, that worry to provide the weekly pic- ture—and you will put an end to most of the troubles with the motion picture industry.
Good Production Offset By Story
"THE NEW DESIRE" MGM

Direction ... Charles Brabin
From play by ... Margaret Kennedy
Screen Play ... Faces Goodrich, Albert Hackett
Photography ... Merritt Gerstad
Cast: Irene Dunne, Lionel Atwill, Phillips Holmes, Douglas Walton, C. Henry Gordon, Jean Parker, Mitchell Lewis

The Metro-Goldwyn-Mayer production of "The New Desire" is billed as an adaptation of the Martin Brown play, "The Lady." Never having seen the play, we can't pass judgment on it. But if it was anything like the adaptation, somebody made a very good sale in unloading it for pictures. The production, with standbys in every other department, suffers from the hodge-podge, antiquated yarn. Each incident in its 30-year span, acted by a non-faithful cast and having the benefit of good direction, is interesting, but the combination offers little entertainment value.

The yarn is an old one, although an effort has been made to dress it up in new clothes. It starts in the late "Nineties" as a story through years of war, of course, brought in for motivating sequences for the last quarter of the picture.

Irene Dunne is a prima donna of an American musical show that is sent to London for an engagement. She meets Phillips Holmes and marries him the very next week. Lionel Atwill, violently objects and denies further finances to his son who has been brought up as an English gentleman. When refused again on a last appeal, the son commits suicide. Irene has a child, and the father has her shamed a year later. Over a period of years, Irene can get sufficient evidence to take the child from her legally. This he does, and the story jumps 18 or 20 years to the world war.

A British soldier, trying to seduce a young French girl enamored of him, takes her to a tavern, gets drunk, is refused a room, starts a fuss and is given a socking. The tavern owner is his mother and, when the father of the girl seeks revenge for the wrong supposedly done his daughter, the boy kills him, making the charge. Then a court room scene wherein the prosecution calls forth the witness who did not commit the crime, but was shielding the boy because he's her son. Picture winds up with the son in prison, and he and the mother making plans to go to America after his release and start all over.

MGM has given it everything possible with the exception of story. The cast is 100 per cent, with Jean Parker contributing the best performance (really remarkable) of the lot. Irene Dunne looked well, but sang rather badly. Lionel Atwill as the father was okay, with C. Hunter Gordon as the prosecutor giving, as usual, a fine performance. Phillips Holmes and Mitchell Lewis all right, with Douglas Walton a bit too effeminate.

As much as this preview was the first showing of the picture, there may be a chance of cutting it into a better production, but we doubt it. As it stands, it is second rate.

Kent Due Tonight: Fox Studio On Edge
Sidney R. Kent, president of the Fox Film Corporation, is due to be scheduled for production on every man and woman on the Fox lot is breathlessly awaiting anticipated developments.

Plagiarism Suit Against Columbia
New York.—Suit for $500,000 for alleged plagiarism has been filed against Columbia Pictures by John W. Mitchel, credited as the author of the New Rochelle-Standard-Star.

Watts charges that he wrote a play which Columbia rejected last January, and that "The Night Mayor," which Columbia produced, is the same as his play. He also claims that the company be restrained from further distribution or exhibition of the picture.

Adolphe Menjou To Play Thatcher Colt Again
Adolphe Menjou has been signed by Columbia for the role of Thatcher Colt, the detective, in Anthony Abbott's "Murder of the Circus Queen." This is the same character he played in the other Abbott story, "The Murder of the Night Club Lady." The new picture goes into production on January 28.

"Mummy" Doing Well
New York.—Universal's "The Mummy" turned substantial business at the RKO Mayfair over the week-end, and the theatre expects a heavy gross on the week. Picture introduces Karl Freund, former cinematographer, as a director.

Music For Marlene
Ralph Rainger has been assigned by Paramount to write the music for the Marlene Dietrich picture, "The Song of Songs," which Rouben Mamoulian is directing.

Stevens To Stage
Universal has promised Onslow Stevens a leave of absence to play the leading role in "Ambush Wings" at the Pasadena Community Playhouse.

Dorothy Gray Cast
Dorothy Gray is the latest addition to the cast of "The Great Jasper" at Radio.

Borzage To Do Two More Off Fox Lot
Frank Borzage, who has one more picture to direct for Fox on contract, has accepted a further leave of absence from that organization, and will make two productions on the outside before returning to Fox to complete his assignment.

The director was first granted leave to direct Mary Pickford's picture early last summer, and, when the latter was delayed, he made "Farewell To Arms," for Paramount and then swung over to handle "Secrets."

Alan Mowbray Joins Cast of 'Our Betters'
Radio brought negotiations with Alan Mowbray to a close over the week-end and the player, who closed Saturday night with Billie Burke in "The Marquise," today joins the cast of Constance Bennett's "Our Betters," which George Cukor is directing. The William Morris office set the deal.

Ralph Ince To Direct Next Bill Boyd Feature
Ralph Ince has been set to direct the next Bill Boyd feature for Radio, and execs are now looking for a suitable property.

Ince directed "Lucky Devils," recent Boyd picture which was tabbed unusual entertainment by the company officials.

Small Dickering With Langdon For 'Palooka'
Edward Small is on the verge of closing negotiations with Harry Langdon to play the title role of "Joe Palooka," which is scheduled to be the second Reliance production to go into work for United Artists release. William S. Gill is handling the comedian's interests.

Comedy Writers Busy
Nick Barrows is writing comedy sequences and gags for "The Woman About," at Paramount.

Edward Kaufman has a similar assignment on "The Story of Temple Drake."

Bid For Beaudine
B. P. Schulberg is negotiating with William Beaudine to direct "Police Surgeon" for Paramount. Beaudine just completed "Crime of the Century" for that studio.

Rollo Lloyd At MGM
MGM has signed Rollo Lloyd for a role in the Crawford-Cooper picture, "Today We Live," which Howard Hawks is directing.

Parker At Warners
Franklin Parker joins the cast of Joe E. Brown's "Elmer the Great," the O'Reilly-Mann office placing him.

Well, the wise guys around town are having a lot of unholy glee kicking around the body. We heard, of course, that just went to the collapse of Radio City. It's a peculiar thing that in everyone's make-up is a blind spot, and with the fall of Radio City it becomes apparent that the business man's blind spot is show business... There is none so great or so shrewd in his dealings who has not been so blinded by the bright lure of being the entrepreneur of vast entertainment that brings his name before millions, who has not been badly burnt and absolutely childish in his expenditure of money... We find it in this case a terribly sorry that the bubble burst so soon. Everyone has been so terribly smart about what was so terribly obvious from the very beginning... But there's the snobbishness, the small smug satisfaction and looking of lips over what is in reality a great tragedy.

There is something more than just the loss of money involved. There are the high hopes, the vision of success, the satisfaction of a good work done, to say nothing of the feeling of sense of security granted to those who found employment, that are lost. And lost because of that curious blind spot that now, to go back to my opening paragraph, is in the giving of art and glory... We are sorry, infinitely sorry, for a mess that might have been avoided. For the fresh gloom it casts over an industry sorely in need of a spark of encouragement. For the fact that it shows up so badly the inability to cope with the times. But mainly we are disappointed in the pleasure so many are getting over picking the bones instead of trying, in some way, to offer constructive criticism and lend a helping hand. A king is dead, long live—what king?

However, we did find a cheery bit of news that shows the other side of how smart the smart boys are. "Strange Interlude" was unanimously voted to be an artistic achievement that would undoubtedly do well in New York, but would surely prove too much for the country to digest... Well, the joke's on New York. One of our chief attention calls our attention to this: the three sheets of official material made up by a person who goes in for that sort of thing and, on the basis of a five-day run, found that "Strange Interlude" had done more business in Akron, Baltimore, Canton, Cleveland, Dayton, Harrisburg, Kansas City, Portland, Providence, Reading, Richmond, Rochester, St. Louis, Syracuse, Toledo and Washington..."One Night Through," "Grand Hotel," "Emma," or "Prosperity." It did more business in some of those spots in five days than "Grand Hotel" or "Smilin' Through" did in six and seven. The answer is "So what?", and it just goes to show. And so we leave you with that pleasant thought for the day.
MacDonald Replaces Shanks in Met’s Shake-up

A shake-up in the operating organization of the Metropolitan studio has Earl Shanks, for nearly twelve years general manager, handing in his resignation. H. A. MacDonald takes his place, coming assistant to W. R. Marshall together with Harold Lewis; Marshall represents the Erpi interests.

Sid Bronnecre moves over to the Educational lot as assistant to E. H. Allen. Cecil Birdwell replaces George Mitchell as head of the electrical department, the latter also going over to Educational where he will act in a similar capacity. William MacDonald, formerly with the Harold Lloyd company, joins the Metropolitan organization as general superintendent.

At the same time, a reconstruction program is under way at the studio, Erpi refurbishing the studio with a view to embarking on a drive to make it earn its board and keep as a rental plant for independents. The studio has been carried along at a heavy rent, the original plan at the formation of the World Wide-Educational Company having been to cover this nut with the operations of a group of independent units releasing through the World Wide channels. These plans, however, failed to materialize.

Erpi figures that, by spending money in redressing the studio and modernizing its appearance, it will soon be made to pay with rentals. Marshall, Lewis and MacDonald are in charge of this end.

Para. Still Hopes To Do ‘Sanctuary’

Despite the fact the Hays organization banned "Sanctuary" as screen material, Paramount is taking a chance on getting a treatment that will pass the production code. If and when the script is approved by Hays’ representatives, Paramount must disguise the yarn under another title, and has already set "Story of Temple Drake" while the treatment and script are in preparation.

Paramount expects to get a completed script through some time this week, and will submit it to the Hays office. In addition, George Raft, who has already been assigned to the "heavy" role in the picture, is waiting to get a glimpse of the script, and there is a chance he will decline to do the part unless it has been given plenty of renovating.


The Capitol Theatre closed for renovations and improvements, and the Plaza, after being dark for several weeks, re-opened Christmas eve with the British picture, "Sunshine Susie." The Prince Edward is opening with Chevalier’s "Love Me Tonight," the Mayfair with the British "Ghost Train" and the State with "Kongo." The line-up of the Sydney theatres is: Prince Edward, State, Regent, Capitol, Haymarket and St. James, all first run for general releases; Lyceum, Mayfair and Plaza, exclusively British; Lyric, Empire, Empire, Rialto and Arcadia, all second run general.

"Sunshine Susie" established a record run in Melbourne, playing 19 weeks at the Athenaeum and quitting then only to make room for other British releases.

Film production in Sydney is to take a little spurt with the efforts of Harry Southwell, now shooting a picture here. He formerly directed for Vitagraph in the silent days, and has also produced in Egypt and Belgium. Several features have recently been completed at the studios here and also a number of shorts.

The taxes paid by the New South Wales picture theatres during the past year amounted to $192,500, as compared to $113,565 collected from dancing, skating, sporting events and other forms of amusement.

Universal’s "Murders in the Rue Morgue" has been running into trouble with some of the state censor boards. The South Australia censors banned it, as they had previously done with "Frankenstein" and "Strictly Dishonorable," although the latter was finally passed.

Oddly enough the Australian censor boards used their shears on eight per cent of the British importations as against four per cent of the American during the year, the reason being the greater suggestiveness in British pictures.

MILTON H. GROPPER

SCREEN PLAY+

"NO MAN OF HER OWN"

+ In Collaboration
London News Letter

The British producers can now boast two pictures that have grossed better than a Thousand Thousand Pounds. They are Tom Walls-Ralph Lynn picture, "Sunshine Sue," that starred Gracie Fields, and the "Jack's The Boy" picture. That news will probably open the eyes of many Hollywood producers and New York distributors.

And while we are on the subject the American industry, you may as well know that nearly every West End cinema, during the last six months, has shown a preference for the British-made subject. That "Buy British" slogan has finally hit the picture business here, coupled with the improved quality of our productions. Chances are when Hollywood finds that Great Britain can again do a $400,000 gross on a picture, they will begin to worry all their ideas of what should be made.

What Hollywood should know is that the British public will not buy, nor will the British censors suffer to be shown, the majority of the bunk that they have been sending us here. An instance of this (and it's fresh news) "Call Her Savage," had better than 2000 feet ripped out of it before it could be shown. "I'm A Fugitive From A Chain Gang" had plenty of trouble getting through and not until a lot of footage was ripped out Bill Howard's "Sherlock Holmes" had the meat of the gangster stuff deleted.

"West is East and East Is West." While Hollywood is filled with European celebrities, London is overflowing with Hollywood personalities. Harold Lloyd, Ernst Lubitsch, Bill Howard and Myron Selznick holding a "debits conference" over a bottle of wine at the Dorchester. . . . Marilyn Miller, Don Alvarez and Eddie Gour- darch seen at Quaglino's. . . . And you Barrie and the talented that two big shots from Hollywood had over a lunch table. They explained they wanted to keep in practice. . . . Leslie Banks is the outstanding London theatrical hit this season. . . . Robert Milton and Banks just completed a picture for Korda's London Film Company.

We congratulate Ivan Thalberg at the New World Corporation, and H. M. Harwood. . . . All London wants to know how the beautiful Beatrice Hume is taking to Hollywood and how Hollywood has taken to her. . . . Lady Inverclyde has scored a great success in the private cabaret show at the Mayfair. . . . Bill Howard and Myron Selznick are afraid of language difficulties in France and Germany. Lubitsch assured both that their greatest difficulty would be making themselves understood throughout England. . . . Hollywood producers should cast an eye in the direction of little Wendy Barrie and the talented and enormously popular Ian Hunter.

There is a very big Kipling revival throughout all of England. . . . Somer- set Maugham, England's greatest dramatist, saying kindly things and admiring things about Hollywood and its production efforts. . . . Alex Korda turning something different in "La Dame De Chez Maxim," which he is making in both English and French in Paris. . . . When you see the Gloria Swanson picture, you will see the most beautifully, photographed production ever made on this side. London's admiration for Gloria's courage is something to talk about. Albert De Courcey is bound for Hollywood. London's loss is Hollywood's gain.

Prohibited War Shots Put Into One Feature

New York.—Ben Serkovich has acquired the distributing rights to "The Big Drive," a compilation of prohibited war scenes from the records of all countries in the war. If and when he gets it past the censors, he will make a deal with some national distributor.

Wells Takes Glen City

Robert E. Wells has taken over operation of the Glen City Theatre, Santa Paula, from the Fox West Coast circuit. A new corporation, Santa Paula Theatres Ltd., has been formed to operate the City and the Lyric, which Wells has been running in opposition to FWC for the past year.

Muse With Paramount

Clarence Muse has been signed by Paramount for a part in "From Hell To Heaven".

Dell Henderson Cast

Dell Henderson has been added to the cast of "From Hell To Heaven" at Paramount.

Cineglow Will Open Leasing Office Here

New York.—The Cineglow sound recording system, which is controlled by the Blue Seal Products Company, will open an office in Hollywood within a month to lease equipment to independent producers.

'Strike Me Pink' Goes In Rehearsal Jan. 16


Marie Prevost At Col.

Marie Prevost has been signed for a role in "Parole Girl," which Edward Clive will direct for Columbia. Ralph Bellamy and Mae Clark will be co-featured.

Betty Furness Cast

Radio has assigned Betty Furness a role in the Richard Dix picture, "The Great Jasper," which J. Walter Ruben is directing.

Buy American' As Schnitzer's Sixth

Joseph I. Schnitzer registered the title, "Buy American," with the Hays office Saturday, and announces that he has assigned Bernard Schubert to write an original story for the title following completion of "Why Pay Alimony?"

With six releases set through Radio, Schnitzer has rounded out his story schedule by this move. "The Great Greta," his next picture, is in work with Humphrey Pearson on screen play. "Why Pay Alimony," by Bernard Schubert, follows, while "Tiger Cub" is awaiting executive approval before it goes on the schedule. "Buy American" will be the sixth picture, the first two having been "Men Are Such Fools" and "Sailor Be Good."

U.A.'s Resumes Direct Distribution In Japan

New York.—United Artists is resuming direct distribution in Japan today, opening a new office in Tokio under the direction of Earl Kramer, who has been in Japan for the company.

It is anticipated that other offices will be established in Osaka and Kiushiu.

Stubb's In 'Fever'

Harry Stubb's has been spotted into the cast of "Fever," which Clarence Badger is directing for Columbia.

Sam Wiesenthal

Screencrafts, Inc.

Representing

Yves Mirande

Europe's Foremost Playwright
Columbia

"FEVER"
Director: Clarence Badger
Screen Play: James Kevin McGuinness
Cameras: Ben Kline

PAROLE GIRL
Cast: Mae Clarke, Ralph Bellamy, Marie Prevost, Hale Hamilton, Ernest Woods, Sam Godfrey, John Paul Jones, Lee Phelps.
Director: Eddie Cline
Screen Play: Norman Krasna
Cameras: Joe August

Fox

"MANEATER"
Cast: Marion Burns, Harry Woods, Kane Richmond.
Director: Clyde Elliott
Story: James Spearing
Cameras: Carl Berger

"ROAD TO HEAVEN"
Cast: Alexander Kirkland, Boots Malloy, Ralph Morgan, Irene Ware, Ferike Boros, Noel Madison.
Director: John Francis Dillon
Original by: Harry Fried
Screen play: Bradley King
Cameras: L. W. O'Connell

MGM

"HELL BELOW"
Director: Jack Conway
Original by: Commander Elbergh
Cameras: Hal Rosson

"TODAY WE LIVE"
Cast: Joan Crawford, Cary Cooper, Louise Closser Hale, Robert Young, Franchot Tone, Tad Alexander.
Director: Howard Hawks
Original by: William Faulkner
Cameras: William H. Marsh

"MEN MUST FIGHT"
Cast: Diana Wynward, Lewis Stone, Phillips Holmes, May Robson, Ruth Selwyn, Robert Grieg, Hedda Hopper, Donald Dilowary, Mary Carlisle, Luis Alberni.
Director: Edgar Selwyn
Screen play: Reginald Lawrence, S. K. Lauren
Cameras: George Folsey

"THE WHITE SISTER"
Cast: Helen Hayes, Clark Gable, Richard Bennett, Edward Arnold, Alan Edwards, C. Henry Gordon.
Director: Victor Fleming
From novel by: F. Marion Crawford
Adaptation: Donald Ogden Stewart
Dialogue: Donald Ogden Stewart
Cameras: William Daniels

UNTITLED
Director: Edward Sedgwick
From story by: Robert Hopkins
Screen play: Carey Wilson
Additional dialogue: Jack Cluett
Cameras: Harold Wensstrom

"CLEAR ALL WIRES"
Cast: Lee Tracy, Benita Hume, James Gleason, Una Merkel, Alan Edwards, Lya Lys, Lawrence Grant.
Director: Robert Young
Screen play: Bella and Sam Spewack
Cameras: Percy Hilburn

Paramount

"KING OF THE JUNGLE"
Directors: Lucky Hammerstone, Max Marcin
Original Story: Charles T. Stoneham
Screen Play: Max Marcin, Philip Wylie, Fred Niblo Jr.
Cameras: Ernest Haller

"THE CRIME OF THE CENTURY"
Director: William Beaudine
Original by: Walter Maria Espe
Screen play: Florence Ryerson
Cameras: Brian Marlow

"THE WOMAN ACCUSED"
Director: Paul Sloane
Screen play: Bayard Veilier
Cameras: Karl Strauss

RKO-Radio-Pathe

"GOOD COMPANY"
Director: Norman McLeod
Original by: Nina Wilcox Putnam
Screen play: Malcolm Stuart Boyd
Cameras: Gil Warrenton

"KING KONG"
Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Nas Hardy, Noble Johnson, James Flavin, Steve Clements.
Director: Ernest Schoedsack
Original by: Merian Cooper, Edgar Wallace
Screen play: James Creelman, Ruth Rose
Cameras: Eddie Linden

"FROM HELL TO HEAVEN"
Director: Erle C. Kenton
Original by: Lawrence S. Haasen
Screen play: O. H. P. Garrett, Tiffany Thayer, Walter DeLeon, William Slavens McDonald
Cameras: Henry Sharp

"MURDERS IN THE ZOO"
Cast: Charlie Ruggles, Lionel Atwill, Randolph Scott, John Lodge, Gail Patrick, Kathleen Burke, Harry Beresford.
Director: Edward Sutherland
Original by: Philip Wylie
Screen Play: Seton I. Miller

"STRICTLY PERSONAL"
(C. R. Rogers)
Cast: Marjorie Rambeau, Eddie Quillan, Dorothy Jordan, Edward Ellis, Louis Calhern, Hugh Herbert.
Director: Ralph Murphy
Original by: Wilson Mizner
Screen Play: Willard Mack, Casey Robinson
Cameras: Milton Krasner

STUDIO PRODUCTION REMAINS THE SAME.
WITH 36 FEATURES IN WORK THIS WEEK

"TOPAZE"
Director: Harry D’Arrast
Play by: Marcel Pagnol
Screen play by: Ben Hecht, Charles Lederer
Cameraman: Lucien Andriot

Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia How dell, E. Entwhistle.

“THE GREAT JASPER”
Director: J. Walter Ruben
Original by: Fulton Oursler
Screen play: Robert Tasker, Lester Cohen, Samuel Ornitz, H. W. Haneman.
Cameraman: Leo Tover

“THE GREAT DESIRE”
Director: Dorothy Arzner
From novel by: Gilbert Frankau
Screen play: Zoe Akins
Cameraman: Bert Glennon

“Sweepings”
Director: John Cromwell
Original by: Lester Cohen
Screen play: Lester Cohen, Howard Estabrook, H. W. Haneman.
Cameraman: Edward Cronjager

“Pigmy”
Cast: Joel McCrea
Director: Shirley C. Burden
Screen play: Felix Reisenberg

Universal

"S. O. S. ICEBERG"
Shooting at Umanak, Greenland.
Director: Arnold Fanck
Story: Frank Wead, Arnold Fanck, Hans Schneeberger

"THE BIG CAGE"
Director: Kurt Neumann
Original by: Edward Anthony
Adaptation: Dale Van Every
Screen Play: Ferdinand Reher, Edward Anthony
Cameraman: George Robinson

United Artists

"SECRETS"
Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith, Blanche Frederici, Doris Lloyd, Herbert Evans, Mona Maris.
Director: Frank Borzage
From play by: Rudolf Vesier, May Edginton
Screen play: Frances Marion
Additional Dialogue: Salisbury Field
Cameraman: Ray June

"SAMUEL GOLDWYN
THE MASQUERADE"
Director: Richard Wallace
Novel: Katherine Cecil Thurston
Cameraman: Gregg Toland

"PALS"
Cast: Chic Sale and the dog, Buster.
Director: Zion Myers
Original: Zion Myers
Screen play: Zion Myers, Roland Asher
Cameraman: Jerry Ash

Warner-First National

"PICTURE SNATCHER"
Cast: James Cagney, Patricia Ellis, Alice White, Ralph Bellamy, Robert Emmett O’Connor, George Pat Collins, Tom Wilson, Ralph Harlowe, Robert Barrat.
Director: Lloyd Bacon
From story by: Dan Ahern
Screen play: Allen Rivkin, P. J. Wolfson
Cameraman: P. J. Wolfson

"THE SILK EXPRESS"
Cast: Sheila Terry, Allen Jenkins, Guy Kibbee, Harold Huber, Robert Barrat.
Director: Ray Enright
Original and Screen Play: Houston Branch

"BABY FACE"
Cast: Barbara Stanwyck, George Brent, Donald Cook, John Wayne, Henry Kolker, Douglas Dumbrille, Harry Griffin, Arthur De Kuh.
Director: Al Green
Screen Play: Gene Markey
Cameraman: James Van Trees

"ELMER THE GREAT"
Cast: Joe E. Brown, Patricia Ellis, Preston S. Foster, Claire Dodd, Sterling Holloway, Jessie Ralph, Berton Churchill, Emma Dunn, Charles Wilson.
Director: Mervyn LeRoy
From play by: Ring Lerner
Screen Play: Tom Geraghty, Whitney Bolton
Cameraman: Arthur Todd

INDEPENDENTS

"KISS OF ARABY"
Cast: Joan Marsh, Frank Leigh, Theodore Von Eltz, Claude King.
Director: Phil Rosen
Story: F. McGrew Willis
Cameraman: Ed Kull

MONOGRAM

"TRAIL’S END"
Cast: Dickie Moore, Mary Breon
Original by: Charles Dickens
Screen Play: Elizabeth Meenan
Cameraman: Faxon Dean

"OLIVER TWIST"
Cast: Dickie Moore, Mary Breon
Director: Herbert Brenon
From novel by: Charles Dickens
Screen Play: Elizabeth Meenan
Cameraman: Faxon Dean

SHORT SUBJECTS

MACK SENNITT

"THE PLUMBER AND THE LADY"
Cast: Frank Albertson, Joyce Comp ton, Marjorie Beebe, Gertrude As tor, Matt McHugh, Herman Bing, Marvin Loback.
Director: Babe Stafford
Story: Mack Sennett Staff
Cameraman: Johnny Boyle

EDUCATIONAL

"FEELING ROSY"
Cast: Andy Clyde
Director: Harry J. Edwards
Story: Ernest Pagano
Cameraman: Dwight Warren

HAL ROACH

UNTITLED

Hollywood on Parade
Voice of Hollywood Series
Director: Louis Lewin
Cameraman: Otto Himm
EXECUTIVES FORGET
They Must Be Constantly Reminded

WRITTEN BY . . . . ?

Those are magic words.
BUT BY WHOM?
The men at the head of studios
must be reminded of who wrote
what. They must constantly be
told that this or that writer ac-
counted for this or that yarn.
Agents are supposed to, and
generally do, but
THE HOLLYWOOD REPORTER
ANNUAL WRITERS NUMBER
tells them every day, because it
is referred to when a writer’s
name is brought up for
CONSIDERATION. . .
THERE IS TOO LITTLE SCREEN
CREDIT ACCORDED WRITERS.
If you want your work known,
tell them in the THIRD AN-
NUAL WRITERS EDITION. It
will tell them, and tell them
every day.

OUT FEBRUARY 15
(Early in the Morning)
**Cohen Says Zukor**

** товар Program Rated The Best**

New York.—The Allied States Exhibitors Association has sent a bullet in to all members, rating the importance of film product by companies, as follows: Warner Brothers, Paramount, MGM, Fox, Universal, Columbia, World Wide, United Artists, and Embassy, in that order.

**Kent Here; Silent On Plans For Fox**

Sidney R. Kent, president of Fox Films, arrived in Hollywood yesterday for a ten-day stay. Mr. Kent was willing to discuss almost any phase of the picture business, so long as it did not touch the Fox company. (Continued on page 4)

**Helen Twelvetrees May Be Chevalier Lead**

Helen Twelvetrees has the inside track on the leading role for the Chevalier picture, "A Bed Time Story," which Norman Taurog will direct for Paramount. Carole Lombard has been assigned one of the leading roles.

**HAMMONS ACCUSED OF MISMANAGING COMPANY**

New York.—Suit has been filed in the State Supreme Court by Alexander S. Aronson, stockholder in World Wide Pictures, Inc., against World Wide, Earle W. Hammon, Bruno Weyers, and several other officers and Educational Pictures, Inc. Aronson alleges mismanagement and negligence in the conduct of the affairs of Educational and World Wide, and that charges for distribution of W-W product through Educational are "exorbitant and unconsciousable."

The plaintiff, represented by Sutton and Linet, further charges that an alleged loan of $500,000 by Educational to World Wide, for which it was to have received W-W notes, is doubted to be a real loan and was made for an "inadequate consideration.

(Continued on page 4)

**Rowland Out of Fox, Doran In His Place**

New York.—Richard A. Rowland, in charge of the Eastern story department of Fox, together with his assistant, Florence Stratton, have been let out, with D. A. Doran, formerly of Paramount, taking Rowland's desk.

Doran is now in Hollywood and, after a conference with Kent and Sheehan, will come here to take up his new duties.

**Warner Publicity Estimate**

New York.—For once, the Warner publicity estimate of a picture opening here has been 100 per cent. Its "20,000 Years in Sing Sing" is a knock-out, and those who bought their tickets for the opening day gave it four stars and a lot of cash.

Warden Lawes, of Sing Sing, came down for the opening and was profuse in his praise of the treatment of his story as given by the Warner production forces. Picture looks good for plenty of dough here.

Koenig and Blanke Sign New Tickets

William Koenig, production manager, and Henry Blanke, associate producer, have been given new tickets at Warners. With the exception of Lucien Hubbard and Raymond Griffith, the entire executive production personnel of Warners is now under new contracts, with these producers figured to get down on the line any hour.

**WYLER AND 'U' SPLIT**

Carl Laemmle Jr. has granted William Wyler a release from his Universal contract. Wyler's last picture for Universal was "Tom Brown of Culver." He will free lance and the Selznick-Joyce office will handle his affairs.

**Grover Jones III**

Grover Jones, Paramount contract writer, spent the week-end in the hospital under observation for a nervous disorder that has been troubling him for several weeks.

**Radio Takes Up Options**

Radio has exercised options on the contracts of G. B. Stern, writer; and Bruce Cabot, Anita Louise and Betty Furness, players.

**Joan Blondell**

TERM CONTRACT

WARNER BROS.

MANAGEMENT

Wm. Morris Agency
New York — The Hochreich-Bergman Holding Corporation has been incorporated in Delaware with 100,000 shares of common stock, to operate theatres.

It is understood that the purpose of the new company is to open a circuit of theatres to show advertising, educational and industrial pictures free to the public, the advertisers defraying the cost. David Hochreich, of General Talking Pictures, is head man.

Green Finishes One For Warners; Moves To Fox

Paul Green has completed his original story, "The Life of Voltaire," which Warners will use as a starring vehicle for George Arliss, and the writer has moved to Fox to prepare an original screenplay for that company.

Green has an eight-weeks deal with Fox in the midst of the production, and then moves back to Warners to write another story for them.

Feist Grandchild Dies

New York — The four and one-half months old grandson of Felix Feist, died Saturday and was buried Sunday. The mother, Marjorie Nast, is Feist's daughter.

"Kingdom' Busts Record

Atlanta — "Animal Kingdom," which opened Saturday at the Fox theatre, broke all records for a day's attendance yesterday, despite a heavy rainstorm.

Sarah Mason At Radio

Sarah Y. Mason joined the writing staff at Radio yesterday to write an original story for Ann Harding.

Cohen Stays Says Zukor

(Continued from page 11)

George Schaefer, Sam Dembow Jr. and Walter B. Cokell members of the board. The executive committee of the board now consists of Adolph Zukor, Ralph Kohn, Emanuel Cohen in addition to the three new members, with Austin Keough and Emil Shauer as secretaries.

It seems evident that the resignation of John Hertz will be followed by that of Albert Lasker, with some representatives of the New York banks who made Paramount a loan of some $15,000,000 some time ago to exploit them in the finance combinations.

It is felt that, if Lasker bows out, the advertising account of Paramount, which has been handled by Lasker and Thomas and Logan, will be shifted to Hanf-Metzger, who had it before Lasker went in.

Hugh Herbert

Management

BREN & ORSATTI
PARA'S "SHE DONE HIM WRONG" BAWDY BUT FUNNY

West and Sherman Great Combination

"SHE DONE HIM WRONG"
Paramount

Direction ..............Lowell Sherman
From story by ..........Mae West
Screen Play ............Harley Seydel, John Bright
Music and Lyrics ..........Ralph Rainger
Photography ..........Charles Lang

Some folks may object to this one on the ground that the "garbage has been piled too high and too thick." We don't think it's as funny as Mae West's first starring film is steeped in sex and sin—but, boys and girls, the laughs are there. "She Done Him Wrong" is a strange mixture of melodrama, muck and belly laughs, with the laughs predominating to such an extent that an otherwise unsavory picture becomes a welcome, though hardly wholesome fun-fest.

Our advice is to come from the heart of the city, for the box office, if you wish to see a picture, is to ban the kiddies and invite the adults (pure or polluted) to come in and have a swell time. You could hardly blame the Women's Clubs for not wanting their young to "learn about women" from Mae West. Mae is terribly tough—but she knows her stuff—and you'd have to go a long way to find a gal who could read her lines in this opus without leaving a bad taste in your mouth. Mae does it out and makes you like it. Her personality dominates the entire picture—and it is her very bawdiness that makes you like it.

Her direction is in the professional swing—of a very low variety. It is so much funnier than it is filthy, so atmospherically perfect and so well acted and directed that its repugnant yarn never becomes offensive, that one must not only forgive, but congratulate Paramount for whole-heartedly thumping its nose at Mayhiana and goading ahead with "Diamond Lil"—who really wears no disguise at all in "She Done Him Wrong".

Lowell Sherman has done a marvel- lous job with his direction of the picture—and avoided a lot of pitfalls. He hasn't missed a test to make this story of a Bowery belle of the gay nineties a humdinger. To his direction must go fully fifty per cent of its success. The screen play by Harley Seydel and John Bright crackle with great situations and dialogue. The cast is good (particularly the final one) also help in no small measure.

Mae West is the saloon-keeper's moll, loaded with diamonds, who mix es with men, white-slavers, jailbirds and murder—and ends up with a man she had a hard time getting but that she "knew could be had" . . . and she was immense. The entire cast—in including Gaye Carol, David Landau, Noah Beery, Gilbert Roland, Rafaela Ottiano, Rochelle Hudson, Fuzzy Knight, Grace LaRue, Louise Beavers—was excellent.

Where the customers will go for this—they will go in great numbers . . . it will clean up.

Broadway Houses Forced To Cut Scale

New York.—The operators of the big picture houses along Broadway have finally recognized the impossibility of maintaining the high admission prices and practically all of them are gradually going to lower scales. The average admission price is running from 30 cents to 35 cents, with an average matinee price of 35 cents.

The Rialto will have a flexible scale, subject to change according to the picture shown.

Armstrong At MGM

Robert Armstrong will have a feature spot in "Rivets," John Gilbert's final production under his deal with MGM. Picture is scheduled to start April 13, according to Tod Browning directing.

Maxine Graybill East

Maxine Graybill, secretary to Myron Selznick, left for New York last night to meet her chief.

WARNERS TO HAVE BUSY SPRING IN PRODUCTION

The Warner Bros.—First National studios will place in production 13 new pictures, all to be completed by April 13, at which time actual shooting in the studio will be closed down for 60 days to permit the organization to prepare its stories for the first half of next year. The entire program of Warner-First National pictures for the year of 1932-33 will have been completed by April 1.

The first group of pictures to hit the stages are: "Silk Express," an original by Houston Branch, with Ray Enright directing and a cast composed of Neil Hamilton, Sheila Terry, Frank McHugh, Allen Jenkins, Guy Kibbee, Harold Huber and Lyle Talbot; the George Arliss picture, "The Adopted Father," with John Adolph direction, and Bette Davis, Hardie Albright.

The next group will include: "Big Sheik," by Edward G. Robinson, being an original by Arthur Herman with Roy Del Ruth directing; "Hard Times Square," written by Earl Baldwin with Bebe Daniels heading a big cast and no director assigned yet; Ruby Chatterton in "Lily Turner," from the play by Phil Dunning and George Abbott; "Narrow Corners," the latest Somerset Maugham book. No cast or director yet; "Girl Missing," by J. A. Andrews, N. D.; or director, George Arliss in "Voltaire." In addition to starring pictures for William Powell, Paul Muni, Richard Barthelmess and Warren William.

John Wayne, starring in the Leon Schlesinger series of westerns being released through Warners will complete the sixth of the series during this time.

Talk About Your Loaves And Fishes

Wally Young and Nunnally Johnson were asked to cut 40 pages from the script of Charlie Chan's next. After the revision the writers found they had 15 pages more than when they started.

Farewell!—Frisco Doing Big Business

Business locally on "Farewell To Arms," at the United Artists and "Frisco Jenny" at the two Warner houses, is assuming record proportions. The Warner picture in its joint run is beating the figures each day of "Silver Dollar" and better than $5000 Sunday. The "Dellaro" engagement was the best since "Blessed Event." "Farewell To Arms," rushed into the U.A. practically cold with little advance exploitation, is running from $300 to $500 better each day since its opening, playing to capacity Sunday afternoon and evening.

Stahl Seeks 'Unknown' For Universal Lead

John Stahl has found it impossible to find a suitable woman lead for "Only Yesterday," his next for Uni verse, and he will now look over the list of aspiring ingenues who have no "draw" names. Candidates must look like the early actresses and go through to age 35 at the finish.

Starting tomorrow, Dave Werner, Universal casting director, will arrange interviews for applicants.

Goodrich Asks Release

John Goodrich, contract writer, has asked to be released from his contract with MGM, which still has some time to go. It is understood that the studio will comply.

Well, it was all very amusing at that "Cavalcado" opening. All the Chase bank execs were sitting in the orchestra and as soon as the Fox orchestra could be located in the balcony. But boy, oh boy, was that picture something to make the bankers sit up and take notice. Maybe it was just as well they were in the orchestra; they might have fallen into it in their excitement otherwise . . . A little Terry, Frank or George could have put in around, I told us that eighty tickets were distributed among the Chase bankers. Well, that should have taken care of the vice-presidents. And you'll have to pardon us if we put on another rave for Diana Wyn ton and his pictures, we have seen anything quite so tragic as her grief, so natural as her laughter, so aristocratic as her bearing. There is no waste, superfluous effort in putting her part over; no tricks or mannerisms to substitute for lack of action, ability, Dutchess in all her swell . . . And so is Una O'Connor, the sport which we wrongfully credited to Ursula Jeans—through unpardonable ignorance. Not that Miss Jeans was bad in her role, but the credit for a very difficult characterization should go to the right person.

Francis Lederer was supposed to have appeared at this week's AMPA meeting, but postponed his visit till next time because Arbuckle takes up so much spotlight and they want Lederer to have his day. . . . Jack Cohn is telling a true story of a ham around town that we are inclined to believe really happened with Columbia as the party of the second part. Seems an actor had been given a movie contract at a nominal salary and was all set to leave for the coast and his first picture attempts the same week. He signed for $300 and was told to find his own train to leave, some kind friends got to work on him with the result that he refused to carry out his contract and they literally forced him to take the train. . . . and mind you, all this before a camera ever had a chance to find out whether he was as good as he was willing to believe. P. S. He didn't get the job . . . Aben Kandel has been commissioned to make a dramatization of his simply "Squeaky Burns" and hopes it will see early production.

There's one department of the Warner-First National organization that should be grateful to them for making pictures about the topics of the times and literally making movies out of the headlines of the department. They're being kept right busy these days answering suits. And the publicity isn't so bad either. Sam Beauxdolle is still alive and that of Publisher Shuster are so very much alike that it's embarrassing if you've never met Shuster. Shuster is so useful to it though that he cordially says hello when addressed as Sam. Or maybe that's his first name too.
INDIGNITIES TO CLIENTS CAUSE AGENTS' FIGHT ON AGENCY ACT

Want $200 Weekly Salaries Exempted

Austin Sherman returned yesterday from Sacramento where he laid the ground work for the amendment to the Employment Agency Act which the Artists Managers' Association is sponsoring. He held conferences with Assemblyman Kent Redwine, and Charles Johnson, attorney for the State Labor Commission. Redwine is expected to notify Sherman today as to whether or not he will agree to present the agents' bill to the legislature.

Johnson tendered the agents' attorney a warm welcome and said he would give their demands "friendly consideration," although he gave no official indication that his organization was willing to concur in the sponsoring of the bill, which, if passed by the Legislature, remove personal representatives and their clients from the supervision of the Employment Agency Act.

The amendment would remove from provisions of the act all persons earning more than $200 a week, the chief complaint of the agents being that the law as it now stands, heaps indignities upon the higher-salaried players, writers and directors.

Section 11 of the Act requires agents to hand clients slips of papers with the address of the employers, together with "cost of transportation."

The same section compels agents to inform a client concerning the sanitary conditions of his place of employment and whether meals, board and lodging are furnished. It also holds an agent responsible for the morals of the employers with whom he does business.

In theory, all agency disputes must be adjudicated by the Labor Commission. This part of the act has been more or less ignored, many disputes such as the William Morris-James Cagney case and the Frank and Dunlap-George Bancroft case, having been submitted to the courts.

However, these provisions in the act have repeatedly been seized upon by attorneys fighting various agency disputes, these attorneys involving them as legal technicalities which jurists have been unable to ignore, and the current move on the part of the AMA is expected to rectify these conditions.

'Bitter Tea' Premieres In Balto. To Good Business

Baltimore.—The "Bitter Tea of General Yen" had its world premiere here opening Saturday, and got great notices in the local press and a big rush of business to the box-office.

Harris Asks $150,000 For 'Dinner At Eight'

New York.—Sam H. Harris is now asking $150,000 for the picture rights to "Dinner At Eight," with Universal leading the bidders.

Break For The Lipstick Makers

Paramount is seeking a baby with the "Hollywood Lip" to play in the new Chevalier picture, but Columbia is doing even better. It is casting for "The Murder of the Circus Queen" and needs some Ubanos—those people with the duck-billed lips.

Harlow And Hayes For 'Sex Appeal'

"Sex Appeal" is one of the initial productions Harry Rapf will produce for MGM since its recent illness and vacation. The yarn, an original by Frances Marion, was purchased from Mary Pickford when she was or decided it was not exactly her type of material.

Helen Hayes will be starred, with Jules Harlow featured, and production starts when MGM selects a director to handle the picture.

Bob Rubin Has Flu

New York.—Robert Rubin, of MGM, is laid up with the flu and his trip to the coast with other MGM execs is postponed.

Goldwyn Plans To Be Film Ziegfeld

Samuel Goldwyn has decided definitely to establish himself as the "picker of beauty" for film productions, and to try and attain the place in the picture field that was held for so many years by Flo Ziegfeld in musical shows.

Goldwyn is launching a nation-wide search for 70 beauties who will be used in the next Eddie Cantor production and tabbed the "Glorious Goldwyn Girls of 1933." The producer is de-

Hammons Accused

(Continued from page 1)

Said Aronson asked that defendants be compelled to account for any loss due to their acts.

Aronson was one of the original organizers of World Wide with J. D. Williams and Hammons several years ago, with company formed to handle British productions released in this country through Educational exchanges. After a few pictures had been required sound hit the industry, and further British pictures were unavailable for some time. With W-W inactive for lack of product, Hammons combined it with Sono Art so the organization could handle both British and domestic product.

Hollywood.—Earle Hammons, who arrived from New York last night, answered the charges of Aronson by declaring all of the things complained of by Aronson were instituted by the latter when he was officially connected with the company. Aronson, according to Hammons, owns but one and one-quarter per cent of the stock of World Wide, Inc., and has tried unsuccessfully to sell this small interest for some time, but asked too big a price.

Hammons further stated he had to combine W-W with Sono Art several years ago to assure the company a source of supply that would enable him to continue in business, and characterized the Aronson move as a "nuisance" action.

'General Yen' Tops Music Hall Bill

New York.—With the Columbia production of "The Bitter Tea of General Yen" as the feature picture, the film bill at the Radio City Music Hall, opening tomorrow night, includes a newsreel and a Tom and Jerry cartoon in color, called "Spanish Twist."

On the stage are Ray Bolger; a condensed version of "Faust"; the 48 Rossettas; a ballet entitled "Staussiana," with Patricia Bowman; Gomez and Winone, ballroom dancers; the Tuskegee Choir and another ballet, called "Marche Militaire."

The new screen at the Music Hall is the largest in the world, measuring 70 by 40 feet.

KENT SILENT ON PLANS

(Continued from page 1)

subject, he was eloquently silent. He did say, however, that anyone who had anticipated that he would make any revolutionary changes in the company's studio set-up would be disappointed, and he praised "Cavalcade," the opening of which at the Chinese he will attend.

On the same train with Mr. Kent, who was accompanied by Mrs. Kent and her sister, were Mr. and Mrs. William K. Howard, back from their European vacation, Earle W. Hammons, H. M. Harwood, English playwright under contract to MGM, and Marcella Burke.

SAM WIESENTHAL

SCREENCRAFTS, INC.

Representing

YVES MIRANDE

Europe's Foremost Playwright

Equitable Building

Granite 5188
Roxy May Return
to Old Homestead
New York.—In spite of the assertions by RKO heads that S. L. Rothafel will resume the management of the Radio City theatres when he recovers from his illness, rumors are persistant on Broadway that he has resigned and will go back to the old Roxy Theatre.

Price Cuts Help Rialto and Capitol
New York.—Both the Rialto and Capitol theatres were materially helped by the new slash in the prices of tickets, effective this week.

At the Rialto, Paramount’s "Island of Lost Souls" is getting an exceptionally big play for the first performances, the house being crowded all day. The Capitol with its new top price of 75 cents was doing well, with Loew’s New York, now at 30 cents, doing capacity all day.

Archie Mayo Set To Direct ‘Reform School’
Darryl Zanuck has assigned Archie Mayo to direct his reform school yarn, titled “Reform School,” which is scheduled for early production.

Edward Chodorov developed the original idea and wrote the adaptation and dialogue. No cast announcements have been made.

Brenon Quits Chadwick: Will Make ‘Twist’ At ‘U’
Radio Wants Roberti
With Wheeler-Woolsey
Radio is talking a deal with Lyda Roberti, who is wanted for the leading feminine role in the Wheeler and Woolsey picture which Sam Jaffe is producing.

The player is appearing in a New York musical and a definite decision as to her availability will be forthcoming today.

Twelvetrees Signed
Helen Twelvetrees was signed to a term optional contract by Paramount yesterday, and her first assignment will be a featured lead with Chevalier in “Bedtime Story,” which Norman Taurog directs.

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Ensemble and Production

High Spots in '42nd Street

Walters Musical Lively and Tuneful

"42nd STREET"
Warner Bros.

Direction: "Lloyd Bacon
Screen Play by: "Rian James
Lyrics and Music by: "Al Dubin
and Harry Warren

Dances Staged by: "Busby Berkeley
Photography: "Sol Polito
Cast: "Warner Baxter, Bebe Daniels,
George Brent, George Raft,
Klibbee, Ned Sparks, Ruby Keeler,
Dick Powell, Lyle Talbot, Ginger Rogers,
Allen Jenkins, Henry Wilthall,
Millard Mitchell, Harry Aukst,
Robert McWeade, Clarence Nordstrom,
Una Merkel

This is musical comedy loaded
with the stuff that gave this form of
entertainment its standing: marvellous
dance ensembles with precision rou
tines; spectacular sets, catchy songs,
pretty girls of high upholstery;
quaint, and racy, earthy comedy.

For the great majority of picture
audiences, and particularly in the smaller
cities, the thought of going to see a"42nd
Street" will be a one-reeler! - - - And we
can think of places where it won't emerge
in trailer length! - - - Billy Howard is
back, from Europe with some funny
stories about Myron Selznick, - - - Claude
Colbert is ill at the Plaza in New York,
- - - What well-known young writer is now being tagged "Lord Al
fred Douglas".? - - - Henry Kornblum
has sold his seat on the New York
stock exchange and is in Hollywood
looking for possibilities.

Florine McKinney did all right for
herself at the Palm Springs table the other
night.

Johnny Weissmuller, driving up
Sunset Boulevard with his nose all
bandaged up like what another is a
NEW one?? - - - The town is still talking
about that swell "show" put on by
Jimmy Durante and George M. Cohan
at the Club New Yorker Sunday night -
and Ralph Farnum didn't get home
until nine A. M. - - - but then, he
does! - - - Mildred Jaffe and Ad Gud
berg sail home on the Bremen January
14. - - - Charlie Lederer and Charlie
MacArthur are coming off a fine
David Selznick's expense these days,
- - - and can David take it. We're
asking. - - - Marion Dix and Horace
Bramley are cooling - - - but very sub ross

Marquee Messages

These marquee title combina
tions are still amusing. Out in front of a Hollywood theatre
this week, the marquees signs read: "Hot Saturday" -
"Faithless" - "Scram.

'Interlude' Divides

London Audiences

London. - The Metro-Goldwyn
Mayer production of "Strange Inter-
lude" ("Strange Interval" over here)
looks good for at least a few more weeks.

The largest part of the crowd at-
tracted to "Interlude" was created
because of the very wide divergence of
opinions that exists among thenet
buyers after leaving the performance
and this argument is the big ballyhoo.

More Independents

Hit Broadway Houses

New York. - The Malestic produc-
tion of "The Vampire Bat" goes into
the Winter Garden January 21, and
the KBS picture, "The Death Kiss,"
opens at the old Roxy the following
week.

Castings By Rogers

Latest additions to the cast of
Charles R. Rogers' production for
Paramount, "Bright Personal," in
clude Rollo Lloyd, Arthur Hoot, Jean
Barr, Gay Seabrook, Ben Hall, Thomas
as Jackson, Wade Boteler, Helen Je-
rome Eddy and James Burris.

Wallace Free Lance

Richard Wallace washes up with
"The Masquerader" for Samuel Gold-
wyn next week and regains the free
lance ranks. He has a couple of stor-
els which he may produce himself.

DuPont-Eastman
Deal Discredited

The story printed in yesterday's
newspapers of a probable deal where-
by Eastman Kodak Company in
order to close for the control of
Eastman Kodak Company was discredited by E. C. Curtis, sales
manager of the latter company, who
is in Hollywood on his annual visit.

Mr. Curtis said:

"The far as I know, there is abso-
lutely no truth to the story. In
the first place, there is not a block of
stock in existence of sufficient size among Eastman or otherwise that
would give DuPont control if purchased, and I don't think anyone would try to
buy the stock on the open market."

William G. Stuber, head of East-
man, also issued a denial.

Cowan Starts Home

New York. - Lester Cowan, execu-
tive secretary of the Academy of Mo-
tion Picture Arts and Sciences, left
here for home yesterday.

Gain Fox Studio Mgr.

(Continued from page 1)

ducer. Al Rockett will occupy a simi-
lar post.

These moves, according to Kent,
are made "in the interests of the per-
fected of the organization surround-
ing Winfield Sheehan, I am highly
pleased with the progress that has
been made under Sheehan, and the
changes that are being made are pure-
ly in the physical operation of the
plant and the perfecting of a studio or-
ganization."

At the same time, Kent stated he
had approved plans for the immediate
construction of a new mill and car-
penter shop, and the erection of a
large fireproof storage building which
will include 30 vaults, 12 film edit-
ing rooms and a fireproof garage.

The Fox president expects to return
to New York the end of this week,
after concluding conferences with
Sheehan, the company's program for
next season.

Most delightful artistically ap-
pointed suite of six offices to sublet in Equitable Building.

Inquire
Office of Building

Hugh Hebert
Management
BREN & ORSATTI
Nancy Carroll — Scores In Lead

"CHILD OF MANHATTAN"
Columbia

Direction — Eddie Buzzell
Story — Preston Sturges
Screen Play — Gertrude Purcell


Distinguished by Nancy Carroll’s best performance in a long, long time, Copperbottom, by herself and others, a neat, new and sophisticated twist of the Cinderella theme, and sympathetic handling by Eddie Buzzell, "Child of Manhattan" is a thoroughly satisfactory program attraction. It will take a bit of selling, but it will give the customers their money’s worth.

We suspect a number of liberties have been taken with Preston Sturges’ play. There are many touches that are distinctly movie.

The story is the romance of a scion of great wealth and a dance-hall girl who sayt together and "divorce" — and "remarry." It all begins innocently enough when the fabulously rich man investigates the dime-a-dance institution that is leasing a hall on his family property.

Attracted by a winsome miss, he drives her home, a home she later leaves to become his mistress. With a Blessing Event impending, he decides, she believes reluctantly, to marry her.

The baby dies and the wife determines to give him back the name he gave her for the child’s sake. She seeks a divorce in Mexico, but her attorney botches his play and she is out $100,000 a year alimony. It is to avoid appearing a gold-digger that throws her into the arms of another man. The husband, however, Carroll at the last moment to effect a reconciliation.

Nancy Carroll plays the dance-hall Cinderella minus all the affectations that have marked her work recently. She achieves a believable characterization in an unbelievable role. John Boles contributes another another of his charming middle-aged men, and Buck Jones is pleasant as the suitor from the West.

Several character parts are very well done, notably the German woman played by Jessie Ralph who did the same part in the stage version. Others outstanding in bits were Luis Alberni, Grace Darwell, Clara Blandrick and Berty Grable.

But Buzzell’s direction stresses characterization sometimes at the cost of tempo. He takes considerable time establishing his central figures but in doing so, lets their subsequent actions fully understandable. A few situations and lines are unnecessarily blue. Photography is standard.

You haven’t a particularly heavy name draw to exploit in "Child of Manhattan." Angles worked from story content, however, should prove productive of some neat catch lines that will stick in their minds. Once in, the picture will satisfy.

---

"FACE IN THE SKY"
Fox

Excellent Cast
Struggles Vainly

"FACE IN THE SKY"
FOX

It just isn’t safe to leave us alone with a theatrical page. We make the discovery disconcerting for you to remember that old song classic, "Yes, We Have No Bananas?" Well, we have found that it must have had its roots in great antiquity, and falling that way, in Sanskrit anyway, because: look the girls at Vassar are about to put on an old Hindu classic by Bhava, and the name of it is "Svanavasavadatta." Now, everybody sing and you’ll see that it’s just old Sanskrit for "Yes, We Have No Bananas."

And there’s no doubt of the fact that picture producers have found out what the public has the most curiosity about. Title changes are the very best example of it, as witness this brilliant Paramount change. Nina Wilcox Putnam’s story originally called, "Good Company" will be released as "A Lady’s Profession." And if that’s a literal translation, it ought be good. Right. Good picture stage is making its way back to the old ten, twenty, thirty days. Musical comedies at a two-doller top practically make entertainers. Now, and if the idea is doing a sell-out business and, incidentally, revolutionizing the cost of going to the theatre.

Mary Duncan has joined the cast of " Forsaking All Others," which will be La Bankhead’s gift to the new year. Ian Keith is one of the three male leads. Looks as though it will have a one hundred per cent ex-Hollywood cast. . . . It strikes us as the height of something or other when actors’ agents argue over billing for a charity affair. And yet we can assure you that they do because we’ve heard them say they get ten per cent of the billing.

Tears seem to be the great common denominator so far as judging audience reaction is concerned. From now on, no matter what we may think of a picture, if it calls for a good cry we will predict nationwide success for it. The reason for that long-winded preamble is because of a recent conversation with a returned traveller on just what pictures have had outstanding success outside of the so-called big cities. . . . Finstance, "Trouble in Paradise" was unanimously approved. And so we feel the same fate for cosmopolitan audiences such as one is supposed to find in New York. So what happens? It does a fair business in this "fairest" of all metropolises and proves to be a wow in Greenville, Mississippi. "Cabin in the Cot- tontail" is an impolite version of its South as scurrilous libel. And, as we mentioned a column or so before, "Strange Interlude" is nothing short of amazing but "Madame Butterfly" and "Slinny Through" are successes in every clime. Tears sound the truest quality. Indian pictures are more sure-fire than comedy because they can be turned on by the same situations and those situations in turn, are something that everyone cries at, willy or nilly.

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Court Rules Exhib Must Keep Contract

New York.—An important decision affecting exhibitor/distributor relations was given in Florence, South Carolina, when a jury awarded Para-
mount-Publix $2500 in its suit against J. O'Dowd, a Florence exhibitor. The question involved was the right of the exhibitor to break his contract and refuse to play pictures because of his personal opinion as to the quality. O'Dowd has thirty days in which to appeal.

Eddie Cline May Direct
Bert and Bob at Radio

Eddie Cline, who directed the last Wheeler and Woolsey picture, "So This Is Africa," for Columbia, is negotiating with Radio to direct the team in their forthcoming picture for that company. The deal is expected to be closed today.

Lesser Going East
Sol Lesser, president of Principal Distributing Corporation, plans to pull out for New York the end of this week, to confer with eastern offi-
cials of the company on layout of the 1933-34 program of release.

One For Boleslavsky
Richard Boleslavsky is slated to direct an original story by Edgar Allan Woolf and Lenore Coffee, in which Colleen Moore and Jackie Cooper will be co-featured for MGM. The same team is doing the screen play.

Luncheon To Lasky
A testimonial luncheon, celebrating the 20th anniversary of Jesse Lasky’s entry into the motion picture business, will be held at the producer tomorrow at the Fox studios.

As Boleslavsky’s direction stresses characterization sometimes at the cost of tempo. He takes considerable time establishing his central figures but in doing so, lets their subsequent actions fully understandable. A few situations and lines are unnecessarily blue. Photography is standard.

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"FACE IN THE SKY"

Fox

Direction — Harry Lachman
Story by — Myles Connolly
Screen Play — Humphrey Pearson
Dialogue Director — William Collier Jr.
Photography — Lee Garmes

Cast: Spencer Tracy, Marion Nixon, Stuart Erwin, Lila Lee, Sam Hardy, Sarah Padden, Frank McGlynn Jr., Russell Simpson.

The story gets lost in trying to believe that the same company, within the same thirty days, could turn out such a masterpiece as "Cavalcade" and then produce a lit- tle dance-hall number called "The Sky." At least, it would be difficult if this were not the picture business.

To say that the picture needs cutting doesn’t begin to describe what the matter with it. With a trepan-
ing, a complete hysterectomy and several blood transfusions it might stand a chance of living. In its pres-
ent form, it is the most amazing con-
glomerate of unmotivated scenes gags lugged in by the ears, reminis-
cences of "Sunrise" in the wildest Montezuma madness. This emphasis on extraneous production values—as they are still called by those who attach importance to them—that has ramped across a talking screen.

What there is of a story takes place in some hill-billy sector of the hinter-
land. Spencer Tracy, at his brash, cocksure best in the role of an out-
door traveling sign painter, rescues a girl (Garmes) of the town from a family of mount-
mountiners.

The hill-billies give chase, round Tracy and his pal, Stu Erwin, at a county carnival, to the boyfriend of Marion Nixon from a family of mountain-
mountaineers.

The cast as a whole, from Tracy down, are butchered, so far their opportunities are concerned, to make a holiday for somebody who should have known better. It is agonizing to see such tinsel as Sarah Pad-
den, Tracy himself, Sam Hardy and others straitjacketed in parts that never give them a fighting chance.

Maybe the age of miracles is not past. Maybe Fox can pull a white rab-
bit out of an opera hat with this one and transform it into a box-office pic-
ture. If it does, Tracy is your out-
standing box-office bet. But take a good look at it in cold blood before you start promising the moon to your customers.
BROADWAY’S LATEST PLAYS FAIL TO RELIEVE DEPRESSION

Harry Bannister’s Best of the Trio

New York.—Three new plays have just hit Broadway, but not one of them is of any help in curing the depression. Harry Bannister, making his debut as a producer, presented a piece by two English sisters, Audrey and Waveney Carter, entitled “Late One Evening.” It is the lovely Ursula Jeans, stunningly gowned, omotes capably and gives further evidence of her acting ability.

The story itself is fairly effective, dealing with a young couple’s struggle against adversity. When success comes, the other woman appears and breaks up the home, but of course the little cheery-id brings the erring parents together again. The play is nicely staged and attractively mounting, and may have a chance for a brief run and the sale of the picture rights.

Title Better Than Play

A play with such an enormously promising title as “A Good Woman, Poor Thing,” ought to be vastly better than the script Dillard Long wrote and John Potter produced at the Avon Theatre. The story tells of a feather-brained young divorcee who marries a second man and then finds that she is not really divorced from the first, so the usual complications ensue. Had this airy comedy been written by Noel Coward it would have been vastly different, but Mr. Long is no Coward.

It is played by an excellent cast, headed by Irene Purcell and Arthur Margetson, a handsome English actor who is a natural for pictures. It’s a pity the play is not better, as it might have aroused real interest.

“Two Strange Women”

A new playwright, named Edwin B. Self, rushed forth with an amateurish tale about Kentucky mountain folk and city slickers at the Little Theatre. Entitled “Two Strange Women,” it is not likely to enjoy a prosperous life. The story concerns a city siren who lures a young mountaineer into an affair, causing him to murder his husband and bringing untold woe to his family. The whole thing is pretty bad.

The cast, including Jacqueline Logan, Maud Durand, John Daly Murphy and John Griggs, do all they can, but they can’t overcome the mediocrity of the play. The audience laughed in the wrong places, proving that Cain’s storehouse will be no sleeping jump for “Two Strange Women.”

Griffith Here Next Week

E. H. Griffith will be back in Hollywood early next week to begin preparations for “Declassee,” Ann Harding’s next for Radio.

New Record Set

By Guild Registry

A new high has been reached by the Story Registry Bureau of the Screen Writers Guild of the Authors League of America. During 1932 there were 994 stories filed with the Guild. This is the largest number since the Bureau was organized more than ten years ago.

Registry of a story at the Guild establishes a priority claim which is equivalent to a copyright in common law.

The services of this Bureau are available to everyone, whether or not he is a member of the Guild.

Death Kiss’-‘Cynara’

Set For First Runs

New York.—The World Wide picture, “The Death Kiss,” has been set for first runs in the fifty key cities, and Sam Goldwyn’s “Cynara” is set for forty first runs in key cities tomorrow.

Release For ‘Souls’

New York.—KBS will release “Auction in Souls,” taken from the O’Neill play, “Recklessness,” on January 29, and starts “Study in Scarlet” the same day, with Ed Marin directing.

Coward Thanks Fox For ‘Cavalcade’

Winfield Sheehan, head of Fox production, received a congratulatory wire yesterday from Noel Coward, author of “Cavalcade,” who saw a special showing of the film production in Cleveland Tuesday. Coward said: “I have just seen ‘Cavalcade’ and I am deeply in your debt. I can sincerely say that the picture exceeded my greatest hopes, even after having read the New York notices. The whole story has been directed, adapted and played with such sensitive adherence to the text and spirit of my play that I am doubly thrilled at the response of both press and public to your brilliant achievement. Please accept my heartfelt thanks and congratulations.”

Fox Studios Giving Away High-Priced Pork

Finished with Blue Boy and the two other prize hogs used during production of “State Fair,” Fox will give the three porkers to state agricultural education department.

The latter will use the hogs for breeding purposes at farm and agricultural schools.

Warner Exploiters

New York.—Bert Perkins and Lee Blumberg have joined the exploitation department in the Warner home office.

FOR SALE
AN ISLAND IN MAIN3
Over Night From New York

30 acres, 20 beautifully wooded. 3 houses, completely furnished: One very solid 7-room-and-bath old New England farmhouse; one old barn converted into duplex studio with huge brick fireplace, kitchen, dining room, bedroom and bath; one small studio with brick fireplace. New private bridge goes with property, also artesian well, also new gas range connected with private Delco plant which supplies running water and electric light. Also two acres and bathing shack on inland lake ten minutes away. Fishing, speed-boatting, sailing, horseback riding, swimming. Ideal for writer. Bargain price, $15,000. Telephone HOldwood 3661, Apt. 702, any morning, or write Hollywood Reporter, Box 402.
We're grateful for the opportunity that was given us to produce the hair work and supply all of the make-up for this history-making production.

Also—

A note of congratulation is appropriate here for the excellent make-up work done for "Cavalcade" by CHARLES DUDLEY and JACK DAWN.

All the WIGS were created by PERC & ERN W E S T M O R E of MAX FACTOR'S MAKE-UP STUDIOS Hollywood
Gene Fowler Writes A Letter To Himself

Mr. Gene Fowler
c-o Hollywood Mineral Baths,
1600 Vine Avenue,
Hollywood,

Sir:

Imagine my chagrin on hearing from Charles MacArthur and Madam Frances (nee Hilda Braithwaite) that you had come flying back like a malarial buzzard to Hollywood. Egad, sir! My seconds will call on you with pistols, for it is, after all, a matter of physical and mental health.

As its Generals, I am authorized to say that you are hereby declared and forever banished from all our doings, or as H. L. Mencken once said, "You are hereby declared and forever banished from all our doings because of your disreputable Chevalier house in the France!"

Quick planning, you made me laugh, for it was the only time in my life I have been able to laugh at a perfectly serious situation.

I remain, sir,

Your Dr. Jekyll self,
(Signed) GENE FOWLER

Fairbanks Chairman of Caliente Tourney

Douglas Fairbanks is chairman of the tournament committee for the Agua Caliente open golf tournament, which opened yesterday and runs four days. There are about 180 entries, including most of the crack golfers of the country.

Lasky After Grant

Jesse L. Lasky is negotiating with Paramount for Cary Grant for a featured role in "Warder's Husband," which he is producing for Fox. Ernest Truesdell and Marjorie Rambeau are the only two cast so far. Walter Lang will direct.

Brenon Goes To 'U' Lot

(Continued from page 11)

Mamie L., that Brenon's defection would not affect the plans to make the picture at Monogram. It was also hinted that the matter might be laid before the Academy for possible action.

"The adaptation of the Dickens novel, made by Elizabeth Maple, is our property," Ostrow said, "and we will use it. Monogram has no part in a dispute between Chadwick and Brenon from our right to approve directorial assignments. As a matter of fact, Monogram has no official name for the project.

Chadwick had started casting on the picture, having borrowed Lyle Talbot from Warners, Dickie Moore from RKO, and also signed Mary Brian and Lionel Belmore.

There is a report that Brenon may borrow Karloff at Universal to play Flag,

Westinghouse To Deal RCA Stock

New York.—Westinghouse yesterday announced its distribution of its RCA stock holdings to its shareholders at the rate of one-half share of RCA for each share of Westinghouse. Fifty per cent of the RCA holdings are retained.

Paramount Changes Cost Allocations

New York.—Paramount has made a change in its allocations of film costs.

In the past it has allocated 85 per cent of the costs to domestic business and 15 to foreign. Under the new system, 78 per cent is charged to domestic and ten to foreign.

Nielson Will Direct Lambert Short For Foy


Levanway Promoted

William Levanway, cutter for the last ten years at MGM, was promoted yesterday to assistant to Harry Rapf, associate producer.

RKO Music Hall Set With Its New Policy

Brooklyn House Quits Double Bill Policy

New York.—The Palio Theatre, in Brooklyn, key house of the A. H. Schwartz circuit, has gone back to single features. It tried the double-feature policy for some time and found that it did not pay.

European Arrivals

New York.—Arriving on the Europa today are Ernst Lubitsch, Gilbert Miller, Mrs. Paul Lukas and John Strassness, the latter a fashion designer for Fox.

Totman At Universal

Welly Totman has been engaged by Universal to write a treatment of his original story, "Northwest Mounted Police."

'Decency' At Globe

New York.—The Majestic production of "Decency" has been booked into the Globe Theatre here for first run.

Buzzell On Way Back

New York.—Edward Buzzell has left here for the coast, via the canal, to resume his duties as director for Columbia.

Exhib Wins Suit On Distsribs Boycott

Indianapolis.—The Federal Court here yesterday rendered a verdict of $120,000 for Harry Muller, a former theatre owner of Anderson, Indiana, in his suit against a group of distributors. Muller in his complaint alleged that he had been forced out of business because of a boycott on product declared against him by the defendants.

New Stop For Cameras Perfected By Miller

An automatic stop for cameras used for silent shots has been perfected by Virgil Miller, head of the Paramount camera department. The device acts as a safety valve to prevent mechanism when film buckles in the camera and prevents serious damage to the movement.

These cameras are used extensively during a production for both interiors and exteriors, while the stop on sound cameras is provided for automatically via the interlock device.

Young Writing Book

Befriend Young and his cousin, Major Henry Allen, are collaborating on a book based on Hollywood. Allen wrote a play which was produced in London and purchased for pictures some time ago by Fox.

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Jan. 12, 1933

The Hollywood Reporter

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Jan. 12, 1933

The Hollywood Reporter
Ernest Palmer
L. William O'Connell

PHOTOGRAPED

"CAVALCADE"

Using
EASTMAN SUPER-SENSITIVE
PANCHROMATIC NEGATIVE
Good News

THAT HAS SCOOPED THE NATION!

NOW... you can BUY OUTRIGHT the world's best sound equipment!

No more leasing—no more prolonged contract service!

It's the sensation of the industry—the RCA Victor Company's revolutionary new policy which provides for outright sale, on liberal terms, of the new Photophone High Fidelity sound-reproducing apparatus. At one stroke we have eliminated for motion picture exhibitors the outmoded leasing system and prolonged contract service. We have provided for minimum contract service on deferred payments, and a liberal trade-in allowance on old equipment... No wonder exhibitors from all parts of the country have been vastly interested... have sent eagerly to the company's home office and to its sales representatives for further details. We'll be glad to send you full facts on this new plan—study the deferred payment listings given below—then get in touch with us or our representatives!

High fidelity all AC operated equipment available for theatres of all sizes on three year deferred payment plan, with small down payment and weekly payments, as follows:

<table>
<thead>
<tr>
<th>Size</th>
<th>Weekly Payment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard Super Size</td>
<td>$46.67 per week (2500 to 4000 seats)</td>
</tr>
<tr>
<td>Standard Large Size</td>
<td>$35.72 per week (1400 to 2500 seats)</td>
</tr>
<tr>
<td>Standard Small Size</td>
<td>$24.10 per week (600 to 1400 seats)</td>
</tr>
<tr>
<td>Special Size</td>
<td>$15.02 per week (Up to 600 seats)</td>
</tr>
</tbody>
</table>

Trade-in allowance on old equipment will further reduce above weekly payments!

Above payments include cost of periodical scheduled service.

PHOTOPHONE DIVISION

RCA Victor Co., Inc.
CAMDEN, N. J.
Branches in Principal Cities of the World
New Warner Stock
Goes On Exchange
New York.—The Stock Exchange has approved the listing of the new Warner Brothers common stock with a par value of $5 a share. The application was for the listing of 4,619,754 shares.

Talkie Rights Go
With The Silent
New York.—Judge Shientag, of the New York Supreme Court, has ruled that the owners of the dramatic rights and the silent picture rights to a play also own the talking picture rights.

Graves Resigns At MGM
Ralph Graves tendered his resignation as a producer at MGM yesterday. He is leaving in a day or two for New York and a rest.

Wurtzel to Work At
Western Ave. Plant
Sol Wurtzel, who has just become one of the associate producers for Fox Films, will make his group of from 12 to 16 pictures at the Fox Western Avenue Studio.

Mae Clarke Cast For
Lead In MGM's 'Rivets'
Mae Clarke has been engaged by MGM for the female lead in "Rivets," with John Gilbert and Robert Armstrong.

Phil Friedman III
Phil Friedman, casting director at Fox studios, is home with a flu attack.

Prominent Exhibitor Makes Analysis of Picture Faults
And Suggestions for Cures
In answer to two questions vital to the picture industry—"What's wrong with pictures?" and "What does the public want?"—a noted midwestern exhibitor has made an analysis, from the standpoint of his own audiences, of a group of pictures he has played during the past few months. He tells why, in his opinion, the good ones were good and the bad ones were bad. Furthermore, he makes suggestions, based on his analysis and experience, which, he believes, may answer the question, "What does the public want?"

Ten Per Cent Cut
Hits Radio Lot
Starting with salaries paid next week, the entire Radio lot, with the exception of contract writers, artists and directors, will take a 10 per cent cut in pay. This is the first cut instituted generally on the lot, other than a realignment of salaries from time to time in an effort to get costs down. Along with the cut comes an order that all department heads and executives will hereafter draw their checks on the 1st and 15th of the month instead of weekly as hereetofore.

The contract writers, directors and artists will not be approached on this cut, but will get a salary slash at option time.

MG M Execs Leave N. Y. For West Coast Studio
New York—Nicholas Schenck, Felix Feist and Howard Dietz left here for Hollywood last night. Robert Rubin, who has been ill with the flu, leaves tomorrow or Sunday.

Universal Borrows
Maureen O'Sullivan
Universal yesterday completed a deal with MGM which permits Maureen O'Sullivan to take a featured spot in "Salt Air" for the former company. Warren Doane is supervising the production, which will star Charlie Murray and George Sidney.

Myron Selznick In N. Y.
New York—Myron Selznick returned from his trip abroad yesterday and will leave here for Hollywood next Tuesday.

Lasky After Morris
Chester Morris may go into a leading role in "Warrior's Husband," the Jesse Lasky production at Fox.
LowDown

Whatever change of heart a certain actress, new to the screen, may have, her affections seem to remain within the movie profession. Although the lady is married, her ties weigh lightly upon her. For only recently her name was linked (and for very good reasons) with that of a well-known director, also wed. Evidently that's all over now, for the actress is obviously much smitten with the young man who holds the destiny of her close-ups in his hands. He isn't "just a cameraman" either, for we are told that he possesses a very large income and looks through lenses just for fun. Besides, he's very attractive... and he must be, because the girl just can't keep from showing her affection—even on the set.

The plight of a he-man star, who once rode high and mighty, is far more pathetic from a personal standpoint than from a professional one these days. Even though he is no longer one of the biggest bets in pictures, he hasn't exactly any cause for worry so far as jobs are concerned. But from casual observation, we judge that his home life must be about as pleasant as a berth in Hades. The man's stupid ego does not make him any too popular, but whatever chances he might have for friends and companionship are completely ruined by his wife, whose jealousy (without cause) borders upon insanity, and whose bad manners know no bounds. She considers every woman (whether young and beautiful or as ugly as h出租) a menace to her home, and while she may have had reasons for this in the dim past, believe you us, the actor is plenty safe (and plenty miserable).

The room in which Gus Arndt is holding forth at the Beverly Wilshire reminded all the first-nighters of the main salon of an ocean liner—even the people who had never seen one. The band, a little smaller, is as good as ever—which means swell, and among those who dined and danced Wednesday night were the John Gilber, the Cedric Gibbonses (Dolores Del Rio), the Al Scotts (Colleen Moore), the Bernie Hymans, the Larry Weinigeturs, the Barney Okeers, the Edgar Selwyns, Jean Negulesco, the William Powells (Carole Lombard), Suster Kenton and family, Sally Blane, Jimmy Durante, Bert Wheeler, the Jimmy Starks, the Harrison Carrolls, David Selznick and Herman Mankiewicz, and that well-known roue, Lou Schreiber.

Cavalcade Opens
At The Chinese

With all the lights, cameras, microphones and other usual appurtenances, the Fox production of "Cavalcade" opened at the Chinese Theatre last night. Everyone who is anyone in pictures was there, the Fox delegation being headed by President Sidney R. Kent and Mrs. Kent. The New York reviews had led Hollywood to expect something decidedly out of the ordinary, and judging from the comments heard, no one was disappointed. The concensus of opinion was that the new offering is one of the finest pictures since sound came in.

Dennis King Set For Laurel-Hardy Musical

The William Morris office yesterday closed a deal with Hal Roach whereby Dennis King returns to pictures to take a featured role in the Laurel and Hardy operetta, "Fra Diavolo."

King will arrive here in a week. Jeanie MacPherson is writing the screen play for Jimmy Parrott's direction.

Two MGM Producers Planning Vacations

Bernie Fineman and Albert Lewin are leaving the MGM plant when their present assignments have been completed, vacation bent. Fineman goes to New York for a month and Lewin takes a sea trip for the same time.

Opening In Hollywood
SUNDAY NIGHT
AT THE PLAYHOUSE
FOR TWO WEEKS ONLY

FRAK FAY
in
FELIX YOUNG'S

"TATTLE TALES"

with

JANET READE  GUY ROBERTSON

FRANKLYN ARDELL  PAUL and LEIF ROCKY
CHARLES KALEY  MILLER & MACK

POGGY  BETTY GRABLE
THREE BLUE BLAZES  NICK CORPELAND

20 JUBILEE SINGERS  CHORUS OF 32

NIGHTS:
Orchestra $1.50
Balcony $1.00 - 50c

MATINEES:
(Week and Sat.):
Orchestra $1.00
Balcony 75c - 50c

Al Woods Will Try Shows At $1.50 Top

New York.—With B. S. Moss as backer, A. H. Woods is taking over Moss' Broadway Theatre for the production of legitimate shows at $1.50 top. The theatre has been closed by the Prudence Company.

If Woods can put shows over at this price, it will mean that the price of admission to legitimate plays will go back to where it was fifteen years ago.

Eugene Stark To Manage "Henry's of Hollywood"

Eugene Stark, former owner of Stark's Cafe on Wilshire, with the Hillcrest Golf Club for 7½ years, and for a year and a half managing director of the Roosevelt Hotel, has assumed the management of "Henry's of Hollywood."
EXTRA ANSWERS QUESTION.
WHAT DOES PUBLIC WANT?

'Movies Made By Movie People'

(Continued from page 1)

the analysis. The list and a digest of the in large numbers and went away bewildered. And they were highly critical. They could not accommodate themselves to a picture that lacked conventions that were beginning to end and which deals with only those finer and more elusive nuances of emotion. The eighty million are more or less inarticulate in this way, and they call Grand Hotel "highbrow.""

Simplicity Scores

Successful Calamity: "Far below the standards and capabilities of Art, but people raved about it. I am convinced the simple story was responsible. It was simple and it was almost stupid. You could anticipate its scene by saying: "Here's a Touch"

Blonde Venus: "Here's the sad result of an intellectual director trying to play down the simple, low-keyed story... the resulting accomplishment can be classified as neither fish nor fowl. As highbrow entertainment it's a total loss, and as art it's a complete failure. Its director, artist that he undoubtedly is, hasn't the common touch. If Mr. Van Dyke had not been given all his efforts you will have to attribute it to an act of God or a whim of Lady Luck."

And now, says this analyst, "let's get back to the question: 'What kind of pictures do people want?' I might say 'Cimarrons' with their sweeping scenes and stirring action. I could say 'Tarzans,' whose simple romance and improbable adventures constitute an escape from the realities. I could say 'First Year' with its timely philosophy and settings which mirror the attitude and experience of most normal people. But all this falling into the error of suggesting types, and of all the besetting sins of the industry, that is the worst."

Some Things They Want

"But I can say that movie audiences want:
1—Motion picture personalities who move. Not languid ladies who read their lines perfectly and fall into the error of suggesting types, and of all the besetting sins of the industry, that is the worst."

Romance Is Lacking

American Madness: "A superb picture, but business is not a theme for motion pictures. It lacks the aura of romance and adventure."

Movie Crazy: "Here's a picture that stands out as the great exception to every rule. It's a glistening contradiction of every word that I have said. It's the inexplicable question that has bothered the street every night since the days of the old Greeks. I haven't any idea why it flopped unless Lloyd had been off the screen too long or because of the public's given aversion to anything that smacks of the inside of Hollywood. Can you recall one such picture that ever succeeded?"

Phantom President: "Says Mr. Katz: 'Apparently audiences do not care for political satire.' Says I: 'That for any kind of satire, any kind.' This picture also demonstrates the 'Broadway-minded attitude' towards pictures. A small segment of the 80 million who come to the movies every week, and his hot chas, but there's not enough of them to create a profitable following... and while George M. Cohan may be a big flash on Madison Lane he's not even a twinkle out here."

No 'Common Touch'

'Highbrows Be Sent Back Home'

New York—For its 12 weeks at the Forty-Fourth Street Theatre, 'Girls in Uniform' grossed about $85,000, or approximately $11,000 a week average.

It's the greatest hit of the season. It had many funny spoken gags and all of these were new comedy with mass appeal, but the funniest parts were the pantomimic scenes.

Down To Earth: "A simple, easily understood film that has no pretensions, no pure diction and dawns few two-syllable words."

Back Street: "A human story in which humans behaved much as normal humans would, and who spoke the language of the masses."

Grand Hotel: "I list this among the hits because, from its box-office take, it deserves that classification. But from a 'popular priced' audience standpoint it deserves no such rating. The garden variety of fan heard about it and ignored; 'It must be good if they can get $1.50 a seat for it.' They would not be encountered by the showmen since the days of the old Greeks. I haven't any idea why it flopped unless Lloyd had been off the screen too long or because of the public's given aversion to anything that smacks of the inside of Hollywood. Can you recall one such picture that ever succeeded?"

Possible Remedies

Now for a few recommendations in conclusion:

1—Let the men who nurse this business remember the days of the old Nickelodeon to the dawn of the talkie determine the type of picture to be made. Let the sophisticates and highbrows who have nothing but supercilious scorn for this industry back home.

2—Quiet worshiping the stage; cease looking to it as a chief source for material, inspiration and technique.

3—In the field of current literature pay less attention to 'best sellers' and more to 'great books,' and regardless of whether it is 'best' in either class... film it only if it can be adapted, and then let it be adapted only by a person intimately acquainted with movie audiences.

4—Cease making celluloid novels and transplanted stage plays... make movies."

What Exhibits Know

"Now is this all a theoretical nonsense emanating from some small town 'wise guy' who is disappointed with a fate that places him in a theatre manager's chair instead of a 'soft studio berth?' No. It's just what thousands of exhibitors are trying to say when they call a picture 'highbrow'... 'sophisticated'... 'smart.' Everything I have said is summed up in the general complaint that 'pictures are over the heads of the audiences.' Few exhibitors will take the time to go into it as I have because they recognize the utter futility of riling this audience."

Sad, But Justified

Then the analyst adds a postscript. He says:

"The reading of what I have written down... It seems that there is such a sad commentary on the tastes of the masses. But in a world where tabloid newspapers thrive, where pulp paper magazines are the most popular, where flagpole sitters can exist and where walkathons have prospered, we cannot expect much else."

It strikes us as peculiar that the one organization that is most actively engaged in trying to rid the country of censors and other harsh irritants should get virtually no support from the picture industry. We refer to the National Council on Freedom From Censorship. They are an earnest, hard-working lot, who work for your great- est good in the face of much monetary contribution. The only thing they have to spend money on is for a court fight to pay the legal expenses incurred—and that doesn't mean lawyer fees; the legal talent for reducing existing laws to absurdity and laughing ridiculous restrictions out of court, is free. Furthermore, there's a lot of fun to be gotten out of interesting yourself in the trial opened in Philadelphia last week. Hollywood is the last work in the ridiculous, we offer him censorship, its cause and effect. And there's no form of less than a thousand, four hundred and fifty. But they need support."

And in connection with that is the case that is being tried. These particular blocks were carved by a world famous artist and imported into this country for exhibition purposes by a well known gallery. Two of these blocks failed to get through the customs because they were nude figures... So the council got busy and naturally they assumed they would get the financial support of all art lovers in case this thing had to go to court. One hundred letters were sent to as many galleries, asking for one dollar from each to cover expenses. ONE reply was received and it explained that the dealer had no money to contribute, times are so hard, so hard... Radio censorship is another of their tough battles. And if you've ever been a constant listener on weekly programs, you can realize how much can be accomplished for your benefit in that direction. Plays, books and movies, and most particularly movies—in their relation to both producer and distributor, complete the program of their unending and untrixing work.

A follow-up on that story about Cantor laughing the Pennsylvania censors into passing "Kid From Spain," and Cantor was very happy. The trial was held on Saturday night and the crowds were so terrific that the theatre manager had to call up City Hall for permission to remain open twenty-nine minutes after midnight in order to empty it... Now we wonder who will give Cantor permission to stay open at that Sabbath hour when his show was discussing forms of entertainment for a benefit performance and when Cantor was planning to open the opera for a night, claiming that in order to make anything, the thing had to be done big. The bright member of the party piped up with, "That's swell. Now where are we going to get the guarantee money to lose on the proposition?"
You Probably Won't Read This Because
You Think It's Another Ad

My hat is off to one guy in particular and that is Darryl Zanuck. I suppose you think I am saying this because I am going to get another contract out of him. But you're wrong there because he can't get rid of me for at least a year. Another hat is off to Lloyd Bacon, and I don't have to tell you why. (Nuf sed). Another hat is off to Bill Koenig, the guy whom I really drove crazy asking him to build me the sets that he did for "42nd Street."

You probably know by this time that I am the little guy who put on the musical numbers, and I wish you would please read a little further on. You probably won't unless you have finished your check and are waiting for your check. My hat is off again to Jack Okey, who worked with me and heart and soul to give me the production which you will all see. My hat is off again to Harry Warren and Al Dubin. Without them, I probably wouldn't be paying for this ad. "They are the little boys who wrote the music and the lyrics for "42nd Street." They gave me the incentive to do a little something different, possibly than I have ever done before.

It has been my pleasure to work with some of the greatest composers in New York and out here, including Jerry Kern, Rodgers and Hart, Fields and McHugh, etc., and had it not been for the fact that those boys whom I loved and knew, had the confidence in me, I probably wouldn't be able to express on the screen what I want to. While you're reading this you're probably saying that this is a lot of hooey, but still I want you to remember that having produced 31 musical productions in New York, having directed over 200 dramatic shows in the greatest school in the world, stock, I still have it on record—I don't brag about it—that this is the first time in my life I have had a chance which I thought was a good one to pay for it and to me it is worth ten times the dough. I just asked the little girl who is taking this down if she knew how to spell "dough." She said that was one thing she had learned since working for The Hollywood Reporter. I hope by now you have paid your check. You probably haven't because I have been in the same spot myself.

There is one thing in this business you have always got to learn. You can profit the same as you can in every line of work by others' mistakes. When I was producing in New York I would rather let the other guy do the experimenting. What he found to be okay was my ambition to capitalize on. It seems to me that, as I am dictating, there is one person whom I have left out, a chap whom I don't meet often. (He probably won't take up the option, but whether he does or not, I still think he is a great guy.)

He is the guy that, every Wednesday noon time, when I go for my check, meets me, shakes my hand, and says, "How are you Bush?" which I dislike very much. But it was a little habit with him, until I finally had lunch with him one day. He said: "Do you know why I call you Bush? Because you don't try to hide behind a moustache." (Page John Adolfi.)

Now I think I have said enough, but maybe you would like to know what my experience has been (Flash peddlers please note.) And I don't say that with any disrespect because some of the best engagements I have had in my life have been through agents. The only reason I don't have them now is because that little man shook my hand one day and said: "I want you with us," and there was something about that handshake that meant a great deal more than money. That's why I am today with Warner Bros. (Incidentally the man who clasped my hand was Darryl Zanuck.) Any time that anyone can beat this little human dynamo, I want to know.

I only hope (and this is said with tears in my eyes) that I may be one of the little wires he winds around his motor that keeps Warner Bros. one of the swellest lots I have ever been on, and if, in five years from now, you see me with a great big stick, picking up papers around the lot, you will know that I am still looking for that piece of paper that notified me that my option has expired—with many thanks. But I'm going to pass on now because the little girl is getting cramps, and I am just going to say I am glad you read all this. I know you did, and I think that is sufficient, but while I am dictating this, 5,000 people are standing around me waiting to see what I am going to say and I still haven't told you what my experience has been. Well, I am not going to. You just call me up some time or come into my office (and I have an office—other studios please note).

After all, they all call me crazy, but somehow they like it when it gets on the screen. My many thanks to Sam Goldwyn, whom I have been privileged to work with for three pictures. The great boy, Eddie Cantor, who probably has taught me more than anyone in the business in 'Whoopee,' "Palmy Days" and "Kid From Spain." There is a high school that it has been my privilege to go through and without it I wouldn't have been able to be the nutty guy I am.

After this article I probably will keep quiet for a long time to come, and you'll probably say that I should. But my hat still fits me and always will. But if a guy has to create shot for shot of everything I do in the public liking, maybe one of these days I will be fortunate enough to do really something worthwhile, and it won't be dances. (All you people who call me a dance director, notice how many steps I do in pictures—NONE, because I create shot by shot everything which you see on the screen."

Any time any of you will sit down and realize that everything you have seen on the screen has been created as I stage it—and I don't shoot a foot over what I want—you will realize what a problem it is to try and put a lot of beautiful girls on the screen and enhance them by real, genuine entertainment value. It is like a guy graduating from college who still thinks of high school, and when a chap has a script of a story, it is swell to know that it is all written out for you, but you want to try sometime taking three or four melodies with lyrics and say: "There it is. Beat out something better than ever done before."

As long as Warners have faith in me, I'll have faith in them, and I am very, very grateful for the opportunity to prove to them that they have once met up with one guy who has his own methods, his own ways, and has confidence because, after all, don't forget Browning when he said: "Self-confidence is the first requisite to great undertakings." Now you can tip the girl and go up and pay your check.

BUZZ BERKELEY
LLOYD BACON

DIRECTED

"42nd STREET"

for WARNER BROTHERS
New Head of RCA Activities In West

Despite reports from the East stating that G. Harold Porter had been appointed vice-president in charge of all west coast activities for RCA Victor Photophone, officials and executives here know nothing of the move. The promotion of Porter was made by J. R. McDonough, president of the company, and the new post will have Porter in entire charge of the Hollywood office, with supervision of disc, sound-film, sound promoters and transcription departments.

The appointment of Porter was news to Major I. E. Lambert, vice-president and general counsel of RCA Victor, who has been here on company business. He stated last night he knew nothing of the switch, and was turning his attention to a trip westward via plane for the East. Porter has been an executive vice-president of RCA Victor for some time, with an office in San Francisco.

Thompson Assigned To Schulberg’s ‘Pick-Up’

Keene Thompson has been assigned by Paramount to work on the screen play of “Pick-Up” with S. K. Lauren and Agnes Brand Leary.

B. F. Schulberg is producing the picture with Gary Cooper and Sylvia Sidney slated for co-starring spots under direction of Marion Gering.

‘Red Pawn’ Shelved

Universal has shelved production on “Red Pawn,” by Ayand Ranj, and has returned the yarn to the story market. The company purchased it for Talia Birell.

Teddy Hart At Radio


Lasky Celebrates 20 Yrs. In Pictures

Celebrating the twentieth anniversary of his entrance into the motion picture business, Jesse L. Lasky will be the guest of honor at a luncheon in the Cafe de Paris, on the Fox lot. The table will be taken by many of his old associates, including Cecil B. DeMille, with whom he started, Samuel Goldwyn and Winfield Sheehan. Another guest will be Lillian York, who was bride the year Lasky started in the game and who is now playing the leading role in the Lasky production of “Zoo In Budapest.”

Fox Wants Gibson

Fox is negotiating with Paramount for the loan of Wynne Gibson for a featured role in “The House of Refuge,” with Heather Angel and Alexander Kirkland. The deal is all set with Paramount, pending the approval of the part of Miss Gibson. Alfred Santell will direct.

Grover Rejoins Bill

Grover Jones joins William Steig Magnussen and Ray Harris on the production of the screen play of “Don’t Call Me Madame” for Paramount. Jones moved in after finishing work on the Marx Brothers’ yarn, “Cranked Ice.”

Tradeviews

(Continued from page 1) chortle with glee over innuendoes and double entendres.

They have reached the stage, through their association with sophisticates, through their reading of the type of fiction now popular, where they believe that the 80,000,000 should, even if they do not, think along the same lines, should appreciate the efforts of the industry to furnish the “best” in modern literature, modern plays, modern movies.

But the sophisticates on their way from New York to Hollywood do not stop over in Minnesota, in Kansas, in Nebraska, in Iowa, in the small cities and towns whose population forms the bulk of these 80,000,000. There is no reason to stop; there is no money for them there. The fact is, the chances of these places have not had the “advantages” of the close association with the sophisticates which have accrued to the picture producers. They do not understand. To them a suggestive situation in a picture is immoral. An innuendo, a double entendre, is smut. And they don’t like immorality and smut, either for themselves or for their families.

Moreover, the 80,000,000 like entertainment that takes them out of their real life environment and sets them down amid events about which they have dreamed. They like to see situations in which they can imagine themselves, to see and hear people doing and saying things which they themselves might conceivably do and say. They are not keen on being educated.

They do not spend their dimes and quarters to see and hear movie players ape the actions and conversation of so-called “society” of any grade. They do not understand, do not appreciate this, nor do they want to do so.

Entertainment designed to conform to their levels—mental, moral, physical and economic—is what they seek, and the first producer who comes to this realization, who peels the veneer of so-called sophistication off his pictures and gets down to the foundation of real life as the 80,000,000 know it, will clean up.

As this analyst says: “Let’s get movie people to make movies.”

BRITISH PRODUCTIONS

BRITISH INTERNATIONAL

John Maxwell, Producer

Cast: Gene Gerrard, Molly Lamont, Gus McNaughton, Clive Currie, Peter Godfrey, Toni Bruce, Claude Hubert, Olive Borden.

Directed by Monty Banks

From novel by P. G. Wodehouse

Screen Play: Gene Gerrard, Cecil Lewis, Frank Harris.

Cameraman—Claude Friesie Greene

GAUNT & GAINSBROUGH

M. E. Balcon, Producer

“SOLDIERS OF THE KING”

Cast: Cicely Courtenay, Edward Everett Horton, Dorothy Walsh, Anthony Bushell, Ivor McLaren, Phil Arnold, Reba, Bransly Williams.

Director—Henry Treadaway

Maurice Eley

From story by—Douglas Fairby

Screen Play: Jack Hubert, John Orton, W. P. Lipscombe.

Cameraman—Percy Strong

“FLEDERMAUS”

Cast: Evelyn Laye, Jay Laurie, Gina Malo, Fritz Schultz, Diana Cotton.

Director—Edward B. Thiele

Screen Play: Leslie Howard Gordon

Additional Lyrics and Dialogue—A. P. Herbert.

Cameraman—E. Krampf

“LOVE AND LET LOVE”

Cast: Madeleine Carroll, Ivor Novello, Kay Hammond.

Director—Anatol Litvak

Story and Screen Play: Jack Schults.

Cameraman—Mutz Greenbaum

WARNER-FIRST NATIONAL

Irving Asher, Producer

“MR. QUINCY OF MONTE CARLO”

Cast: John Stuart, Rosemary Ames, Victor Fairlie.

Director—Lester Lyon

Cameraman—John Daumery

Screen Play—Brock Williams, Randall Faye

BLATTNER STUDIOS

“BRING ‘EM BACK HALF DEAD”


Director—Redd Davis

Screen Play—Holt Marvell

Cameraman—Henry Harris

SHEPPERTON STUDIOS

“THE WISHBONE”

Cast: Nellie Wallace, Davy Burnaby, Rene McReady.

Director—Arthur Maudsley

PARAMOUNT BRITISH

“DRIVEN”

Cast: Owen Nares, Basil Rathbone, Flora Robson, Evelyn Roberts.

Story by—Thurston Searle

Cameraman—Stanley Rodwell

LONDON FILM PRODUCTIONS

Alexander Korda, Producer

“COUNSEL’S OPINION”

Cast: Henry Kendall, Binnie Barnes, Cyril Maude, Francis Lister, Lawrence Grossmith.

Direction—Allan Dwan

Adaptation: Arthur Wimpress, Dorothy Greenhill.

Cameraman—Phil Tannura

ASSO. RADIO STUDIOS

Langham Films and George King, President

“TO BRIGHTON WITH A BIRD”

Cast: Constance Shutter, Harry Milton, Sid Selwyn, Kate Cutler, Percy the Penguin.

Director—George King

Original—John Quinn

Adaptation—John Elliott Stannard

TWICKENHAM STUDIOS

Julius Hagen, Producer

“CACK CALLED BACK”

Cast: Franklyn Dyall, Dorothy Boyd, Caster Mathews.

Director—Reginald Denham

Jack Harris

Screen Play—Fowler Mear

WEMBLEY STUDIOS

“SPEED KING”

Cast: John Loder, Ida Lupino, Cyril McLaglen.

Director—Bernard Vorhaus

Adaptation and Dialogue—Lionel Hale, Monica Ever, Cameraman—Fred Forde, Eric Cross

Show Producers Refuse To Free Robert For Pix

Lydia Roberts has been forced to turn down the deal offered her by Sam Jaffe at Radio for the leading role opposite Wheeler and Woolsey in their comedy production. She is in the Aarons and Freedley musical comedy, “Strike Me Pink,” in Boston.

Deal fell through when the show producers declined to permit the player to leave.

Marlow With Small

Edward Small has borrowed Brian Marlow from Paramount to work on the script of “I’ll Cover The Waterfront,” with Claudette Colbert in the lead. James Cruze will direct.

Termer For Composer

Louis De Francesco, Fox composer, was given a long term contract at the studio as general musical director. De Francesco composed much of the musical score for “Cavalcade.”

RKO Delays Roxy Closing

New York—RKO has postponed the closing of the RKO Roxy Theatre and will continue “Animal Kingdom” there for another week.

Thompson Out of Radio

Harlan Thompson has fulfilled the terms of his deal with Radio where he was a writer-director and has left the organization.

Norton At Paramount

Edgar Norton has been added to the cast of Lady’s Profession” at Paramount.

Tyrell Davis At Radio

Tyrell Davis has been added to the cast of “Our Better’s” at Radio.
REELING AROUND LONDON

Para's short about our national game, cricket, called "Cricket Flickers," was quite a big success here. We think Director Joe Krumgold did a pretty swell hit! job for a mere alien! . . . Bunny Marks now installed in new offices in Piccadilly, grabbing space and paying out about town. . . . Donald Calhrop got some good front page stuff recently by walking into his favorite cafe in a movie make-up and being flung out for being a tramp! . . . Plenty of the film would go to Bill's Cafe these days and sit and talk shop, of course. . . . Joe Grossman and Richard Beville amongst the many British International crowd seeing their company's product at the Regal. . . . A. J. Harman's fine articles in the News are getting very constructive.

Ledy Eleanor Smith wrote the film columny of the "Sunday Express" last week, and it was, too, very divine: just to show she knew her movie locations, she had a "best shot" paragraph at the end of each criticism and told her readers what was the "best shot" in the picture. . . . Basil Dean back, and Associated Radio reacting accordingly. . . . Lupino Lane driving around town in a vury big car; the driver kept telling him that he is blessed evening. . . . Paul Soskin playing a bit at Elstree. . . . Bobbie "Dunning Blues Eyes" Howes entertaining the first-meter boys in his dressing room at the Saville Theatre. . . . Cicely Courtneidge, Ivor McLaren and Ed- ward Everett Horton at the Savoy Grill, and Maurice Elvey chuckling "in a huddle" with an eminent producer nearby, . . . "booful lil" Dorothy Hyson and Dickie Boyd, the Gaumont's sports dance. . . . Polly Luce, Clare's sister, doing a film at Elstree. . . . Sid- ney (Bright Boy) Bernstein beaming at trade shows . . . there are three real bellylaughs in Sidney Howard's "It's A King."

We are glad Fox is treating our Bill Mearing and Iris Foster well; what a difference to their conduct to British correspondents some few months ago; and how they lost a lot of valuable publicity then! . . . my my! at a re- cent movie party Peggy Morrison from "Wild Violets" got locked in the W. C., and the boys had to smash the door down to get her out; such fun! . . . Monty Banks telling the press a few things; and getting a lot of brickbats and a few cream puffs in exchange! . . . Allan Dwan mugging for London Films. . . . Clara Bow in town; whooo-pee! and what a press reception!

Jean Dickson Here
Closing Saturday in the New York play, "Dangerous Corners," Jean Dick- son arrived in town yesterday and goes into the cast of "Kiss Before The Mirr- or," which James Whale is directing.

Term For Jessie Ralph
Jessie Ralph, noted character actress, has been signed to a term contract by Columbia, following her fine work in "Child of Manhattan."

11 Shorts, 1 Feature Left On Roach List
The Hal Roach studios have 11 comedies and one feature to produce in order to complete the current sea- son's program, according to Henry Ginsberg, general manager. Schedule is expected to be completed within the next three months.

The Laurel and Hardy, Our Gang, Charley Chase, Taxi Boys units, each has two more shorts to make, while the Pits-Todd unit has three. Feature is announced as "Fra Diavolo," a comic opera, starring Laurel and Hardy. No cast or director has been engaged.

Open Forum
The Hollywood Reporter:
I have just heard that your paper published a squib mentioning my non- appearance at the Pittsburgh reception last Monday evening. I haven't seen the line. But I hear that it accused me of high-hattedness.
You will realize you were much too hasty when I tell you the reason for making "Private Jones" was I required to wear a Y.W.C.A. uniform. The suit had not been sterilized, and I caught a very unsightly skin disease from it. . . . It was treated and in two weeks cleared up. The night before the game, the rash broke out again, and I went from bed to a clinic for ultra-violet rays. Consequently, with sore running and skin peeling on my arms, neck and back—legs, too— I was in no physical condition to appear anywhere in evening dress or other- wise.
I wrapped myself up in bandages, though, and went to the game. After it was over, I met Mr. Chreielsman and told him of my predicament and that I couldn't possibly appear. He agreed with me, and I thought the incident was closed.
The ridiculousness of small-town ethics in general, I supposed it wrong. Thank you for reading this.

Gloria Stuart

Henry's of Hollywood
OPEN 24 HOURS DAILY
Under Management of
EUGENE STARK
Popular Reduced Prices
6321 Hollywood Boulevard

NEW TWICE DAILY
PICTURE OF THE GENERATION
NOEL COWARD'S
Cavalcade
SID GRAUMAN'S PROLOGUE "MONTMARTRE"
CAST OF 200
GRAUMAN'S CHINESE
GL 5184

Jan. 13, 1933 THE HOLLYWOOD REPORTER PAGE SEVEN

All Big Houses
In N.Y. Cut Scale
New York.—All the big Broadway picture houses have now reduced their price scales, the Rival being the latest to cut. The new scale at this theatre is 35 cents at matinees and 85 cents evenings.

Para. Wins Point In Bondholder Suit
New York.—Two opinions favoring the Paramount-Publix Corporation were handed down by Judge Aaron Levy yesterday in the bondholder suit brought against the company by Mrs. Maurice Goodman. The court held that all bondhold- ers under the Paramount indentures are bound by the terms of those in- dentures.

Rogers Rushing Beer
Story Into Production
With all studios rushing production on their beer yarns, Charles R. Rogers, who was the first to announce one, was forced to hurry production on "Legal Crime" and will start this pic- ture before starting "Bedfellows."

Harry Joe Brown will direct and production will start within ten days.

'General Yen' Opens
Today; Clicks In East
The Columbia production of "The bitter Tea of General Yen" opens at the KKO Hillstreet theatre today.
Its local opening is preceded by enthusiastic notices from New York, where it opened at the big Radio City Music Hall Wednesday, and from Baltimore.

Doane Will Supervise
Sidney-Murray Opus
Warren Doane, producer of comedies for Universal, will be associate producer on the George Sidney-Chas. Murray feature comedy which starts in a few days under the direction of George Stevens. Andy Devine, "U" contract player, will have a featured spot in the picture.

Hornblow Sailing
New York.—Arthur Hornblow, general manager of production for Sam-uel Goldwyn, is sailing for Europe on the Savoia tomorrow.

F-M Decentralizing
(Continued from page 1)
the big houses to carry a stage show in addition to the picture programs, especially with business being far from capacity.

The tendency to eliminate "flesh" from the picture theatres is definitely foreseen in the present set-up of the Fanchon and Mateo circuit. The playing time has decreased from 50 weeks a year ago to only 19 today. The seri- ousness of the situation is apparent to Mike Marco, head of F-M, who is now en route to New York for con- ferences that will decentralize the F-M circuit. Doc Howe, general mana- ger, and Jack Redcliffe, transporta- tion manager, are with him.

The new F-M plan to be advanced by Marco in the eastern meeting will break up the organization into four units, with each maintaining head- quarters in a central point in its dis- trict. Tentative headquarters for the new plan would be New York, Chicago, Mil- waukee and Los Angeles, with each city sending its own representatives to its own sector. The plan would provide for continuance of the F-M organi- zation with a lower operating cost and tightening up all down the line.
Rian James

1932

Novels
Crooner
Loudmouth
Hatcheck Girl
Parachute Jumper
Love Is A Racket

Screen Plays and Dialogue
Lawyer Man +
Private Detective
She Had To Say Yes
Grand Central Airport
and
Forty-Second Street +

Originals
Sex Appeal
Family Tree
Quick Fingers
The Second Parade +
I Love An Actress

Just Published
Some Call It Love

+ In Collaboration

Personal Representation
AD SCHULBERG - CHAS. KENNETH FELDMAN, Inc.
Middle West Houses Using Popular Broadcasts as Part Of Their Regular Programs

New York.—Admitting the strength of the opposition that radio is giving the picture houses, many of the larger neighborhood houses in the Middle West are using popular broadcasts as part of their regular programs in an attempt to draw the radio fans away from their home sets and into the theaters.

Lynn Farnol, who has just returned from a two-weeks trip, says that he found the practice in vogue in Milwaukee, St. Louis, Evansville, Columbus and other cities. Practically all the houses that are doing it are neighborhoods of 2000 or more capacity.

The broadcasts are usually put on about nine o'clock. The house lights go up, the house staff comes up on stage, even the projectionists leave the booth and take seats in the auditorium.

RAFT AND SIDNEY IN ‘PICK-UP’ AT PARA.

George Raft will be co-starred with Sylvia Sidney in “Pick-Up” at Paramount instead of Gary Cooper as slated, and picture has been moved up on the schedule to start within the next week under direction of Marion Cerr.

Raft was switched to “Pick-Up” after Paramount found a more suitable script on the plot of “Story of Temple Drake” (“Sanctuary”) was necessary, before it would pass the Hays office. Miriam Hopkins, slated for “Story of Temple Drake,” is now without an assignment.

CORMACK STAYING AT RADIO ON WEEKLY BASIS

Bartlett Cormack’s contract with Radio as an associate producer expired yesterday, but a new deal has been agreed upon which will have him continuing on a week to week basis. His next production will be the coming Bill Boyd picture.

Adrienne Ames Second Lead With Chevalier

Adrienne Ames will play the second lead in Chevalier’s “Bedtime Story” in place of Carole Lombard. Helen Twelvetrees, recently signed a term contract by Paramount, has the first lead.

Myron Selznick On Way

New York.—News of his father’s illness caused Myron Selznick to leave hurriedly for his home Thursday night instead of starting Tuesday as he had planned.

STEELE ON ORIGINAL

Wilbur Daniel Steele has been assigned by Radio to write an original story for Constance Bennett.
DIETERICH INVENTS NEW COMPOSITE PHOTOGRAPHY

Dr. L. M. Dieterich, inventor and telephone expert here in Hollywood, has perfected a new process of composite photography that eradicates all the drawbacks of "transparency shots," as originated by Roy Pomeroy, and the "projection shots," as developed by George Teague.

In the Dieterich process shots, the shortcomings of both the transparency and projection methods are overcome or obviated. Both ghost effects and frictioning are automatically and absolutely excluded from the final master or release prints and, if desired, the background scene can be seen by director, actors and cameraman.

Compared with projection shots, unsteadiness of background and produced by unsteady projector, or even by wandering of carbon arc in projector, is eliminated, because rear film receives image in camera by contact printing from background positive. For the same reason, excessive graininess is obviated, now caused by photogenic enlarged screen image.

This process does not call for any new optical equipment, nor any lighting provisions beyond those now used for process photography. The expense for using this process is considerably less, because perfect composite photographs must be, and are, always obtained along with the average and common ability of cameraman and electrician.

It may be mentioned here that with this process even duo-roles with out split screen can be handled with perfect freedom and perfect results.

Radio On Theatre Bills

(Continued from page 1)

while some favorite program comes through the house loud speakers.

Tradeviews

(Continued from page 1)

120,000,000 people throughout the world are screening for entertainment in pictures.

This corner we feel that the production department of Fox, the technical end of the picture—the sound department, the camera crew, the art department—is deserving of the greatest of all praise for this production. We have had better recording of sound, and the manner in which it worked into the picture from the recording of horses' hoofs on the ground to the actual dialogues, was exceptional. Fox, always rated as having the best in those departments, has simply outdone itself with "Cavalcade." More praise to them.

It's a great picture.

The first production to be made under the Zukor regime at Paramount will be "Mrs. Wiggs of the Cabbage Patch," a change in plans removing the story from the B. P. Schulberg unit.

Alison Skipworth and Junior Durkin, the latter borrowed from J. G. Bachmann-Radio, will have the top spots under the direction of Norman Taurog. The picture will go to work following Taurog's completion of "A Bedtime Story," starring Maurice Chevalier.

The original script by Sam Mintz and Agnes Christine Johnston from the play will be used. Grover Jones and William Slavens McIntee are slated to do the screen play.

Ticket Sale Opens For

'The Sign of the Cross'

Sale of tickets for the coast premiere of Paramount's "The Sign of the Cross" at the Biltmore Theatre January 20 starts today. Jack Proctor, of the Paramount studio publicity department, will have charge of reservations for the film colony.

Ed Smith, manager of the Paramount theatre, will double up on his duties and handle the Biltmore run.

Geo. O'Brien Abroad

New York.—George O'Brien will sail for Europe today on the Savoia.

Henry's of Hollywood

OPEN 24 HOURS DAILY
Under Management of

EUGENE STARK
Popular Reduced Prices
6321 Hollywood Boulevard

Hugh Herbert Management
BREN & ORSATTI

New York Daily Mirror:
Miss Kenyon's voice has improved tremendously. She has added to it all the experience and tempered rhythm of a polished emotional actress. The result was amazing fine.

New York American:
Doris Kenyon is that rare combination, a soprano who can really act, and an actress who can really sing.

New York Times:
She enshrined a large audience with spritefulness, pathos and drama and was altogether charming.

DORIS KENYON
in a dramatic concert
Philharmonic Auditorium
JANUARY 13
Management L. E. Behmer
Lavish Production Fails To Save It

"LUXURY LINER" EXPENSIVE BUT THIRESOME PICTURE

Warner Bros. Will Revive Hits In N.Y.

New York.—Warner Bros. are reviving some of their successful pictures on Broadway, using the Wanamaker Theatre. "Five Star Final" will open Monday, to be followed by "Public Enemy," "Little Caesar" and "Divas." 

Crosby Radio Work Holds Up Para. Pix

Paramount may have to postpone "College Humor" until the latter part of March unless the Liggett and Meyers Tobacco Company, which is sponsoring Crosby on the air, can be persuaded to allow him to make a picture while under contract to broadcast.

Crosby's role in the picture is very important and the studio may wait for his contract to expire. His present contract with Liggett and Meyers runs to March 15, with an option.

Boleslavsky All Set
To Do 'Black Beauty'

An understanding has been reached in MGM, Richard Boleslavsky and I. E. Chudak and the deal that Boleslavsky has to direct "Black Beauty" for Chudak still stands.

Boleslavsky agreed to direct this picture upon completion of his current assignment, "Lost," which will co-star Jackie Cooper and Colleen Moore for MGM.

Joe E. Brown Owns A Baseball Club At Last

Joe E. Brown has attained his ambition to own a baseball club and has bought a third interest in the Kansas City ball club in the American Association and is a manate at last.

"Doc" Torrence and Lee Kayser are associated with Brown in the deal.

Doris Kenyon At The Philharmonic Tuesday

Followed by a trail of extravagant reviews and praises, Doris Kenyon finishes her concert season at the Philharmonic Auditorium Tuesday night.

Her programme is unique on the concert stage as it offers not only an operatic voice but all the nuances of dramatic acting as well. A famous New York critic calls her "The Ruth Draper of music."

"U' Wants Jobyna

Universal is dickering with Jobyna Howland for a featured role in "The Cohens and the Kellys in Trouble," which goes into work today under the direction of George Stevens.

KBS After Brian-Wong

Sam Bischoff is negotiating for the services of Mary Brian and Anna May Wong for featured roles in "A Study in Scarlet," which L. M. Rein will direct for KBS-World Wide.

To Free Giuli Andre

Radio has decided to release Giul selective from its roster and the next option on her services will not be taken up when it comes due January 31.

Master Art Expanding

Harry Schwartz left here yesterday to open offices for Master Art Pictures in Los Angeles, Dallas and New Orleans.

Gable, Beery, Durante
In MGM's 'Test Pilot'

Wallace Beery, Clark Gable and Jimmy Durante are slated for the top spots in Thomson Burtis' original story for MGM, "Test Pilot," on completion of "Manpower," which will co-star Beery and Gable.

Howard Hawks has been assigned to supervise and direct this picture, with Edna May Warren, taking charge of play, supervision until Hawks finishes his current picture assignment.

Roy Neill To Direct
Col's 'Circus Queen'

Harry Cohn has assigned Roy William Neill to replace Irving Cummings on direction of "Mudor of the Circus Queen." Milton Raquin and P. J. Bloxam wrote the screen play. Jo Swerling is writing the dialogue, and Adolphe Menjou will be starred.

Cummings goes on "Tamping," Columbia's special, with Jack Holt and Raquel Torres.

Hall To Direct Again

At Hall, Paramount cutter, is slated to go up a notch to direct the B. P. Schulberg production, "Police Surgeon," as Allen Rivkin and P. J. Wolfson are writing the script. Hall co-directed "Madame Racketeer" for Paramount a year ago.

Tucker At Warners

Richard Tucker has been signed for a spot in "The Adopted Father," the George Arliss production at Warners. The O'Reilly-Mann office set the assignment.

Para. Writers Out

Lawrence Hazard, writer, and Fred Allen, writer-director, have finished their assignments at Paramount and are off the payroll.

Mankiewicz On Play

Herman Mankiewicz has adapted and re-written Leo Shirinsky's play, "A New Spanish Custom," which is slated to be produced on Broadway next month by Bernard Simon.

Dorothy Libaire Cast

Dorothy Libaire has joined the cast of "Zoo In Budapest," which Rowland V. Lee is directing for Jesse L. Lasky at Fox.

this one. Unless a subsidiary doctoring is done to "Luxury Liner"—the customers will have to content to look at the "scenery."

Yesterday

It's amazing what a blaze an exploded theory can rekindle. B. P. Schulberg co'rily caused a lotta gorges to rise, and that's what he did, with his elementary remarks on the care and feeding of authors. We take pleasure in giving over to the most amusing response. "Well, so writers must be hungry to write! No joy in their work thinking only the ambassador and the rat that the fact that Galsworthy wrote the 'Forsyte Saga' just in time to make the last payment on his car—and only because he had to make it. And Shaw—it was one day when his beard needed trimming and he didn't have a shaving that he turned out 'Back To Methuselah.' But here, here. I'm getting serious when it's so much fun musing on the future.

"Listen to this: In 1935 there's a Central Writers Receiving Bureau. There is also a Writers Requisition Department. We're not sure which the Requisition Department calling the Receiving Bureau: 'Say, Boss, Wally Young says he's getting weak. He has to shave, and he can't even get that chaise right in the Lubitsch script.' "How's he holding out?" 'Look, boss, he just says he can't go around in clothes that are beginning to sag.' 'He can take it. Tell him he gets that episode in tommorow he'll start on milk and maybe toast if it's good.'

"O.K. An' Gerty Purlcell needs a new set of tires for her Packard," That sequence she's workin' on ain't worth it. We can let her have the new inner tubes for a Buick or a spare for a Chevrolet." She said she wouldn't take it. We guess we'd better do something about it, though Boss. She thinks she's getting a floating ride on her slick seat. "Well, let 'em see. We could use a baby in that picture. Tell her if she can work a baby in that scene between the ambassador and the rat she can get her tires ... but if the baby has a line to read, they'll be seconds." And Rian James. "We gotta do something. He tore his pants. 'That's just too bad. Did he figure out a new way to take that gangster for a ride?" 'No. He says he just can't get the right idea. 'Oh, he can't? Well he's been on that a week and if he don't get it, he don't get any pants.' But, Boss, it's so bad he can't keep his stenographer in his office. 'Where is she? 'Out in the hall.' 'O.K., send him a male stenographer.' Signed, Paul Gangelin.

Lo! the poor author. He has to take a lot in his heart because he seems to be the easiest person to take things from. It's quite unfair. And the sad part of it is that the public doesn't know enough about picture-making to demand that they be paid. But the author, and it usually takes an un-wise father to recognize his brainchild. ... Ah, well, pictures come and pictures go but good authors live forever.
THIS IS THE SOUND DEPARTMENT --

JOSEPH AIKEN
Recording Engineer

"CAVALCADE"

EDMUND H. HANSEN
Director of Sound
FOX MOVIE TONE STUDIO

"CAVALCADE"

Recorded Exclusively
Eastman "1359" Sound Recording Film
Gene Towne
and
Graham Baker

Original Story
and
Screen Play

THE
BILLION DOLLAR SCANDAL

Charles R. Rogers Production—Paramount
Willard Mack
AND
Beatrice Banyard (Mack)

Charles R. Rogers Productions

HARRY JOE BROWN
ASSOCIATE PRODUCER
CHAS. R. ROGERS PRODUCTIONS

Direction
'The Billion Dollar Scandal'
Direction
'Madison Square Garden'

'Strictly Personal'
Ralph Murphy Directing
HARRISON WILEY
Art Direction
The Billion Dollar Scandal

CHARLES STUMAR
A.S.C.
CHIEF CINEMATOGRAPHER
Photographed
The Billion Dollar Scandal

Recent Productions:
"THE MUMMY"

Just Completed:
"PRIVATE JONES"
with Lee Tracy

FREE LANCING

VAL PAUL
Production Manager
CHAS. R. ROGERS PRODUCTIONS

Sidney Toler
plays
Carter B. Moore

The Billion Dollar Scandal
OPENLY TELLING THE ROMANTIC AND SWIFT DRAMATIC STORY BEHIND THE CLIQUE WHICH PICKED THE NATION'S POCKET.

"The BILLION DOLLAR SCANDAL"

Box Office, because it's a story the whole country wants to know with:

ROBERT ARMSTRONG
CONSTANCE CUMMINGS
OLGA BACLANOVA FRANK MORGAN
JAMES GLEASON IRVING PICHÉL

Directed by . . . HARRY JOE BROWN

A Paramount Picture

MORE THAN EVER THE GREATEST NAME IN PICTURES!

A Charles R. Rogers Production
THE analysis of "What is wrong with pictures?" published in this paper last Friday, has drawn a letter from another student of the subject who believes that one important point was overlooked. That is the matter of the amount of talk in pictures. His contention is that there is too much dialogue, that the industry is making its TALKING pictures when it should be making talking PICTURES. He writes: "Don't think that I am arguing for a return of the silent picture. I think that there is a great asset to the entertainment of a movie, but when we commence to hang on our plot, our situations, our character interpretations, on words—words—words—we are driving a substantial portion of those 80,000,000 away from our theatres.

"According to statistics, about 30 per cent of the 80,000,000 have defects in hearing. Some are simply 'hard of hearing'; others are deaf. I believe that thousands of people do not get the kick out of a picture with talk that they formerly got out of a picture with merely action. Of course, a lot of people do not realize that their hearing is impaired and they do not know why the new type of picture is not so satisfactory as the old one.

"Moreover, there is a certain percentage of illiteracy among the 80,000,000. The industry knew that in the silent days and resorted to the simplest language in titles. Also psychologists will tell you that many people are incapable of correlating their senses of sight and hearing. If they get all of one, they miss part of the other."

"When sound came in it permitted the transference of a stage show to the screen in toto. That is all right from an artistic standpoint and would be all right in every way if the screen audience had the same cultural and musical background as the stage audience.

"But the stage audience has been trained to sit quietly, to look clausely, to listen alertly. The moving audience has not. They prefer entertainment that doesn't take too much mental effort. I am not saying that the 80-

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(Continued on page 5)
THE BITTER TEA OF GENERAL YEN

Columbia prod.; director, Frank Capra; writers, Grace Zaring Stone, Edward Paramore.
Times: A handsomely mounted affair with conspicuously good portrayals by Nils Asther and Walter Connolly.

World-Telegram: Although the production of the film is excellent as regards its settings and its acting, I must add that in other directions it does not work out well enough, that it slows down and drags so much it must be classed as a handsome and ambitious bore.

Sun: The juxtaposition of Eastern civilization with Western is worked out better than the actual tale itself—although the latter, while a bit slow and not particularly dexterously told, is holding enough.

Mirror: Capra is Columbia’s ace director, a young man happily endowed with the ability to make a conventional film story interesting and credible. He has such a story in “General Yen” and he works his usual miracle with it.


Journal: Excellent entertainment, a romantic melodrama that one might—and one will, if you don’t mind—describe as a Chinese version of “The Sheik.” It provides a grand comeback for Nils Asther.

Post: Its beauty is fleetingly captured in photographic compositions and in the cunning authenticity of its atmosphere. There is a redolence of Chinese culture which puts the picture, on those grounds, far ahead of the numerous films in a similar vein; but the story is overlong and too deliberate, and the dragged-out dialogue sequences rob the climax of its proper suspense.

Herald-Tribune: A slow-paced, but shrewdly-directed melodrama, based on Mr. Kipling’s favorite theme of race, with some better than average dialogue, a surprisingly restrained performance by Nils Asther, another of Walter Connolly’s impeccable characterizations and the highly-satisfying presence, in a small role, of an extremely pretty young Japanese actress named Toshia Mori.

American: The film adds distinction to the theatre, and holds with utmost dignity a worthy headlining position amid the excellent program of entertainment.

THE ISLAND OF LOST SOULS

Paramount prod.; director, Erle Kenton; writers, Waldemar Young, Philip Wylie, H. G. Wells.
Rialto Theatre
American: This critic, for one, fails to see entertainment in the theme of vivisection which changes beasts to men-like monstrosities.

News: If you can imagine a hundred or more Frankenstein’s on an island like the one in “The Most Dangerous Game,” and a crazy and inhuman scientist no more concerned with the feelings of his victims than the hunter in that picture, you’ve got an idea of the kind of photoplay that has been made from the novel by H. G. Wells.

Ousted Members of 306 Will Receive Damages
New York—Judge McCook has ruled that Local 306 must pay damages to the ousted members. He ordered $2000 for Nathaniel Doragoff, $3000 for Ernest Gieseman, $3000 for Charles McDermott, and $2000 for Samuel Simon.
Sam Kaplan has been ordered to make an accounting of all funds entrusted to him.

Harvey Day Coming

March 15th Is The Deadline
Have your income tax return for 1932 compiled now and be prepared to pay the first quarter of your tax on March 15th, the final day for filing. Avoid the last minute rush by arranging an appointment with Mr. Masters, who has specialized in income tax for professional people since 1922 at 6381 Hollywood Boulevard, HEmptstead 6672.

Stars In Air Show
Pack Palm Springs
An air show, with Wallace Beery, Clarence Brown, Paul Lukas, Roscoe Turner and other movie actors centered, a fashion parade, and Marlene Dietrich in her best pants, combined to draw a big crowd to Palm Springs over the weekend. It was hard to tell which was the star attraction, but possibly Dietrich got the honor.

Among the guests at El Mirador were Maurice Chevalier, Max Ruppa, the Harry Cohens, Monroe Owsley, the Richy Craig's, the Jules Furthman, Charles "Santa Claus" Furtman, Raquel Torres, Charles Feldman, Townsend-Netcher and Connie Talma— the latter on crutches—Frank Capra, the Milton Brens, Frank Condon, Gilbert Roland, May Sunday, and Mme. Dietrich's small daughter with her two husky bodyguards.

Jack Curtis Opening
Office Here Today
Jack Curtis, New York agent for the past 24 years, is opening his Hollywood office today in the Taft building.

Curtis plans to bring out from New York a number of big stage names to exploit for pictures, in addition to handling the plays of the leading producers on Broadway. He has just placed Jesse Ralph, veteran stage actress, at Columbia for a term contract.
Goldstone Feud Is Factor In ‘U’ Deal

(Continued from page 1)

solated, a contract dating from the time Consolidated negotiated a million-dollar loan from the laboratory, $600,000 remaining outstanding in payments of $100,000 yearly.

The Royal represents an investment of $600,000, and Consolidated is offering to carry the cost of this outlaw, paying it off on a ten-year plan. If the deal goes through, Consolidated’s paying off the cost of the Royal will, in effect, cover the largest part of the yearly payments which remain on the million-dollar loan, although it may cost Consolidated separate deals at this time.

Consolidated started the deal through R. I. Poucher, its second vice-president, who placed the matter before the Hollywood Reporter. Consolidated’s president, William Foster, was notified the company will not block negotiations, Goldstone, with whom Consolidated has a feud of several years standing, was said to be pleased Consolidated was after the business it controlled.

“They are in for the biggest surprise of their lives,” he said, “if the Royal Laboratory is closed. They will get my business, but I haven’t forgiven them and I am prepared to open another laboratory immediately if the Royal is not available for my use.”

Goldstone’s need for a laboratory is due to his use of such a plant in his financing deals. A producer, accepting his money, generally has all laboratory work done by Royal, Goldstone getting an over-ride on the producer’s work through his agreement with Royal for a wholesale rate on volume business. He is thus enabled to give indie producers financing terms lower than those offered by other sources, taking his chances on a bonus for cash advanced from his laboratory over-ride.

Consolidated, using its laboratory service as a means of financing producers with credits, has suffered from Goldstone’s competition, not only by being forced to lower interest rates on loans, but also to reduce negative and lease print charges. Thus the scale offered by the Goldstone-Royal combination.

Consolidated has made an amicable move towards settling its differences with him. Jack Sendy, associate publisher of C. W. Yates, vice-president and general manager of Consolidated’s West Coast plant, has made advances to Goldstone on this line, but Goldstone said he refused to consider them.

Kate Smith Picture For the U.A. Theater

FWC has selected Kate Smith’s “Hello Everybody” as the second of three Paramount pictures for a first run in the United Artists theatre, and picture opens at that house the end of this week.

In turning over operation of the U.A. to FWC several month ago, Paramount agreed to give FWC any three pictures of this seasons’ program for the house. First of the trio was “A Farewell To Arms.”

‘Peanuts’ Byron Gets Lead With Bob Steele

Monogram has signed Marion ‘Peanuts’ Byron to play the lead opposite Bob Steele in the western star’s production, “Breed of the Border,” which is slated to go into work Thursday under the direction of R. N. Bradbury.

Story is an original by Harry O. Jones, who has been the assistant director on the series of Steele pictures.

Hopton At Warners

Russell Hopton has been signed for a role in Edward G. Robinson’s picture, “The Little Giant,” for Warners. Schulberg and Feldman made the deal.

Totheroh Out At Lasky

Dan Toheroh has completed his contract with the Jesse Lasky unit at Fox and has left the organization’s payroll.

Datig Aides Dropped

In an economy move, Kenneth Weaver and Raymond Crawford were dropped from the staff of Fred Datig in the Paramount casting office.

Walter Pidgeon At ‘U’

Universal signed Walter Pidgeon for a featured role in “The Kiss Before the Mirror,” which James Whale is directing.

Rosita Moreno Tested

Paramount tested Rosita Moreno Saturday for a featured role in the Chevalier picture, “A Bedtime Story.” Hooram Taurog will direct.

Three For ‘Profession’

Latest cast additions to “A Lady’s Profession” at Paramount include Ben Taggart, James Burton and Joe North.

Pichel Completes ‘Twist’ Cast

Borrowing Irving Pichel from Paramount, I. E. Chadwick rounded out his cast for “Oliver Twist,” which is scheduled to go into work today for Monogram release. William Cowen directs.

Dicky Moore gets top billing, the remaining cast list is (Stage) Boyd, Doris Lloyd, Barbara Kent, Alec B. Francis, Jackse Earl, George K. Arthur, Clyde Cook, Sonya Ray, George Nash, Lionel Belmore, Tempe Pigott, Nelson McDowell, Virginia Sale and Harry Holman.

‘Big Cage’ Split Into Two Units To Save Time

With Universal’s seven days behind schedule on “The Big Cage” production, the studio was forced to split the company in two units, with Kurt Neuman handling the dramatic sequences and Henry McRae assigned to direct the animal shots.

Cage, which has to fill a winter vaudeville engagement with his animals in Chicago, beginning January 30 and must finish the picture this week at the latest.

Gribble To Do Play

New York.—Harry Wagstaff Gribble, who recently returned from Hollywood where he was a director for Radio, has been engaged to direct the Tallulah Bankhead play, “Forsaking All Others.”

Glasmon On ‘Legal Crime’


Castings At MGM

Wilbur Mack, Arthur Stuart Hall, Doris Taylor, Charles Crockett and Harry Bradley have been added to the cast of “Clear All Wires” for MGM. George Hill is directing.

Sales Heads On Tour

New York.—Gradwell Sears, Moe Silver and ‘Skip’ Weschner all left New York yesterday on trips through their territories.

New Job For Mandell

New York.—Harry Mandell has been placed in charge of publicity for the P&O houses in the Bronx and in New Jersey.

Wilson In ‘Pick-Up’

Clarence Wilson has been signed for a spot in “Pick-Up” at Paramount, which Marion Gering will direct with George Raft and Sylvia Sidney co-starring.

Foster At Warners

Preston S. Foster has been signed for a role in “Elmer the Great,” the Joe E. Brown comedy at Warner Bros.

We’ve been wondering all year about the why of so many dress rehearsals for shows before their opening. At first we thought it must be because they were opening “cold” in New York. But no, there’s a better idea to that than the one we gave. Seems they sell out the dress rehearsal to various societies for benefit performances, the house going to the highest bidder. And when you consider that as many as three and four dress rehearsals are held, why, if they can raise enough money to get them up to the dress rehearsal stage, producers can make enough to keep the show open for a couple weeks anyhow. Which is a pretty good gamble run for most of them. Sounds like not such a bad idea for what to do with previews.

It’s a funny thing about exploitation stunts. There must be a very fine dividing line between the teaser type and what they call is the complete satisfaction type. They’re both excellent as exploitation. But the former stunts get to wear people out. If there’s a stunt being put in New York right now that really is a honey, the one double stencil is too good. We have noticed huge crowds standing around for hours in wonder and delight but those crowds are all New York. The picture is having a very successful run but we’re willing to wager that the exploitation stunt has nothing to do with it. Because it satisfies completely.

You’d never guess it but the latest fad is bowling, that old-fashioned bowling—with beer and pretzels. For your information, if you want to be in the bowl when you come to New York, there’s a place all New York is talking about the picture is having a very successful run but we’re willing to wager that the exploitation stunt has nothing to do with it. Because it satisfies completely.

A flock of photographers, fan writers and newspapermen went down to the stage to greet Claudette Colbert the other day. When they got there, a friendly staff told them that her drawing room was in the second section of the Century, so they were at the second section and there was no Claudette. The stage master had made a slight error.

Now Kate Smith came in on the Century stage but what with one thing and another, Kate being a slow mover, it was she who walked right into the photographers’ midst and got her pitcher in all the papers.
The Third Annual Writers’ Number
Of the Hollywood Reporter
Out February 15

And will contain a complete account of the activities of all writers the past year

Make Sure You Are In It
Boon To Home Movie Fans By RCA-Victor

The RCA-Victor Company has opened up a new field for the home movie fans through the perfection of a machine that will re-record sound on 16mm film from the standard 35mm size.

The company's Hollywood division, headed by George H. Hall, is closing a series of deals with producers of short subjects for the establishment of an RCA-Victor film library of re-recorded short subjects, which will be placed on the market for the use of the home movie operators. This brings sound pictures into the average home for the first time since the inception of sound.

"The operation of sound projectors requires no specialized skill," Hall said yesterday, "and is simply a matter of winding off the reels. However, there is still a large problem confronting our laboratory in developing a practical apparatus for the recording of sound directly on film by the average user of the home movie cameras.

"At this time, direct recording apparatus seems impractical, since it demands the supervision of highly skilled technicians, aside from which there is the enormous expense involved to be considered. At any rate, the completion of the RCA-Victor library of 16mm short subjects of standard Hollywood productions gives the home movie fans the same type of pictures that is shown in the theatre, although no current program pictures will be available since the library will be made up of pictures from programs of previous years, so as not to interfere with the present business among the picture houses.

"There are approximately 250,000 owners of home movie projectors and to them this new library will be a welcome change from the average run of amateur pictures."

The re-recording device has also been placed on the market, but the company has no intention of pushing its sales in view of the fact that such business is detrimental to the plans laid down for the library. One of the most radical changes in the manufacturing of film has been made in the perfection of the machine. This is the elimination of the sprocket holes on the right, or sound, side of the 16mm film, another means of holding the film in place having been invented so as to allow the extra space to be used for the sound track.

Fink Gets Leave

Morris Fink, story editor for Eddie Small of Reliance Pictures, has secured a three months leave of absence from that post in order to write a new play based on an American historical theme. While working on his yarn, Fink will act as story consultant for Reliance.

New Swanson Film Hit, Says Kelly

New York—Gloria Swanson's new picture, "A Perfect Understanding," which she made in London, is better than "The Trespasser," according to Arthur Kelly, United Artists vice-president, who is now in England. Kelly cabled that a print is being shipped to New York this week.

H. B. Warner Signed For Mayfair Production


Tradeviews

(Continued from page 1)

Goldstone To Put Cohen Yarn On Air

Philip Goldstone has concluded a deal with Octavus Roy Cohen for the purchase of "The Backstage Mystery," a published novel, and announces it for production on the program he is making for release through Majestic.

The National Broadcasting Company has taken the radio rights to the story and will broadcast it through its nation-wide hook-up in a series of playlets. The first broadcasts will begin early in February, with the Majestic picture to be made subsequently.

Escbbaugh To Produce Color Cartoon Series

Ted Eschbaugh has organized his own company for the production of two series of color cartoons, "The Wizard of Oz," and "Color Fantasies." He has already finished the first of the Oz series, and is now making the initial Fantasy.

Esbach will do nothing on re-releasing until he can show at least one of each of the two series.

Funeral Services For Jack Pickford Today

Funeral services for Jack Pickford will be held today at Forest Lawn, the Rev. Michael Mullins officiating. The body will arrive here from New York this morning.

Thanks, Radio Pictures!

At the conclusion of my contract on your lot I wish to take this means of thanking Radio, Mr. David Selznick, the executive production personnel of that company, and all the men and women with whom I had any contact during the past two years in your organization. It was a most pleasant association and I hope, from time to time during my free lance activity, that I may be permitted to return to you for a picture or pictures.

RoscO aTes

Management Selznick-Joyce

Currently in the Buster Keaton-Jimmy Durante picture at MGM
Columbia

"FEVER"

Director.............Clarence Badger
Screen Play....James T. McGuinness
Cameraman..........Ben Kline

"PAROLE GIRL"

Cast: Mae Clarke, Ralph Bellamy, Marie Prevost, Hale Hamilton, Ernest Woods, Sam Godfrey, John Paul Jones, Lee Phelps.
Director.............Eddie Cline
Screen Play........Norman Krasna
Cameraman............Joe August

Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director..................Clyde Elliott
Story......................James Spearing
Cameraman.............Carl Berger

"I'M GUILTY OF LOVE"

Cast: Alexander Kirkland, Boots Mallory, Ralph Morgan, Irene Ware, Ferike Boros, Noel Madison.
Director.............John Francis Dillon
Original by............Harry Fred
Screen play............Bradley King
Cameraman..............L. W. O'Connell

"ZOO IN BUDAPEST"

(Lasky Prod.)

Director...............Rowland V. Lee
Story by..................Melville Baker
Jack Kirkland
Screen Play.............Dan Totheroh, Louise Long, Rowland V. Lee.
Cameraman...............Lee Garmes

"SAILORS' LUCK"


MGM

"HELL BELOW"

Director....................Jack Conway
Original by..............William Faulkner
Cameraman...............Hal Rosson

"TODAY WE LIVE"

Cast: Joan Crawford, Gary Cooper, Louise Closer Hale, Robert Young, Franchot Tone, Tad Alexander, Roscoe Karns, Rollo Lloyd, Hilda Vaughn.
Director....................Howard Hawks
Original by..............William Faulkner
Cameraman...............Oliver Marsh

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Lewis Stone, Edward Arnold, Alan Edwards, Louise Closer Hale.
Director....................Victor Fleming
From novel by.........F. Marion Crawford
Adaptation..............Leonard Praskins
Dialogue..............Donald Ogden Stewart
Cameraman...............William Daniels

UNTITLED

Director....................Edward Sedgwick
From story by...........Robert Hopkins
Screen play.............Carey Wilson
Additional dialogue......Jack Cluett
Cameraman...............Harold Wenstrom

"CLEAR ALL WIRES"

Cast: Lee Tracy, Benita Hume, James Gleason, Una Merkel, Alan Edwards, Lya Lys, Lawrence Grant.
Director....................George Hill
Screen play.............Bella and Sam Spawack
Cameraman...............Percy Helburn

STUDIO PRODUCTION PICKS UP A BIT, WITH 38

Paramount

"KING OF THE JUNGLE"

Directors....................Lucy Humberstone, Max Marcin
Original Story...........Charles T. Stoneham
Screen Play..............Max Marcin
Cameraman...............Ernest Hallen

"THE CRIME OF THE CENTURY"

Director....................William Beaudine
Original by..............Walter Maria Espeset
Screen play.............Florence Ryerson
Cameraman...............Brian Marlow

"THE WOMAN ACCUSED"

Director....................Paul Sloane
Original story by........Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin S. Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Polan Banks, Sophie Kerr
Screen play.............Bayard Veiller
Cameraman...............Karl Struss

"A LADY'S PROFESSION"

Director....................Norman McLeod
Original by...............Nina Wilcox Putnam
Screen play.............Nina Wilcox Putnam
Cameraman...............Malcolm Stuart Boylan

"KING KONG"

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clement.
Director....................Ernest Schoedsack
Original by...............Merian Cooper
Screen play.............James Cameron
Cameraman...............Ruth Rose

"FROM HELL TO HEAVEN"

Director....................Erle C. Kenton
Original by...............Lawrence Hazard
Cameraman..............Ernest Hallen

"MURDERS IN THE ZOO"

Cast: Charlie Ruggles, Lionel Atwill, Randolph Scott, John Lodge, Gail Patrick, Kathleen Burke, Harry Beresford.
Director....................Edward Sutherland
Original by...............Philip Wylie
Screen Play..............Seton I. Miller
Cameraman...............Clyde Doll

"STRICTLY PERSONAL"

(Charles R. Rogers)

Cast: Marjorie Rambeau, Eddie Quillan, Dorothy Jordan, Edward Ellis, Louis Calhern, Hugh Herbert, Dorothy Burgess, Olive Tell, Helen Jerome Eddy, Charles Selton.
Director....................Ralph Murphy
Original by...............Wilson Mizner
Screen Play.............Robert T. Shannon
Cameraman...............Milton Krasner

RKO-Radio-Pathe

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Director....................Ernest Schoedsack
Original by...............Merian Cooper
Screen play.............James Cameron
Cameraman...............Ruth Rose

Cameraman...............Eddie Linden
FEATURES THIS WEEK AS COMPARED TO 36 LAST WEEK

"TOPAZE"
Director: Herbert Stothart
Cameraman: William Daniels
Screen play: Ben Hecht, Charles Lederer

"THE GREAT JASPER"
Director: J. Walter Ruben
Original by: Fulton Oursler
Screen play: Robert Tasker, Lester Cohen, Samuel Ornitz, H. W. Haneman.
Cameraman: Lucien Andriot

"THE GREAT DESIRE"
Director: Dorothy Arzner
From novel by: Gilbert Frankau
Screen play: Zoe Akins
Cameraman: Leo Tover

"SPEEDINGS"
Director: John Cromwell
Original by: Lester Cohen
Screen play: Lester Cohen, Howard Estabrook, H. W. Haneman.
Cameraman: Edward Cronjager

"PIGMY"
Cast: Joel McCrea
Director: Shirley C. Burden
Screen play: Felix Reisenberg

"OUR BETTERS"
Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell.

United Artists

"SECRETS"
Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith, Blanche Frederici, Doris Lloyd, Robert Evans, Mona Mansfield.
Director: Frank Borzage
From play by: Rudolf Van Rees, May Edington
Screen play: Frances Marion
Additional Dialogue: Salisbury Field
Cameraman: Ray June

"SAMUEL GOLDWYN"
"THE MASQUERADER"
Director: Richard Wallace
Cameraman: Katherine Cecil Thurston

"BABY FACE"
Director: Al Green
Screen play: Gene Markey
Cameraman: James Van Trees

"ELMER THE GREAT"
Cast: Joe E. Brown, Patricia Ellis, Preston S. Foster, Claire Dodd, Sterling Holloway, Jessie Ralph, Berton Churchill, Emma Dunn, Charles Wilson.
Director: Mervyn LeRoy
From play by: Ring Lanner
Screen play: Tom Geraghty, Whitney Bolton
Cameraman: Arthur Todd

"THE ADOPTED FATHER"
Director: John Adolfi
Story by: Edgar Franklin
Adaptation: Maude Howell
Screen play: Charles Kenyon
Cameraman: Sid Hickox

WARNER-FIRST NATIONAL

"THE SILK EXPRESS"
Cast: Sheila Terry, Allen Jenkins, Guy Kibbee, Harold Huber, Robert Barrat.
Director: Ray Enright
Original and Screen Play: Houston Branch

"THE MAN FROM MONTEREY"
Cast: John Wayne, Ruth Hall, Luis Alberni, Nan Grey, Donald Reed, Francis Ford.
Director: Phil Rosen
Story and Screen Play: Lesley Mason
Cameraman: Ted McCoy

INDEPENDENTS

BURTON KING
"KISS OF ARABY"
Cast: Joan Marsh, Frank Leigh, Theodore Von Eltz, Claude King.
Director: William Cowan
From novel by: Charles Dickens
Screen play: Elizabeth Meehan
Cameraman: Archie Stout

"BREED OF THE BORDER"
Cast: Bob Steele, Manon "Peanuts" Byron.
Director: R. M. Bradbury
Story: Weyllyn Tooman
Cameraman: Faxon Dean

SHORT SUBJECTS

EDUCATIONAL
"FEELING ROSY"
Cast: Andy Clyde
Director: Harry J. Edwards
Story: Ernest Pagano
Cameraman: Dwight Warren

HAL ROACH
UNTITLED
Cast: The Gang
Director: Robert McGowan
Story: Hal Roach Staff
Cameraman: Art Lloyd

TEC-ART
"Hollywood on Parade"
Voice of Hollywood Series
Director: Louis Lewin
Cameraman: Otto Himm
JACK CURTIS
in association with
CHARLES H. ALLEN
announces the opening
Monday, January the Sixteenth
of the
Jack Curtis Agency, Inc.
for the management of
Motion Picture Personalities
Directors and Writers.
Also Representing
These Prominent New York Stage Producers
SAM H. HARRIS     GEORGE WHITE
MAX GORDON
JOHN GOLDEN      BILLY ROSE
in submitting their plays for
Motion Picture Production
and in the
Engagement of Players for Their New Broadway Attractions.
Associate, WM. MEIKLEJOHN
GRanite 4149     Hollywood     713-714 Taft Bldg.
Long Anticipated Move Near; N.Y. Meetings This Week May Put 7 Majors Into 2 Companies

New York.—Starting with an important meeting of Radio-Keith-Orpheum and its bankers and continuing all week with each and every other company and its bankers, the present week will tell the future history of the motion picture industry as it affects the seven major companies.

From authoritative information gathered here over the week-end, Saturday will see the merging of the major portion of the industry’s production and distribution, with the majority of first run houses, into two or three units. Just who are to be in each unit is a question that is to be decided for during the week’s trading.

Sidney Kent arrived by plane yesterday morning, making the trip in a 24-hour hop from the coast company with Spyrou Stouaras. Both were summoned East on a few hours notice.

Jack Warner was summoned by his brother, Harry, at five o’clock Sunday. (Continued on page 4)

Holt Gets New Ticket

Columbia has completed negotiations with Jack Holt which will give the star a new ticket on a straight two-year understanding. The deal was set yesterday and awaits the signatures of the principals.

Fox Producers Transferred To The Story Dept.

In a shakeup of executives and realignment of the production staff at Fox, associate producers William Goetz, Walter Morosco and Lydell Peck, move into executive positions in the story department under Julian Johnson. The production units headed by the trio will be disbanded within the next few days.

Winfield Sheehan now has associated with him as producers for the company Jesse Lasky, Sol Wurtzel and Al Rockett.

An official statement said that the switch of Goetz, Morosco and Peck to the story department was in line with the new policy of concentrating strength in story preparation.

Chas. Sullivan Resigns To Be Indie Producer

Charles Sullivan, executive manager of Radio studio, resigned yesterday to enter independent production.

His plans have not been completed as yet, so no definite announcement about date of start, brand of pictures and possible release is forthcoming.

Depinet Here Tomorrow

Ned Depinet, general sales manager of Radio, will arrive here tomorrow for a short stay. While here he will sit in with B. B. Kahane on the problem of the set-up of the Pathé plant at Culver City, what product is to be made there and who will make it.

New Term For Charney

Universal has signed King Charney to a new contract as general manager of the company laboratory, the Royal, Charney remains with the company for another year. He is also in charge of the studio’s leasing department.

MAJORS TO STOP LOANS OF TALENT TO INDIES

The major producers, distributors and theatre owners have declared a hands-off policy so far as the independent producer and distributor is concerned and, as of last week, no major studio will again loan the services of artists, writers, or directors for use by the independents, regardless of the amount of money offered as a loan for such services.

It is further understood that the major-owned theatres have turned thumbs down on the exhibition of any independent pictures other than those now under contract.

Instead of there being a scarcity of product, the new theme is that there is too much product, too many bad pictures, that production must be

(Continued on page 3)

Fox Wants Bill Howard To Do Next Bow Picture

New York.—Fox Film is anxious to star Clara Bow in “Marie Gallant” and wants William K. Howard to direct her.

Clara is due here from Europe Friday.

Robert Rubin Or Way

New York.—Robert Rubin, of MGM, left for the Coast Saturday night to join the other executives in conferences at the studio.

MGM Signs Otto Kruger

MGM signed Otto Kruger yesterday to a seven-year optional contract. His first picture has not yet been decided upon.

Uncle Carl 66

Today is the 66th birthday of Uncle Carl Laemmle. To commemorate the occasion he will be given a 66-pound cake by members of his organization and the way he feels, he may consume most of that cake.

Universal Closing For Short Period

On the completion of the present group of pictures, Universal will close down for a period of six or eight weeks, during which time stories will be prepared for production. During the preparation period, overhead will be decidedly lessened, maintaining the economical set-up of that organization.

Hubbard Leaves Warners; May Join MGM Staff

Lucien Hubbard, associate producer of Warner-First National, is leaving that organization as of this Wednesday. His contract expired and negotiations for its renewal did not meet with his approval.

It is more than probable that Hubbard may join the MGM production staff after a short rest.

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**New York Reviews**

"SECOND HAND WIFE"

Fox prod.; director, Hamilton MacFadden; writers, Kathleen Norris, Hamilton MacFadden.

**Seventh Avenue Roxy Theatre**

**News:** The picture is one of those eternal triangle dramas, artificial in conversation and not too convincing in plot. It is too often old-fashioned and overly melodramatic in technique to atone for the few really worthy sequences.

**American:** Everything is filmed in amazing and tedious detail. There is very little action and too much talk.

**Journal:** Shifted dialogue and direction by Hamilton MacFadden make this one a mildly routine feature.

**Mirror:** Not the liveliest material with which to make a movie. And its adaptation is not particularly inspired.

**World-Telegram:** An incredibly unamiable and uninteresting picture.

**Herald-Tribune:** A particularly dull and mawkish domestic drama. The dialogue is either dull or foolish, the characterization thin and obvious, and the entire tale entirely commonplace.

**Post:** Apart from its silly dialogue and its arty camera effects, it would be hard to find a story as banal and as little fitted to the present trend of the cinema as this pompously moral tale.

**Times:** The principals are unable to do much with their trite lines and tedious incidents. It is a childish subject without being suitable entertainment for the youngsters.

**Sun:** It is, I regret to state, a mediocre talkie. It isn’t a bad talkie, as it is done with taste and intelligence within its narrow popular magazine limits. Nor yet is it a good talkie. It is simply unexciting mediocrity. That is a most worse than genuine badness.

**Nugent East on Play and Picture Opening**

Eliot Nugent has left for New York where he will go to Golden regarding the production of his play, "Man With Silver." He will remain for the New York opening of his picture "Whispering in the Dark," before returning to the MGM studio.

**Rubin Doing 'Pick-Up'**

Daniel N. Rubin is preparing the script of "Pick-Up," B. P. Schulberg production for Paramount, from screen play by S. K. Lauren and Agnes Brand Leahy.

**Premier Starting One**

Premier starts production next week on "Reform Girl" from an original and script by George Sayre. Sam Neufeld will direct, with Noel Francis, Hele Hamilton and Skeets Gallagher set for featured roles.

**Hugh Herbert Has Flu**

Hugh Herbert, who is working in "Strictly Personal" at Paramount, came down with the flu yesterday and was taken home.

**Shea On 'Cavalcade'**

New York.—Joe Shea has taken over the publicity for "Cavalcade" for the duration of its run at the Gaiety.

**Tradewiews**

Continued from Page 1: there is sufficient play to earn their way. Too few artists, writers and directors to turn out top notch product, to say nothing of production brains to originate, inspire and produce.

There are too many theatres, too much competition among the chain-owned houses, which take in 90 per cent of ALL FIRST RUNS. There is too much overhead, in that there are too many organizations, with NOT ONE having sufficient brains properly to conduct the organization in production, distribution and exhibition. There are too many salaried, big salaries for many individuals, who have NOTHING to do with the selling of tickets.

Don’t take from this story that the great worry within the industry is Radio-Ketel Orpheim. We mention that company because it is hot copy today with news headlines for tomorrow or the next day, with each and every company to have its day during this week if our advice is taken, and we feel they are right.

When the week’s happenings have been recorded it may string long for another week or two or three, but when the final story has been told this will be a better business. It will have gone through the wringer and have all the water pressed out of it.

The men and women who mean anything, WHO CONTRIBUTE anything, will be in a better position. It means that they have been hanging on through favoritism, relationship or drawing weekly pay checks simply to fill up a chair at a desk, will not be among us because they don’t belong, never did and the industry will be better for their demise.

**Writers**

Register Your Stories with the Writers Club

Writers Club
6700 Sunset Boulevard
Goldstone Angle
Has No Bearing

George W. Yates, general manager of Consolidated's West Coast labora-
tory, commented on the Hollywood Reporter's story of yesterday about the
deal between his company and Uni-
versal, said that Consolidated is inter-
ested only in acquiring Universal's laboratory work and is not concerned with eliminating Phil Goldstone's com-
petition.

He added that Consolidated is not after the work of Goldstone-financed
indies, which is done at the Royal
plate.

"We know," he said, "that we can
do Universal's film processing at a
price less than it costs the studio to
do it at its plant. We can do better work, and, at the same time, make a
profit on it, which Universal is not doing itself.

When we made Universal the mil-
dollar loan three years ago, we did not believe that the plant it now
operates would assume such propor-
tions. It was our money, an initial
investment of $250,000, which eventu-
ally grew to $600,000, that organized
the plant. This was not taken into
consideration at the time of the loan
agreement. We are, however, in hopes of
an adjustment of this matter which
was overlooked.

"As to Phil Goldstone's position in
the deal, it should be understood that
Consolidated has no feud with him and
that our relations are very friendly.
When we made the loan there were
no grievances he has not concern-
ted the company, but are a purely per-
sonal matter relating to one of our
chief executives. He has never had a
dispute with us and I have a great
respect for him.

I am constantly endeavoring to
induce him to give us his business, al-
though we have been unable to agree
on a deal to date. He has a large pro-
gram of pictures to make for Majestic
release and I want his business the
same as I would want that of any
other large account."

Lilllan Harvey Makes
Hit With The Press Reps.

New York.—Fox staged a press re-
creation at the Waldorf yesterday for
Lillian Harvey, the latest imported
star, and she made a big hit with the
newspaper crowd. She leads the cast in
"My Sister's Keeper." Miss Harvey
states that she has a two-year contract which contains op-
tions for two years more.

Wallace Finishes
Richard Wallace finished shooting on
"The Masquerader" for Samuel Goldwyn yesterday, and leaves that lot
after about a week for cutting.

Naish With Warners
J. Carroll Naish has been signed for a
role in "Elmer the Great" at War-
ner Bros.

Thanks, Junior! Hollywood Reporter:

'Naturally I read The Reporter at
breakfast every morning. Occasionally I miss my break-
fast but never The Reporter, but the analysis of "What Do the
comedians have made?" on Friday issue is the most in-
teresting statement I have read in a good long time.

I do not know who the writ-
er of this statement is, but
whoever he is, he has one hell-
ua lot of common sense and has given us a lot of very
help, for which at least one of us is most grateful.

Sincerely, CARL LAEMMLE, JR.

Union Men Back In
Hollywood Chain

After nearly a year's operation of its eight Hollywood and suburban houses with non-union operators, Hol-
lywood Theatres goes back to IATSE men to operate it. The general opera-
tion of Local 150 will have 11 of its members return to the theatres in-
cluded, which involve the El Portal, Beverly, Stadium, Carmel, Apollo, Vista, Paramount and Filmarte.

In going back to union operators, the houses have been returned to op-
teration by West Coast Hollywood Theatres, a Fox West Coast subsidy.

Nearly a year ago, Messrs. Young, Grant and Swope, who hold 25 per cent of the stock Hollywood Theatres with FWC, subleased the group of houses to operate on their own. The trio still retains operation of the circuit under the new set-up, with FWC cutting in equally on all profits and losses.

New Series At Radio For
Clark and McCullough

Clark and McCullough will make a new series of two-six-reelem comedies for Radio, with the company taking an
option for two three-reel comedies after completion of the six.

The comedians have a made a series each year during the past three years Lou Brock will produce for Radio.

Engels In Musical

Wera Engels, Radio's foreign im-
portation, has been set for a role in the Lou Brock musical picture, "Mad-
en Village," which Mark Sandrich
will direct. Maurice Chatterly has also been signed for a role.

Clive Not For Radio

Radio's deal with Colin Clive to join the company's roster on long-term
contract has failed to jell. The deal was dropped yesterday when both parties were unable to agree on terms.

New Conspiracy Suit On Film Firms

New York.—Another suit, charging a group of producers and distributors with conspiracy in restraint of trade
and coercion, was filed in Camden, N. J. yesterday, by the Victoria Am-
producers, the Conomy theatres in Southen New Jersey.

The complaint divides the defend-
ants into two groups. In the primary group are the Warner companies, in-
cluding Warner Brothers Pictures, Warner Brothers Theatres, Stanley Company of America, Stanley Com-
pany of Camden, Vitaphone, First Na-
tional, and Harry, Albert and Jack
Warner.

The second group of defendants
lists MGM, Paramount-Publix, Fox,
Columbia, Universal, United Artists, RKO Distributing, RKO-Pathé Distrib-
uting and Interstate Films Corp.

Maria Alba Gets Lead
In 'Kiss of Araby

Maria Alba has been signed for the lead in the Monarch production of "Kiss of Araby," playing opposite Walter Byron. Phil Rosen is the di-
rector.

Others in the cast are Theodore von Eltz, Claud Windsor, Claude King and
Frank Leigh.

No More Indie Loans
(Continued from page 1)

They were going over some proofs of an ad for a Jewish newspaper. The only difference was supposed to be in the advertising. However, the top was a line which included some comment on $1,000,000. The advertising man looked at it and then looked
blithely at the newspaperman and said: "What's this about a million dollars? That's not in the original. To
which the newspaperman replied: "Well, I put that in because our readers are mainly interested in cost of production and if I were, I'd leave it in as a good selling point."

And after all, you can't make a better buy than to pay a quarter for something that cost a million dollars. Which suggests a great come-on for all the bargain hunters. Why not use the same ballyhoo that all the 'sell-outs' are using like "Stirling: Below Cost, Ten Days To Buy the World's Greatest Bargain.

It's a funny thing about these bar-
gain matinees at thirty-five cents
in houses that run a stage show. The average number of deluxe shows per house is larger than ever before.

But that doesn't mean that they are getting four or five new audiences. . . . And the reason for it is that the managers run from the wings to the stage and through the entire picture program which means a newseel, short and feature. By the time that's over, so is the bargain price of thirty-five

cent, but what should be the first fifty-cent audience for the first deluxe, complete show can't get in because the bargain buyers don't leave until after the first stage show is over. . . . They're willing to sit through a couple of the old shorts again in order to see the flesh. So that, in reality, on four shows a day they're only getting three audiences, which considerably lowers the average at-
tenance price.

They ought to do what they used to do in the old nickelodeons. In those days when you went in to see a show the ticket taker tore off half the ticket and you kept the other half. At the end of one showing, the usher came around and collected the other half and, if you insisted on sitting through the picture again and couldn't show a half ticket, you were politely but firmly ushered out of the theatre. . . . The Arthur Hornblows Jr. finally got off for their trip to Italy after planning to go there together for the last three years. They will be able to spend TWO HOURS on Italian soil be-
fore they leave. But they will be in Italy together, and Lynn Farrol suggested that they com-
memorate the event by planting a tree in their hands. . . . And if trees require cornerstones, the Hollywood Reporter will forever be implanted in Italian soil. . . . Marion Saporas gave a fare-
well cocktail party for the Hornblows the day before they sailed.
BANKERS START BIG PUSH TO PUT INDUSTRY ON ITS FEET

Mergers To Follow Confabs This Week

(Continued from Page 1) afternoon and grabbed The Chief for the trip East.

It is understood that a powerful tri-motor plane is waiting and ready to start East with Nicholas Schenck, who has never been in a plane, in an effort to land him in New York for the proceedings.

Earle Hammons, of Educational-World Wide, was given a hurry-up call to catch the train last night for New York.

While all these movements have been demanded of the important personalities on the West Coast, New York is a pot of wild excitement over what was taking place on the streets yesterday was deluged with rumors on rumors regarding the picture industry.

Local brokers were kept busy all day telling relief and their picture companies, "I'm sorry, we don't know," and that was their stock answer to all inquiries. Maybe they don't know. Wall Street, the brokers and the entire picture business do know that there is something going on and they believe it is the last big push to get this industry back in the profit column.

Insiders here believe an effort will be made and completed in some form to merge most of the big producing-distributing-exhibiting organizations into something that resembles a sane combination, with the entire thought of saving money in operation, cutting down competition, cutting costs of production and distribution, and of exhibiting in the big first run houses.

Everyone is taking a guess as to the outcome. One has it that Warners is going to join Fox, another that Paramount and Warners are set with Fox, with Metro and Radio getting under the same roof, and the rest of the bunch in a third company. One banker, high in picture finance, is authority for the statement that only two big companies will come out of the trading.

It is no secret that something has to be done and done now, that all the money in all the banks here is not sufficient to pay the losses of the industry for another six months.

A combination of one weakness with another generally does not spell strength, but in this instance, with cuts in operating costs brought on by combinations, the banks believe there will be some relief and they are willing to try anything, not only to protect their investments, but to keep from pouring out more money in an effort to save what has already been spent.

The angle in picture circles locally is that, under present arrangements, there is not enough of anything left to keep each of the individual companies moving. There are not enough producers, artists, writers, directors; far too little exhibition brains as pertaining to the major operating groups, and far too much competition in producing, releasing and exhibiting.

The belief that, if all the elements are pulled a bit closer, taking advantage of the best that each has to offer, making fewer and better pictures, cutting overheads in distribution, closing houses that have been dying in their fight to put the other big houses out of business, conditions are certain to improve as it concerns the big companies.

However, it is freely expressed that any effort to bottle up the picture industry within the confines of two or three big companies in any merger, as against free competition, will spell tragedy for those companies. Those who are behind the merger move will not only find the bottling-up process impossible, but they will bankrupt their end of the industry as a result of the attempt.

Technocracy Note

Lloyd B.acon overhead this conversation between two extras at the Warner casting office yesterday. "Did you get the job?" asked the first. "No," said the second, putting to a truckload of dummies being brought through the gate. "It's that darned Technocracy."

English Spectacle

May Go In RKO-Roxy

New York—"White Horse Inn," an English spectacular, may be the first legitimate production to go into the RKO-Roxy in Radio City.

Sam Harris On Way To Coast For Vacation

New York—Sam H. Harris left New York yesterday for the Pacific Coast. His trip is primarily a vacation, but he may make a deal for the screen rights to "Dinner At Eight" while away.

Lauren On Gerhardt

S. K. Lauren has joined Joseph Moncure March and Josephine Lovett in the preparation of the screen play of Dreiser's "Jennie Gerhardt." For Paramount, Company has owned the property for several months, and previous treatments have been discarded.

Walsh On Shadowland

New York—William Walsh and Fredric James Smith will edit the "Photoplay" 10-cent mag, to be called Shadowland. Ivan St. John will be the West Coast editor. First copy dated March 1.

Eddie Cline To Radio

Sam Jaffe has signed Eddie Cline to direct the Wheeler and Woolsey picture for radio. Cline did the same for Columbia, directing the team of comedians in "So This Is Africa."

Five B'way Legit Shows Cut Prices

New York—Five legitimate shows now running on Broadway have announced lower admission scale, each cutting 50 cents and leaving the top price $2.50. The five are "Walk A Little Faster," "Gay Divorce," "Another Language," "Foolscap" and George M. Cohen's new show, "Pigeons and People," which opened last night.

Culbertson Coming To Make Bridge Shorts

Ely Culbertson arrives at Radio on February 3 to fulfill his contract of six bridge shows to be made under the supervision of Lou Brock.

The studio will have to rush these shorts into production as he has to be away from New York on a bridge lecture tour, which he previously contracted for, about March 1.

Gropper Assigned

Millon H. Gropper is writing the dialogue for Paramount on "The Trumpet Blows," a bullfight yarn that will have George Raft in the starring spot. Oliver H. F. Garrett wrote the screen play.

Brenon-'U' Deal

For 'Twist' Cold

Herbert Brenon will not make "Oliver Twist" for Universal as an independent producer. The deal, which was all set up to yesterday, suddenly went cold, with report stating the producer-director balked at signing the Universal contract which provided for protection to Universal in view of the fact that Monogram is going ahead with the "Oliver Twist" version that Brenon walked out on last week.

Monogram started production on its version yesterday, with William Cowan directing. It is understood Monogram is "shooting the works" on the production.

Del Ruth Making News

'Mind Reader' Ending

Warren William, Constance Cummings, Allen Jenkins and Clarence Muse were called back to the Warner lot yesterday for retakes on "Mind Reader."

Roy Del Ruth is shooting a new tag on this picture and both endings will be tried out on preview audiences before the print is shipped to New York for showing.

Lilian Bond To Para.

Lilian Bond has been signed by Paramount for a featured part in the B. P. Schulberg production, "Pick-Up," which will have George Raft and Sylvia Sidney in starring spots.

NOW PLAYING

AT THE HOLLYWOOD PLAYHOUSE

FOR TWO WEEKS ONLY

FRANK FAY

in

FELIX YOUNG'S

"TATTLE TALES"

with

JANET READE

GUY ROBERTSON

FRANKLYN ARDELL

PAUL and LEIF ROCKY

CHARLES KALEY

MILLER & MACK

POGGI

BETTY GRABLE

THREE BLUE BLAZES

NICK COPELAND

20 JUBILEE SINGERS

CHORUS OF 32

NIGHTS

Orchestra $1.50

Balcony $1.00 - 75c - 50c

MATINEES

(We'd. and Sat.)

Orchestra $1.00

Balcony 75c - 50c
STOCK-TAKING MEETING

All Major Heads But Schenck Meet In Aldrich's Office In A "Ways And Means" Confab

New York.—Behind closed doors, with a news hound not permitted even in the same block, the most important meeting ever called in the motion picture industry was held yesterday and is being carried on through today and maybe longer, attended by every major company head with the exception of Nicholas Schenck, who is at present in Hollywood, but may come East at any moment.

This meeting was called by Nelson W. Aldrich, head of the Chase Bank, for the purpose of taking stock of the assets and liabilities of the entire picture group and seeking some kind of a plausible solution of the problem of putting the motion picture industry on a paying basis.

Those present were Adolph Zukor, for Paramount; Sidney R. Kent, for Fox; H. M. Warner, for Warners; M. H. Aylesworth, for Radio; R. H. Cohn, for Universal, together with all banking representatives affiliated to a heavy degree with the various companies.

The object of this first meeting was (Continued on page 3)

Dolwing On Way Here

New York.—J. Ambrose Dolwing, foreign sales manager for RKO, left New York yesterday for the coast.

Feist Optimistic;
Says Business O.K.

Felix Feist, general sales manager of Metro-Goldwyn-Mayer, west on his semi-annual visit, believes the business is not only on the upturn, but that the big blips have been eliminated and the travel from now on will be better. Feist said: "My last report, ten days ago, showed that business throughout the nation's theatres is up eight per cent during the past 60 days and I am positive that the January report will show as big a gain. This is a most healthy (Continued on Page 7)

Radio Wants Hepburn
For Another Pair

Radio is now negotiating with Katharine Hepburn for two more pictures during the current year.

The present contract calls for two pictures between June and November. The company wants an additional pair between now and June.

Herbert Yates Coming

Herbert J. Yates, president of Consolidated Film Industries, is making plans to make a trip to the coast at the end of this month, according to word received at the company's plant here.

Goodrich Back To MGM

John Goodrich, who was granted a release by MGM from his contract last week, was signed again by that studio yesterday to write the screenplay of "The Woman in the Window." Goodrich said he was "very happy to return to MGM."
Cohen Play Runs Two Hours Without an Intermission

Novel Idea Lacking In Entertainment

New York.—A play which runs two hours without any intermission was produced here Monday night, when George M. Cohan presented "Pigeons and People" at the Sam H. Harris Theatre. Cohan is both author and star, and he toiled and perspired for solid hours in an effort—not always successful—to entertain a friendly-first-night audience.

The piece is purely of the stunts variety. Cohan has evolved a Pirandelloesque idea along the same lines as his earlier play, "The Tavern," but this one is not nearly as entertaining. It is often confusing, with many dull stretches. The Cohan admirers probably will keep it going for six weeks or so, but it is not a hit and not a picture possibility.

The story deals with a philanthropic young bachelor who tries to help a man named Parker, whom he finds sitting on a park bench, talking to the pigeons. Parker, played by Cohan, is a strange individual who believes that pigeons have more intelligence than people.

Parker accepts the philanthropist's invitation to be his guest, but he is so literal-minded that his straight questions and answers confuse his host and also the latter's friends and servants. Before the evening is over, Parker has thrown the apartment into a madhouse, put the young bachelor in wrong with his sweetheart, called in the police and generally driven everyone crazy.

At the end, Parker has righted all the troubles he has caused, but he leaves to return to his pigeons in the park. He doesn't reveal his identity, and nobody ever finds out whether he is a statesman, a cracked philosopher, a great detective or just a plain but harmless nut.

Mr. Cohan has surrounded himself with an admirable cast, which includes Edward Nannery, Olive Reeves-Smith, Paul MacGrath and Walter Gilbert.

Finston Denies Story He Is Quitting Para.

New York.—Not Finston, Paramount studio's musical director, denies the report that he is leaving the company.

Finston says his seven-year contract expires March 1, but that he expects to have a new contract before he leaves for the coast tomorrow.

Clayton Sheehan Abroad

New York.—Clayton Sheehan, Fox foreign representative, is sailing on the Bremen Friday, taking with him prints of "Cagney's" and "State Fair" for London showings.

Howard Lally At Fox

Fox has signed Howard Lally, radio and vaudeville artist, to a term contract.

O.K. Hollywood

Someone in the Equitable Building in Hollywood wired Walter Winchell last night saying he had a hot story for him to the effect that Joan Crawford was going to marry Ricardo Cortez.

Jolson Film Here And

In N.Y. On Feb. 2

The Al Jolson picture, "Hallelujah I'm A Bum," has been set to open on February 2 at the United Artists theatre in Los Angeles and the Rivoli in New York.

The picture was scheduled at these theatres tomorrow, but was set back because the studio thought it would not be ready in time. A deal was made with Paramount for the Kate Smith picture to start tomorrow instead.

Griffith On Way Home

E. H. Griffith left Miami, Florida, last night on a hop to the coast. He pulls in at the end of this week and will open "Rome Express" at Radio where he will direct Ann Harding's next picture, "Declassee."

AMA Change In Labor Act Now In Committee

Assemblyman Kent Redwine, of Hollywood, has agreed to present the AMA amendment to the Labor Act to the House and the bill has already been placed in the hands of the Judiciary Committee, from which a report must be made before it may be voted upon.

The amendment provides for the exclusion from the provisions of the Labor Act of all players and executives earning in excess of $200 a week, and will clarify a situation that has long been burdening agents and their clients.

The legislature is slated to adjourn within the next week or two, and action on the amendment is expected shortly after the body re-convenes.

The passage of the amendment is anticipated as it is understood to be sponsored by a group of organizations whose interest in labor activities will more or less assure a favorable reception in both the House and the Senate.

Mrs. Horsley Funeral

Services were held yesterday for Mrs. Mary J. Horsley, who died Sunday. She was the mother of three film producing pioneers, William, David and Harry Horsley. William-Horsley produced under the Centaur brand name for Universal two decades ago.

Directors Of 'Rome Express' Coming

Walter Ford, who directed "Rome Express," the British picture which drew raves from the universal production force and permitted them to take it for American release, is preparing for a trip to Hollywood where a deal is on for his services with a major studio.

Ford is under contract to British International Pictures and has one more to make before he will be free for his American trip. This production goes into work immediately and will be completed by the end of the month. The London office of Joy and Polomer has the director under an agency contract.

Starrett For Lasky

Jesse L. Lasky tested Charles Starrett yesterday for the lead in his next picture for Fox, "Warrior's Husband," which Walter Lang will direct. Negotiations have been made with Paramount for his loan if the test is suitable.

Tax Reduction For RKO

New York.—Through its tax attorney, F. H. White, RKO has secured a reduction of $640,000 in its New York City taxes.

The Smart Man Files His Income Tax—NOW

Let me be the waiter for you in preparing and filing your income tax return. Are you liable? Do not take too much for granted. The new revenue law has many strange and the penalties for not complying with the law are severe. Avoid complications by consulting SI MASTERS, established in Hollywood since 1922 at 6381 Hollywood Blvd., Hemstead 6672.
Old-fashioned Yarn, Poorly Produced
"DARING DAUGHTERS"
Tower Prod.

Direction .......... Christy Cabanne
Story by .......... Sam Mintz
Screen Play by .......... Robert E. Lord
Photography .......... F. Hugh Herbert

This is a trivial, ineffectual piece of work, weak in all departments and offering an irreducible minimum of entertainment.

The theme—an older sister playing guardian and saving a youngster from alcohol and seduction at the risk of her own fair name—is done in the most 20th Century way, to be funny only unconsciously. Bert Roach, as a comedy drunk, contributes the only acceptable performance of the entire cast, the rest struggling vainly against hackneyed direction and uninspired writing.

Marion Marsh plays the older sister. Joan Marsh the younger. There was evident the germ of an idea of having the former playing a wise-cracking cynic, but the finished result is wide of the mark. Joan makes the better impression of the Marsh girls.

Kenneth Thomson plays the old-style heavy, lethargically leering for virgins and luring them with champagne and promises of a gilded apartment. He is quite wasted.

Richard Tucker has the role of the uncle whose ready cash-check would save his nephew from an alliance suspected morganically, and registers fairly well.

This may do all right in the twin bills of the side-house streets, but it would be a seat-emptier anywhere else.

Invincible Starting

The next Invincible Production to go into production will be "The Fifth Commandment," with start slated for next week. Despite the absence of Harry Cohen, head of the company in Europe, Invincible is completing its 1932-33 program.

Shyer Finishes One

Melville Shyer, former assistant director for Chesterfield, has finished direction of the Willis Kent feature, "The Psychotic Racket," which will be released via the independent market.

Lou Goldberg Resigns


Roxy Cutting Both Prices and Shows

New York.—The Seventh Avenue Roxy Theatre, beginning Friday, will cut out all elaborate stage presentations and continue with various diversions and vaudeville acts.

There will also be a cut in prices, with 25 cents low and 55 cents top, for all performances during Saturday, Sunday, and Monday evenings, when the top will be 75 cents in the orchestra and $1.10 in the lopes.

Mayer Resigns After Argument With Glazer

Edwin Justus Mayer, who was writing the script of "Song of Songs" for Paramount, turned in his resignation and left the studio yesterday.

Mayer was reported to have disagreed with associate producer Benjamin Glazer over the development of the script, with Mayer figuring he should do the writing without interference.

Robinson With Rogers

Casey Robinson has been assigned to work on the script of "Bedfellows," the Charles R. Rogers production for Paramount. The picture is scheduled to start February 1, with Harry Joe Brown directing.

Tom Reed Returns

Tom Reed, Universal contract writer, returned yesterday from a five-months vacation trip to Europe. Reed and his wife made the round trip to New York via auto.

Bankers and Film

(Continued from page 1)

to ascertain what money could be saved in operation through out-and-out mergers, through closer affiliations in zoning theatres, in combining physical facilities, and in better understanding of production problems.

It is understood that all talk of mergers was stopped with the mere mention of possible savings as a result. The first question to be generally discussed was the theatre operation and just how the situation could be saved by combined operations, by each company stepping aside for the strength of another in spots where any one is the strongest and has the best chance of operating at a profit. In short, the talk was a culmination of discussions of the past year, the idea being to give Paramount one section of the country, Warners another, Loew's another and Radio another, with each spot so allotted taking care of the production of the entire layout and pooling arrangement of the net receipts.

After theatre operation, the question of distribution was brought up. It was shown that distribution is costing the major companies between $18,000,000 and $25,000,000 a year. The argument was advanced that a general office in each key spot for the physical handling of the film, booking, examining, shipping, etc., would save over half this amount, omitting every organization to have its own sales crews (skeletoned) with a sales manager in each general office.

Production was next broached, with questions being asked: "How can the overhead be cut and still maintain quality?" "Should there be a closer affiliation of the joint production efforts of all major studios? If so, how can it be done and how much money can be saved?"

It is felt that answers and clear understandings of all the three above problems may prove of such encouragement that absolute mergers will be made. Estimates that overhead and operation expenses may be cut to such a degree that there will be some hope for almost instantaneous profit.

In the event that these meetings do not bring the participants to a spot of agreement, the banks will go into a huddle and start parceling out money and directors' horizons, said combinations now understood to bring all the major companies under but two roofs.
He Made The Two Greatest Box-Office Pictures For The Exhibitor In "DRACULA" and "WHITE ZOMBIE". And Here Is The Third!

E. W. HARLOWNS pretsntB ME

BELA LUGOSI in "The DEATH KISS"

Opens at The N. Y. Roxy Jan. 27

WITH
ADRIENNE AMES
DAVID MANNERS
ALEXANDER CARR
VINCEN BARNETT

Directed by EDWIN MARIN

42 Day and Date Runs Week of March 3

IT'S FULL OF THRILLS!
IT'S FULL OF FUN!
IT'S FULL OF MYSTERY!
IT'S FULL OF BIG NAMES!

WITH ADRIENNE AMES
DAVID MANNERS
ALEXANDER CARR
VINCEN BARNETT

Directed by EDWIN MARIN

Opens at The N. Y. Roxy Jan. 27

42 Day and Date Runs Week of March 3

IT'S FULL OF THRILLS!
IT'S FULL OF FUN!
IT'S FULL OF MYSTERY!
IT'S FULL OF BIG NAMES!
The spirit of "The Miracle Man" and the dare-devil recklessness of "Hell's Heroes" in one story!

DESTINATION UNKNOWN

Another Unusual Picture From
The Studio of Hits!


JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!
Goldstone To Make Pix At Higher Costs
Phil Goldstone yesterday announced the formation of a new producing company, Art Drama, Inc., of which Ben Pivar, former producer for Columbia, will be production chief.

"No more independent state-right propositions involving small budget pictures will be handled by me after the present contracts I hold are completed," Goldstone said. "Instead, I am going to make pictures with budgets between $75,000 and $120,000, these pictures to be made by Art Drama. Mr. Pivar will handle the production end, while I will finance the company.

"Pictures costing twenty to thirty thousand dollars are washed up as far as the future market is concerned. And I am washed up with them. The exhibition end of the business demands name casts and costly mountings. A better grade of production is needed and I intend to make them."

"Art Drama is not a state right company, but will produce pictures which will get major releases and which are to be built with that purpose in mind. Major releasing channels demand product and we hope to give it to them. Our productions will meet the requirements and specifications of the majors, so far as cost and quality are concerned."

**Shane With Morris**
Maxwell Shane, director of publicity and advertising for Fanchon and Marco, has joined the William Morris office in the same capacity. He will handle both jobs at the same time.

**Term For Claire Dodd**
Claire Dodd draws a new term ticket at Warners. The company took over the unexpired portion of the player's contract from Paramount about three months ago.

**Tradeviews**
(Continued from page 1)
sanctuums until their printing shall have lost all news value. The studio heads, by their inactivity in the proper dissemination of news, cause ALL those bad stories to be printed, because they will not give you good ones, and there are more than FIVE HUNDRED GOOD STORIES in Hollywood each day if given the proper release.

The avarice of major studio execs to see their names in print causes them to unload choice parcels of news to a favored one or two, thereby incurring the enmity of all other news hounds, wire services, fan mags, trade papers, etc. They don't care what happens to the business so long as their names are spelled correctly and often enough in the columns of their favorite news outlet.

In a weekly check of all news from the publicity offices of this business here in Hollywood, covering a period of THREE MONTHS, this publication was able to get THREE STORIES A DAY, in six day periods, that were worthy of printing for its readers. Those stories would not take up a half column space and, with many other columns of news to print, we are forced to seek other news sources when we should be fed, almost exclusively, by the studio publicity offices.

With this in view, we offered to pay the salary of one man in each studio, without that man knowing we were paying his salary, for the purpose of collecting NEWS, this news to be turned over, at the end of each day, for an analysis of the publicity head of the studio and then GIVEN GENERAL RELEASE to all publications. And the proposition was turned down and laughed at.

Space does not permit a further comment on this astounding situation today, but we will tackle it further in this column tomorrow.

**Goldstone To Make Pix At Higher Costs**

**Lion Kills Puma On Stage At Para.**
Members of the press, invited to see the animals work out on the "Murder in the Zoo," set at Paramount yesterday, got an unexpected thrill in a battle between a lion and a puma, which was just too bad for the latter.

The guests were in cages and all the animals on the floor of the stage when the unexpected and regrettable fight took place. The lion broke the puma's back and it was necessary to shoot the smaller animal.

**Motion Picture Ball Same Night As Inaugural**
New York—The annual Motion Picture Ball will be held at the Waldorf the night of March 4, the same night as the Inaugural Ball in Washington.

The committee, which includes William Brandt, Eugene Zukor, David Loew, Roxy and others, is trying to arrange to have Roosevelt talk to the New York gathering.

**Gordon and Carstairs To Write Whelan Yarn**
London.—Leslie Howard Gordon and John Paddy Carstairs are teamed to write the script of "It's A Boy," which Tim Whelan will direct for Gaumont. Marriot Edgar will do the dialogue.

**Green On Original**
Fox has assigned Paul Green to write an original farm story to be a starring vehicle for Will Rogers.

**Helen Mack At Radio**
Helen Mack has been signed by Radio for a role in "Sweepings." John Cromwell is directing.

**What? Only 165?**
Hugh Herbert, whose illness was reported in the Hollywood Reporter yesterday, complained (gently) that the item brought 165 telephone calls to his home.

**Brian Aherne Signed By Paramount For Two**
New York.—Paramount has signed Brian Aherne to a deal which gives the company his services for two pictures. Aherne was Katherine Cornell's leading man in "Lucrece" and, like her, turned down all previous picture offers until Paramount offered him this contract with terms which he could not resist.

**Ben Weldon Staging Buchman Play Abroad**
London.—Ben Weldon is staging "This One Man," by Sidney Buchman, at the West Side Theatre, starting January 28. The play was produced on Broadway some time ago by Arthur Lubin, with Paul Muni starred.

**Princess To Visit**
Princess Alexandra Kropotkin, writer for Liberty Magazine, will arrive in Hollywood during the next two weeks on an extended visit. She will be the guest of Haworth Bromley, of the Edington-Vincent office.

**New Company Will Produce Features**
Raymond Johnson Productions have been organized for feature production, with the company figuring on making a series of six for the 1933-34 season. The pictures will be distributed via the state right market under the direction of Henry Sonnenshine, general manager of the company.

The first picture will be "Skybound," to be followed by "Call of the Klondike." Both will be directed by Raymond Johnson, with Lee Zahler supervising.

**Open Forum**
Hollywood Reporter:
Your article "What Do The Fans Want" (January 13 issue) is the greatest article I ever read in any trade paper. If I were to pick the same bunch of pictures and could choose the words that this exhibitor did, I would report on each and every picture exactly the same as he did.

I only hope that every exhibitor in the country reads the article and takes the time to write you his comments. Am sure 99 out of every 100 will agree with him.

Yours very truly,
L. A. REYNOLDS,
Manager El Portal Theatre,
Las Vegas, Nevada.
Producers Annual Meeting Tonight

The first general meeting of the Producers Association, presided over by Will Hays, will be held tonight, with every production head present and a general discussion of the business looking place.

Hays called a meeting yesterday of the studio publicity heads and talked to them less than five minutes.

Wamps Committee On Nominations Selected

Mark Larkin was elected chairman of the Wamps committee to nominate new officers, who will be voted on at the first meeting in March. Members of the committee are Joseph Steele, Phil Gersdorff, Fred Stanley, Andy Hervey, Oliver Garver and Chas. West.

The Wamps agreed upon ten changes in the organization's constitution, aimed to win further producers recognition.

Fox Theater Playing Radio City Gets 20 P.C.

New York.—It is understood that any Fox theater playing the Radio City houses gets 20 per cent of the gross.

Mona Maris For Short

Mona Maris goes to Mack Sennett for the two-reel short subject dealing with Agua Caliente. It is untitled, and will be released through Paramount.

Thelma Todd At 'U'

Universal has set Thelma Todd for a leading part with Zasu Pitts and Slim Summerville in comedy-team's next feature, "Niagara Falls.

Royer Starting One

Fanchon Royer is starting a new picture tomorrow called "Revenge of Monte Carlo." Jack Neville did the script from an original by Frenk Fenon.

Pendleton At MGM

Nat Pendleton has been signed by MGM for a role in "Rivets," the Jack McDermott story in which Jack Gilbert will star.

Grey-Townley Team

John Grey and Jack Townley are writing an original story for Radio, which Lou Brock will produce as a Headliner comedy with Eugene Pallette starred.

Feist Optimistic

(Continued from page 1)

indication. Pictures are better, the public is beginning to realize this, and a greater realization will be experienced almost daily. There are not sufficient destructionists in this industry to sink the business. It is going on in spite of them.

Feist leaves for San Francisco tonight to remain until Sunday, returning here Monday morning for an additional ten-day stay before returning East.

Stage Shows In N.Y.

Motion Picture Houses

PARAMOUNT

Cast consists of Betty Boop (Ma Questel), Donald Novis, Jesse Crawford, the Roxyettes, Ruben Nanda, orchestra, Anna Mae and David Bines Girls.

The show opens with Rubinoff and his orchestra playing as the overture, "When the Moon Comes Over The Mountain," dedicated to Kate Smith. They play it a la symphony, a la Marche Militaire, with Betty Boop. Donald Novis sings "Calling To You" and "On the Street of Dreams," with Jesse Crawford at the organ. Jesse Crawford plays an organ under Betty Boop, entitled "Liebestraum," which he renders in his own unique manner.

Betty Boop (May Questel) is presented by an animal captivated by Betty Boop, entitled "Crazy Inventions." She then appears on the stage, singing, "I've Got a Dolt of a Dog." My Dog," and "How I'm Doing." Her act is little Annette Ames, who sings the Skirt Skat song and dances very well. She doesn't appear to be more than twelve. The show finally winds up with David Bines Girls doing a number titled, "Marche Militaire."

The Paramount theatre is drawing the crowds and aplenty, but certainly not because of the stage presentation. The reason is "Farewell To Arms."
The presentation is entertaining, but far from impressive or exciting. The Radio Rogues' performance receives the best response, their impersonations being correct. And Betty Boop, the stage spoils the illusion of Betty Boop on the screen. Although May Questel outdoes herself to live up to Betty Boop, Betty Boop is as impressive as ever. Little Annette Ames is a cute trick rendering a song and two dances which greatly pleased the lookers. Donald Novis' offering was two songs which came over very badly due to the imperfection of the amplifiers.

RADIO CITY MUSIC HALL

Cast: Ray Bolger, Tuskegee Choir, Patricia Bowman, Gomez & Winona, and Roxettes.

Under the Music Hall's new policy, the show takes on more of the presentation form of entertainment. The opening number is an overture by the orchestra, "Wampas," which is played impressively and to the benefit of a large chorus and finale, including a stage scene with Alida Vane as Marguerite, Arlois Lind as Farinelli, and Max Ratinoff as Mephisto-tales, singing a trio and utilizing one of the rising stages for an effective tableau, with the Roxettes in a rhythm number. Then the ballet called " Straussiana," featuring Patricia Bowman, and Winona & Gomez, a specialty number, modernizing the waltz. Ray Bolger then does a turn, dancing and telling "The Tuskegee Chorus is next on the bill, which will be followed by the Roxettes doing their version of the "Marche Militaire."

The group who's the group with the audience are those which can best take advantage of the spaciousness of the stage, i.e., the Roxettes. These features are delivered with a la finale and there is enough ingenuity in each of their dances to warrant the sustained popularity. Especially the Marche Militaire which is a highly impressive and well staged routine.

The Tuskegee Choir is also a tremendous hit. They offer something new and different both in delivery and choice of material and the volume of their combined voices is perfect for the Music Hall. The Roxettes most often are on being alone on the stage and doesn't quite fit in with the rest of the show. Patricia Bowman is well familiar, for now under contract with the Roxyettes, Winona and Gomez, who drew a nice big hand for their rumba, danced to a spotlighted tango tune.

In the "Faust" trio number, the only voice that could be distinctly heard was the soprano's, probably because she was the one standing directly in front of the mike.

The staging is lavish and effective and very largely responsible for the success of the show. Greats of wonderment followed by salutes of applause at each new effect.

7th AVENUE ROXY

Cast: Roxy Theatre orchestra, David Ross conducting; Catherine Littlefield, premiere danseuse; Rox String Quintette; Dorothea and Yellow Jackets, the Goudsmith Brothers, Tamara, Gloria Gilbert and Roxettes.

Show opens with Roxy Orchestra playing the Barcarolle from "Tales of Hoffman" followed by a scene with chorus singing another selection and ending with the Barcarolle. Roxettes do a number with Catherine Littlefield, with each effect entitled "Russian Fancies," chorus singing "Cossee Love Song," with Roxettes doing a Russian dance. They are followed by the Dorothea and Yellow Jackets, the act consisting of tap dancing and acrobatics. The Goudsmith Brothers have an act with dogs which is pretty awful and certainly not worth mentioning.

Finally Tamara puts in an appearance, singing a Russian song and "Let's Put on the Light." the Roxettes dancing to the latter, with Gloria Gilbert doing a specialty.

The presentation is astonishingly inferior to those presented when Royce reigned. However, the redeeming feature is Tamara, who is always a delight,

RKO Music Hall

Doing Big Business

New York.—The RKO Music Hall under the new policy is doing excellent business, much to the gratification of Harold B. Franklin and other RKO theatre execs.

Local fans have taken an entirely different slant of the affair after being filled with a daily belch from local newspapers about the "great bust of 1933." It now becomes a problem of pictures alone, with Phil Reisman working 18 hours a day trying to get product set for the house.

U.A. Theatre May Be Closed Indefinitely

Unless an unusually big picture can be secured to follow Kate Smith's "Hello Everybody" at the United Artists theatre, Fox West Coast will close the house next week for an indefinite period.

The theatre, which was taken over by FWC several months ago when Paramount-Publix turned it back to U.A., has been closed for the past two years, despite attempts to put it over with varied types of shows.

Barrows Out of Para.

Nick Barrows, having finished work on the script of "The Woman Accused," is no longer with Paramount.

Irene Ware Cast

Fox has assigned Irene Ware the second female lead in Jesse L. Lasky's production, "Warrior's Husband," with Elissa Landi and Ernest Truex.

Berkeley Sailing

Captain Reginald Berkeley, who adapted "Cavalcade," leaves next week for England to return to Fox in about a month.

N.Y. Theatre for MGM

(Continued from page 1)

chiefly with the screen rights in view, and once anything resembling a hit is produced, the competition among the picture companies is so stiff that prices beyond all reison are asked and received.

(3) The shortage of available play material is to the great disadvantage of MGM's picture program.

(4) MGM has a certain amount of produced material to pick from for the production of its pictures.

The Ziegfeld, renamed, will see MGM producing here for profit on the stage productions and to uncover material for pictures. In Hollywood the productions will be done on a definite basis, not so much from a profit angle on the plays themselves, but whisking material into shape, analyzing it and grading it, then selling it without contract people in the casts. If a show proves a big hit in Hollywood, it may be brought East for the profits and publicity prestige it will give the picture when made.
A Writer Asked:

"Why Should I Advertise?"

We Answered:

The whole industry pays off in good pictures.
Who writes them? You and you and you and you.
Who knows it? No one; unless you tell them and SELL THEM.
The Hollywood Reporter's Special Writers' Number will do just that. It will perpetuate your NAME and FAME in the minds of those contract-signing executives; the man who holds the pen that spells M-O-N-E-Y.
It will be a permanent reference manual, hot all-year-round.
Writers, like everyone else in this commercial world, have a product to SELL. It can't be sold unless it's SEEN. It's seen in the Reporter, because this paper is READ—by everyone who counts.
That's why YOU should advertise—and in here.

OUT FEB. 15

The WRITERS' NUMBER
**Combination About The Only Merger With Justification—RKO Probability For Group**

New York.—The old rumor market on mergers is going great guns along Broadway, with the latest and hottest being the combination of Fox Film and Warner Bros.—First National. This is the one that was about to set close six or eight weeks ago, and then the hawks were thrown into it. It is now being revived, with all appearances being that almost any time, if not already set.

Understood here that the whole motivation of the deal is the opportunity of Fox to get the advantage of the Warner—First National production organization. If that is worth $63, 000,000, which is supposed to be the price set on the Warner—First National outfit, then production brawn is at a new high in the picture market.

The feeling around town is that the deal, if and when made, will provide for a substantial cash payment to the Warners, plus a participating interest.

(Continued on Page 6)

**Para. Preparing To Produce ‘Star Spangled Banner’**

New York.—It is understood here that, when Emanuel Cohen returns to Hollywood—he is leaving here Monday—his first official act will be to dust off the script of “Star Spangled Banner,” which has been reposing in the vault for months, and get it ready for early production.

The studio was quite excited over this picture some months ago, but it suddenly went cold. The success of “Cavalcade” is believed to be the reason for the revivification.

**Franklin Will Direct ‘Reunion In Vienna’**

Sidney Franklin has definitely been set to do “Reunion In Vienna,” with John Barrymore and Diana Wynyard as his next directorial assignment for MGM. Production is scheduled to start next week.

**Arthur To Form Chain For Fanchon and Marco**

New York.—It is understood here that Harry Arthur is giving up the operation of the Fox Poli chain of theaters in New England, and will join Fanchon and Marco to organize a circuit of houses for that firm.

**Dietz On His Way**


**Peggy Joyce Coming**

New York.—Peggy Hopkins Joyce left New York yesterday for Hollywood to start work in “International House” for Paramount.
COL’S ‘SO THIS IS AFRICA’
THE BEST WHEELER-WOOLSEY

Excellent Direction, Krasna Yarn Good
"SO THIS IS AFRICA"
Columbia

Gagman’s Gag Gags
Marx Bros. Pet Gag

Lou Breglow, assigned the gagging of the Marx Bros. story at Paramount, having heard of the wrestling tendencies of the main importance in living up to the new writers, appeared at the first conference strapped with adhesive tape. On entering the room he said, “Boys, I could hardly get here this morning. I wrenched my back last night,” and he doffed his coat and shirt to show them the bandages. (It was a phoney of course, but the boys won’t know it until they read this.)

West of Singapore
Pretty Poor Stuff

‘WEST OF SINGAPORE’
Monogram-Hoffman

Direction by... Al Ray
Original by... Rosco Robinson
Branch Screen Play... Adele Baffington
Photography... Harry Neumann

Cast: Betty Compson, Weldon Heyburk, temper of the picture. "The plot is as crude as the oil it’s supposed to be about, and everybody connected with the production, from author to cast, tries to crack it. But nothing so dynamic brushes for as the extra gasoline ‘Dirty Dan’ was after. Nothing but a number of totally unexpected laughs from the audience—and they cracked those for themselves.

What chiefly amused the onlookers was the hero’s nonchalant craking of the necks of whiskey bottles, whenever he wanted a drink, because he was that kind of a he-man. That, and the different kinds of distasteful make-up he managed to appear with in the course of five or six thousand feet.

The tenest moment of the evening was when, after locking the villains in the boiler-house with him and giving vent to a few guttural laughs, reached for his fifth quart of gasoline and put the bottle to his lips without breaking its neck. By this time the audience was stunned. When they accepted this stupendous twist in awed silence.

The tempo of the lumbering ox-cart that lurched from precisely the slow, and the different kinds of distasteful make-up he managed to appear with in the course of five or six thousand feet.

No cast could distinguish itself under such conditions, good work by all the actors were. Margaret Lindsay, at least, stood out for a quiet certainty of behavior and an intelligent reading of lines. She was the single bright spot in the picture.

This is a weak sister on any double bill. Give it all the strength you can in the other half of the program and don’t promise anything on Betty Compson’s account. She won’t want to be reminded too often of “West of Singapore,” either.

Hugh Herbert
Management
BREN & ORSATTI
**KING'S VACATION** is ARLISS, PLUS EXCELLENT PRODUCTION

Adolfi Direction, 
Pascal Yarn O.K.
"THE KING'S VACATION"
Walter Bros.

**Report Erpi Closes For Para. L.I. Studio**

New York.—It is understood that Erpi has finally closed the deal to take over the Paramount Long Island studio and will open it as a rental studio for independent on February 1.

**Schenck Denies Loew Resignation**

Nicholas Schenck, here conferring with MGM production heads, emphatically denied that Arthur Loew, signed from Loew's Inc. Mr. Schenck stated: "There is absolutely no truth to that story. Mr. Loew is a most important member of our organization and never has there been even the remotest thought of a situation such as was printed yesterday."

**Sam Coslow Will Write 'College Humor' Music**

Paramount has assigned Sam Coslow to write the music for "College Humor." The story has definitely been postponed until Bing Crosby can straighten out his radio contract, which will be about the middle of March.

**Three On Langdon Yarns**

Billy Watson, veteran comedian and gag man, Val Harris and Dean Ward are writing the stories for the trio of Langdon shorts which Arvid Gillstrom is making for Educational. The first story completed will be used with the production date scheduled for late next week.

**Saal Twists Back To N.Y.**

Chicago.—William Saal, New York head of the KBS company, got this far on his trip to Hollywood, received a hurr-up summons to return to his office, and left on the Century yesterday.

**Friedman Set In Job**

Phil Friedman was formally appointed casting director of Fox studios yesterday. He has occupied the post for several months, under the direction of J. J. Gain, who was recently moved into the position of studio manager.

**Curtiz With Powell**

Darryl Zanuck has assigned Michael Curtiz to direct William Powell's next starring vehicle for Warners, titled "The Private Detective." It will start in about ten days. Rian James is doing the screen play, which has been written by S. N. Behrman and Robert E. Sherwood.

**Eight For 'Rivets' Cast**

Sterling Holloway, Robert Burns, Matt McHugh, David Morris, Reginald Barlow, Ferrie Taylor, Charles Moore and Otto Hoffman have been added to the cast of "Rivets" for MGM.

**FWC Closes For Two Goldwyn Pix**

New York.—Deal was finally closed for two Samuel Goldwyn productions, "Kid From Spain" and "The Masquerader," in theatres of the Fox West Coast circuit.

Negotiations have been under way for some time between Al Lichtman, of United Artists, and Spuyten Shuv, of FWC. The deal finally agreed on is understood to meet the book- ing and percentage terms outlined by Sam Goldwyn, who holds the right to approve all contracts for his productions.

**'The Kid From Spain' Opens Big At Rivoli**

New York.—Despite the fact "Kid From Spain" had an eight week run at the Palace recently, the picture opened yesterday at popular prices at the Rivoli to turn in a gross on the first day that topped the opening of Cantor's first film production, "Whoopee," which was released nearly three years ago.

**Marian Marsh Lead In '11th Commandment'**

Allied yesterday closed negotiations with Marian Marsh to play the leading role in "11th Commandment," which George Melford will direct. Others set for the cast are Alan Hale, Ethel Waes, Gloria Shear, Marie Prevost and Lucien Littlefield.

**Chevaliers Divorced**

Paris.—A mutual divorce was granted by the Seine courts yesterday to Maurice Chevalier and Yvonne Vallie. The news came as an eye opener to the hundreds of her jealousy and his wife said he put her out of his Hollywood home.

**Acad. Finance Board**

The newly formed finance committee of the academy of Motion Picture Arts and Sciences includes Conrad Nagel, Benjamin Glazer, Fred Niblo, Frank Lloyd, M. C. Levee and J. Theodore Reed.

**Rogers' Next Picked**

Will Rogers' next starring picture for Fox will be "Arizona To Broadway," from an original story by William Conselman. Yarn will have many incidents in the early life of the comedian.

**Lead For Victor Jory**

Fox yesterday set Victor Jory for the top spot in "Trick For Trick," the magician story which Howard J. Green is writing for Paramount for MacFadden direct.

**'Girls' In Third Run**

New York.—"Girls In Uniform" will open at the Cameo Theatre to-morrow for its third New York City run.

**Admission Slashes Help N.Y. Grosses**

New York.—The cuts in the admission scales in all Broadway picture houses have not only helped grosses in those houses, but have created an audience enthusiasm that will carry the town about the conditioned situation of the big houses on the main stems.

It is understood that a downward scale will be placed in effect in all big houses throughout the country, even though, in some spots where fixed charges are so high, any lowered admission will show red figures. Operas find that a filled house is the tonic picture fans need, in addition to better pictures which are now on display.

**W.Hale Gets $2000 On Claim Against Tiffany**

After three years of negotiations, Tiffany Productions has settled its differences with James Whale, a Universal director, out of court, Jules Goldkin, effecting the settlement for Whale.

Whale claimed salary due him on a two picture deal at the time he made "Journey's End" for MGM, and C. L. A. Young was the head at the time. The director receives $2,000 in lieu of his claim.

**Readers Now Writers**

Marguerite Roberts and Charlotte Miller has been selected to the writing staff at Fox. The pair were formerly in the reading department and wrote "Sailor's Luck," which the company purchased. Their promotion became effective this week.

**Two Spanish For Fox**

Fox will start production on two Spanish features this month at the Western Avenue plant. Jose Mojica will be starred in a filmusical, "Forbidden Melody," while Catalina Barrenco is slated for a featured part in "Romantic Widow."

**New Operalogue**

The next operalogue to be released by Educational will be a tabloid version of "Daughter of the Regiment." It has been re-titled "The Canteen Girl," and was produced by the Kendall-DaleValley unit.

**Shark Short For Educ.**

Harold Austin has sold Educational a short which will be released by one of the company's Camera Adventure series. It is an elephant shark subject and Ernest Pagano is dialogueing it.

**Rasputin' Roadshows**


**Huber and Jenkins Cast**

Harold Huber and Allen Jenkins have been assigned roles in James Cagney's next picture for Warners, "Reform School," which Archie Mayo will direct.
ERNEST PASCAL

Author of
George Arliss' Latest Picture
'The King's Vacation'
Opening today
RADIO CITY MUSIC HALL

And a new novel —
'A Woman At Thirty'
— just completed
John Adolfi
DIRECTED
GEORGE ARLISS
in
THE KING'S VACATION

Just Released
Central Park

In Production
The Adopted Father
INDIE EXHIBS OPPOSE SALE OF THEATRE SCRIPT BY JOBLESS

Means More Price Cutting, They Say

The latest plan to distribute theatre script books in Los Angeles is being promoted by Henry Charles, who claims he will have thousands of unemployed selling $3 books of theatre admissions to the public within the next few months.

The idea opposed by the Independent Theatre Owners Association, has, however, been approved by the Chamber of Commerce and the Better Business Bureau, Fred Miller, veteran exhibitor, is also reported as approving.

Charles, according to information gathered on film row wants to fine up 30 good subject pieces among the independents which would contract to honor the script. It is said he already has 14, although some of these are already trying to cancel their agreements.

The unemployed would be utilized to sell the script books, with the salesman getting 80 cents a piece. In redeeming the script, the theatres are paid off at 50 per cent of the face value, according to one exhibitor.

The belief is that the independent exhibitors are opposed to the plan which, they claim, is nothing more than a racket that is similar to the two-for-one tickets which were eliminated in this territory only after a hard fight.

One independent theatre operator stated the exhibitor, already faced with price-cutting from every turn, would find himself cutting still deeper, as the unemployed salesmen would naturally minutely canvass every patron in the neighborhood of a theatre that honored the script, and the exhibitor would eventually find himself taking in half price script from his own patrons, without gaining other patrons to make up the "cut" turned over to the Charles organization.

The plan is certain to meet serious opposition from both Fox West Coast Theatres and the various exchanges. The latter can inform all houses participating in the script book deal that the script arrangement, where the theatre only gets 50 per cent cash in return, is in reality a price-cutting scheme, and the house would be forced to accept later dates on all pictures under a smaller admission price classification.

Terms For Cameramen

Educational has handed term contracts to three of its staff of cameramen, Dwight Warren, Ed Tanner and Bernard Moore receive the tickets each to work on assignments to various units producing short subjects for the company.

Two For Lasky Cast

Maudie Ebune and Helen Ware were engaged yesterday for important assignments in Jesse Lasky's Fox production of "Warner's Husband," which Walter Lang directs.

Ann Harding Now Playing In Stock

Ann Harding is spending the vacation permitted in her contract by playing with the Hedgerow Players, in Media, Pa., one of the little theatre to stock companies. She will be back in Hollywood in time to start "Declasse" for Radio.

Smith and Mundin In 'Adorable' With Gaynor

C. Aubrey Smith and Herbert Mundin have been handed parts in Janet Gaynor's next for Fox, "Adorable," which will be directed by the independents which would contract to honor the script. It is said he already has 14, although some of these are already trying to cancel their agreements.

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**BIG NIGHT,** NEW OFFERING BY GROUP THEATRE. DEPRESSING

Play Has Nothing

Pictures Can Use

New York.—"Big Night," the second offering of the season by the Group Theatre, was presented at the Maxine Elliott Theatre Tuesday night. It is a venomous comedy about middle-class people, the first play by Dawn Powell, noted novelist. It is bitter, depressing and sometimes downright unbearable, its nature making it unsuitable for pictures.

The principal character is a weakling advertising man, who is not above using his pretty wife to clinch an important advertising account. The action of the play occurs during a drunken party which is given to entertain a wealthy chain store owner, whose advertising account the alleged hero wants to grab.

Before the party is over, the wife, realizing that her husband doesn't care, gives herself to the fat Hebraic client, thereby getting the advertising account for her husband, but wrecking her own dubious happiness. The following morning she leaves her husband flat and hopes to start afresh.

Stella Adler gives a moving performance as the wife, Lewis Leverett is splendid as the husband, and J. Edward Bromberg is memorable as the Jewish client. Others in the piece, which has been finely directed by Cheryl Crawford, are Phoebe Brand, Eunice Stoddard and Romen Bohnen.

**Bet He Doesn't**

Bennie Zeidman said yesterday that he would release the adventure picture which Ward Wing is bringing from Singapore under the title of "Nuki Nuki."

**MGM Finally Buys**

‘When Ladies Meet’

New York.—Metro-Goldwyn-Mayer has finally closed for the Broadway stage hit, "When Ladies Meet," and will give it an all-star cast, with production in the early spring.

**Big Hopes For Arliss Pix**

New York.—Phil Riesman, of RKO, says that he believes "The King’s Vacation," the Arliss picture opening at the Radio City Music Hall, will result in a record-breaking week for that house.

**RKO Will Exploit**

Radio City In Film

The background of Radio City is slated to be used by Radio in a film drama, and the company will have a writer develop the idea that was advanced by H. N. Swanson.

It is claimed that a picture, if made, would publicize Radio City throughout the country, and make the new development an outstanding attraction in the metropolis to the millions of visitors yearly.

**George Raft Will Do**

Leads In Two Pictures

Paramount has arranged the shooting schedule of "Pick-Up," the B. P. Schulberg production, and "The Story of Temple Drake," so that George Raft can double up for the leading role in both yarns.

The former is slated to start Friday with the other to start next week. The studio feels optimistic about the Hays office putting its okay on the Faulkner yarn.

**NAT. BOARD TO MEET**

New York.—The ninth annual conference of the National Board of Review will be held at the Pennsylvania Hotel here on February 9.

**FRANK CAPRA**

Directed

"The Bitter Tea of General Yen" For Columbia

RKO Music Hall
New York

Now Playing

RKO Hillstreet
Los Angeles

**Pantages Closing, Loew’s St. Cutting**

Loew’s is closing the Pantages, Hollywood, January 26, for an indefinite period. The house was closed for several weeks early in the fall; but reopened with a Fanchon-Marco stage unit and first run pictures.

The circuit will drop the Fanchon-Marco stage shows from Loew’s State February 3, a week later than originally intended, and the downtown first run will go pictures exclusively, with lowered scale of 40 cents nights and 25 cents matinees.

**Tradeviews**

(Continued from Page 1)

RELEASE for those yarns at the end of each day and, within a week, they will be able to recognize the change. But this material MUST BE disseminated from Hollywood because it is in Hollywood that the press of the world stations its picture news representatives—not in New York. A story planted here receives world printing; planted in New York, it reaches ONLY (in 99 cent of the instances) the New York press.

There is nothing wrong with the press handling of motion picture material that the heads here in Hollywood can’t cure by proper dissemination, not to a favored one or two or three, but to the entire representation employed to camp here for news releases.
Roy Del Ruth
DIRECTOR

Recent Releases
"BLESSED EVENT"
"EMPLOYEES' ENTRANCE"
"THE MIND READER"

Now In Production

"THE LITTLE GIANT"
with Edward G. Robinson

All For Warner Bros.—First National
**Warner-Fox Merger Reported Signed**

A telephone message from New York last night brought the news that it is definitely understood there that the Warner-Fox merger deal was signed at two o'clock yesterday afternoon and that an official announcement will be made early next week.

**Butterfield Forms New Exhibitor Body**

Detroit.—Col. W. S. Butterfield, head of the big Butterfield circuit of theatres, sick of the manner in which exhibitor organizations are and have been conducted, has sent out a raft of letters to prominent exhibitors throughout the country, inviting them to join a new organization for the protection of the exhibitor, his rights and those of the motion picture industry.

**Jack Cummings Made Supervisor By MGM**

Jack Cummings, shorts producer at MGM, went up a notch this week to become a supervisor of features at that studio. He will produce the next musical technicolor short, which is the last one of this season's product.

**INDIE PRODUCERS GET NEW CHECK ON DISTRIBS**

The state right producer, who is constantly on the look-out for every possible device to protect his interests, has struck upon a new and apparently infallible means of discovering where his pictures are being shown.

Heretofore, the indie producer had no dependable way of learning what theatres were taking his product. But through a tie-up with trailer services, of which National Screen is the largest, he is able now to receive reports on the theatres ordering trailers on his pictures. In this way he is able to know where his picture is going, since no theatre manager will order a trailer unless he has previously signed for the picture.

The indie has long been victimized by unscrupulous exchange operators.

(Continued on page 3)

**Picture Men Resent Banks’ Demands—Not Buckling Under Pressure—Fight Seen**

New York.—There has been a merry battle of wits between the bankers and the leaders of the motion picture industry in the conferences that have been going on from day to day since last Tuesday. The banks have made threats and demands on the picture heads, but those men have not, it is understood, given any ground to the pressure being exerted by the financial institutions.

The daily threat has been: “Do as we say, or we will withdraw all further financing.” The picture men have answered, not by word, but by action: “You don’t dare withdraw your financing and jeopardize the investments you have already made.” And with those verbal maneuvers, the confabs continue, with all in doubt as to the ultimate results.

What the banks want is for some of the companies to accept receiverships immediately, with those companies then being merged into a

(Continued on Page 6)

**Robert Rubin Here**

J. Robert Rubin, vice president and general counsel of MGM, arrived last night from New York for conferences with studio execs.

**Randolph Scott Set For ‘College Humor’**

Paramount has set Randolph Scott for a leading role in “College Humor,” the player moving into the cast upon completion of his current role in “Murder in the Zoo.”

Richard Arlen, Frances Dee, Bing Crosby and Burns and Allen are slated for “College Humor,” which Wesley Ruggles will direct.

**Hubbard Reported To Produce For MGM**

It is understood that Lucien Hubbard, former Warner producer, closed a deal yesterday with MGM to move in as an associate producer on a one year optional contract. Hubbard is reported to start next week.

**‘King’s Vacation’ Gets Big N.Y. Play**

New York.—The Warner production of “The King’s Vacation” did a big business at its opening at the RKO Music Hall yesterday. The afternoon saw the greatest line-up the house has yet had, with the customers strung out for almost two blocks, waiting to buy tickets.

The picture was well received by the matinee audience and it looks like a great bet for this new house.

**Claudette Colbert Operated On For Sinus**

New York.—Claudette Colbert is at the Manhattan Eye and Ear Hospital, recovering from a sinus operation performed yesterday by Dr. Joseph Kelly.

The doctor stated the player would be content to the hospital for at least ten days.

**MGM Buys Rights To New Political Novel**

MGM has purchased the picture rights to “Gabriel Over the White House,” a new novel of political circles in Washington, published anonymously. MGM grabbed the film rights from galley proofs.

**Brown To Do ‘Service’**

MGM has assigned Clarence Brown to direct “Service” from the play by C. L. Anthony, author of “Autumn Crocus,” which the studio has just purchased. No cast announcements have been made.

**Drake on ‘Gallant’**

William Drake is writing the adaptation of Jacques Deval’s novel, “Marie Gallant,” for Fox. William K. Howard will direct and Clara Bow probably will star.

**Courtenay Terrett Original Story In Consultation With WARREN E. LAWES ‘20,000 Years In Sing Sing’**
John Ragland Dies After Operation

John C. Ragland, veteran film sales executive, died yesterday at the Cal-
ifornia Lutheran Hospital, following an operation for an abscess on the lung.
He had been in ill health for several months.

He was 49 years of age, was with Realart and Associated Exhibitors
some years ago, and later sales manager
for Harold Lloyd. He also oper-
ated the West Coast division of Col-
umbia four years ago. Recently
he had been with the Ross checking serv-
ice.

His services will be held tomorrow at
4 p.m. at Pierce Brothers, and the body
will be shipped East for burial in
Louisville, Kentucky. He is surviv-
ved by his wife and two brothers.

Picture Keeps Raft From Person nal At Loew's

FWC attempted to sign George Raft
yesterday for a week's personal ap-
pearances at Loew's State next week,
but Raft could not consider the deal
because of the start of "Pick-Up" at
Paramount today.

FWC figured Raft a cinch to 'draw'
in the downtown house in view of his
record on a recent trip East.

New Director Sought

With Christy Cabanne out with
an attack of the flu, Phil Goldstone
is seeking a director to replace him
on "Public Be Damned." His next pro-
duction for Majestic release. Work
is slated to start on the picture early
next week.

Chevalier As M.C.

Maurice Chevalier will act as mas-
ter of ceremonies tonight at the pro-
miere of "Sign of the Cross" at the
Biltmore Theatre. It's the first time
Chevalier has consented to act in that
capacity since his arrival in Holly-
wood.

McGuinness Sticks

Harry Cohn denies that James K.
McGuinness has left Columbia, and
days that the associate producer will
continue with the organization. Diff-
culties that arose between Cohn
and McGuinness a few days ago have
been adjusted.

Moos Heads 'U' Dept.

Sigmund Moos is head of the leasing
department at Universal, and not
King Charney as was reported. Char-
ney is sales manager of Radio Labora-
tories, Universal subsidiary.

Eagle Buys Story

Al Herman, production chief for
Eagle Pictures, has purchased "Not
For Publication," a novel by William
P. Burt, and is preparing plans for
its immediate production.

Ralph Simone To Col.

Harry Cohn has signed Ralph Sim-
on, New York stage director, to
narrate director for Columbia.

Noel Francis Signed

Noel Francis has been signed by
Premier for the featured lead in "Re-
form Girl."

Cineglow Shipping Two Sound Outfits To India

New York—Two Cineglow sound
recording outfits are being shipped
this week by Blue Seal Products to
picture studios in India.

Blue Seal is moving from its Forty-
sixth street offices to larger quarters
at 723 Seventh avenue.

Kahn With Goldstone

Gordon Kahn has been engaged by
Phil Goldstone to write the screen
play and dialogue for the Octoberus
Cohen story, "Back Stage Mystery,
which Goldstone will produce for Ma-
jestic.

The Income Tax Is Liberal—To Those
Who Know—

Yes, under the new revenue law the
personal exemptions are lower and
the tax rates higher. Although you
did not file a return for 1931, it is
possible you are liable for 1932. Pictures
are made in the studios and in-
come tax returns are compiled in
the office of SI MASTERS, 6381
Hollywood Boulevard, Hemstead 6672.

The Guys Who Sign The Contracts See It!

The Writers' Number. Out February 15

It will be read and used as
a reference manual until
next year's comes along. It
will publicize your stock
in trade—Your work and
your name.

Don't let them get lost.

GET YOUR COPY IN EARLY—RIGHT NOW!
Too Much Talk, Too Little Action

THE CRIME OF THE CENTURY

Paramount

Direction —— William Beaudine

From play by…….. Walter H. Espe

Screen Play ……… Florence Ryerson and

do the talking…………… David Abel


The chief crime in Paramount’s "Crime of the Century" is that what should have been an entertaining mystery story is turned into a rather ponderous, clumsy picture of little consequence. Cutting will help a lot to make it appear as it present picture now stands, it takes three or four reels to generate enough interest in the happenings to prove of some small entertainment.

However, nothing but a complete rewrite and an entirely new picture could ever lift the subject higher than the second rate picture class.

The story talks, talks and talks, and says practically nothing. It is not helped much, by the characters who give no talk to the director who put them through their talk or the talkers themselves. It is one of those stories that required expert writing, excellent direction of an unusually good cast, no one of which "Crime of the Century" possesses.

It is a mystery story that is stopped from time to time by the injection of that old demon "comedy relief," and concerns a murder and its unraveling. During the process of finding the criminal, another murder takes place in the same room and in much the same manner as the first, while the detectives who are supposed to be on the scene. At this point an announcer comes on the screen and informs the audience they will be given a minute, (taking the same liberty that is granted in the reading of a book) so they can check up on what has happened and do a bit of "unraveling" themselves. A good idea, but used in the wrong picture.

The last three reels of the picture are the most interesting, because they give the impression that, because of them, a good job of editing might give the picture a chance that it definitely did not possess at its making.

Stuart Erwin and Jean Hersholt are the highlights of the cast. The screen play by Florence Ryerson and Brian Marlow is interesting that either should be proud of. William Beaudine has done much better in handling of pictures. The photography of David Abel was of high class.

Agency Deal

Edna May Oliver, Ruth Chatterton and Cliff Edwards have signed with the Edington-Vincent office on agency deals.

N.Y. Rialto Theatre Being Turned Back

New York.—The closing of the Rialto theatre is definitely set for February 1 and the house will revert to its original owners.

Cycle In Sight of Reform School Pix

Hollywood is preparing for what is said to be a cycle of stories dealing with the younger generation and their trials and tribulations at disciplinary institutions.

All studios, with an eye on each other’s production schedules, are rushing their stories through to hit the market first. Warners have “Reform School” which has Parole Gihan and Premier announces “Reform Girl.” However, the first production of this type is already going through the exhibition channels as “House of Refuge,” made by Benny Ziedman for state right distribution.

Irving Briskin Puts ‘Free Rangers’ In Work

Irving Briskin has purchased “Free Rangers,” by Walt Coburn, and yester-day placed the story in production for Columbia. Tim McCoy is starred under the direction of D. Ross Leder-

man.

The production is the last on this year’s program of westerns. The story is the fourteenth sold to Briskin by Wertheim and Norton, Ltd.

Czechoslovak Company Makes Gaumont Deal

Prague.—The Elekta Film Company, of this city, has just made a deal with Gaumont Franco-Film Aubert to pro-
duce sound features in Czech, Ger-
man and French, as well as cultural and nature pictures suitable for French audiences.

The first picture to be made under the new deal will be from a detective story by Edgar Wallace, and produc-
tion will start in March.

Catherine Doucet Here For Role In Stage Play

Catherine Calhoun Doucet, noted New York stage player, has been brought to the coast for a featured role in the Belasco and Curran produc-
tion of Raphael Cohen’s “When Ladies Meet.” The play goes into re-
hearsal Saturday at the Belasco.

Wallace Clark At ‘U’

Wallace Clark has been handed a spot in "The Kiss Before The Mirror," James Branch’s current production for Universal.

Gilbert Sells Play

New York.—Edwin Gilbert has sold his new play, “East River Woman,” to Howard Inches for Broadway pro-
duction.
Critics and preview audiences pronounce

"So This Is Africa"

"The best of all Wheeler-Woolsey comedies."

Am I delighted?

You answer!

My thanks go to—

Bert Wheeler and Bob Woolsey;

Great Troupers—

Understanding.

Easy to handle.

Those boys made the job a joy.

Harry Cohn and Sam Briskin of Columbia;

Their studios gave us absolutely perfect facilities.

They themselves gave us personal aid and encouragement.

And more of my gratitude to

All writers, players and technical people who contributed

thought and work.

EDWARD F. CLINE
DIRECTOR
THANK
EDDIE CLINE
LOUIS SARECKY
NORMAN KRASNA
LEW LIPTON
And The Entire
COLUMBIA
ORGANIZATION
For Their Inspiration
And Help In The
PRODUCTION OF

"SO THIS IS AFRICA"
Another enlightening column of film criticism by Lady Eleanor Smith...

...Allan Dwan receiving Christmas cables from Hollywood...M. Ann Grey and Lester Mathews have been and gone and got married. ...Paramount sets are looking pretty slick these days; and, by the way, it looks as if some of the Marathon Street executives have been looking at the Rene Clair pictures; yes, you can learn a few tricks ourselves. ...Sally Sutherland sending out B.I.P. "dope" over the holidays to keep us press boys busy...Thorold Dickinson is still splicing the Swanson epic: almost a life sentence! ...Anna Neagle sending Christmas cards from the stage...[Continued from page 11] A group of banks feel that their relationships will make the merging process more logical and easy, stalling possible court actions of stockholders and bondholders...Those companies selected to take the rap do not want the receiver whip over their heads and they have not, as yet, been satisfied with the merging set-up suggested by the banks.

It is felt that the industry leaders, without making any threats, are playing a waiting game. Feeling that conditions are on the mend, that a little further financing plus a drive for economy all down the line, will place them in a position of saving the companies involved and putting them on the profit side of the ledger. They do want a pooling of the nation’s theatres in a manner that will kill off 90 per cent of the big losses of the industry, and are willing and anxious to give their full cooperation to the idea of a general exchange in every key center, with all shipments and physical handling of films from those headquarters instead of individual offices in those spots. It is understood that one or two of the heads of companies taking the bankers’ pounding have suggested, “withdraw your financing, we have other channels to furnish us money.” But that is looked on as mere talk.

**GOOD FOOD**

**THE BEST FOOD**

Prepared as you like it, when you like it and at prices to your liking. . . . MAY WE SUGGEST OUR SPECIAL CHEF’S STEAK? Served to you on a platter of fresh vegetables, seasoned to the king’s taste.

**CHATEAU GARDENS**

1131 Alta Loma Drive

OXford 8348
Dave Allen Completes 17 Years O Casting

Dave Allen, general manager of the Central Casting Bureau, celebrates his seventeenth year as a casting chief this month, having organized and operated the casting service bureaus which, on January 1, 1926, became the office he now heads.

His present organization includes a staff of associates who started with him at the Bureau's inception, the majority of them working with him many years before the casting office came into existence. Central Casting was started through the efforts of W. J. Reynolds, secretary of the erstwhile Motion Picture Producers Association, the present Association of Motion Picture Producers continuing the project. Allen's first office was the Service Bureau, which placed players on a wholesale scale along lines similar to the present bureau.

The Service Bureau merged with Screen Talent, another bureau, in 1918, becoming Screen Service, which organization in turn was transformed into Central Casting. Among the graduates of the bureau are Joe Egli, assistant to Fred Datig, casting director for Paramount; Billy Gordon, who is also with Datig; Rex Bailey, free lance agent and one time assistant caster at Fox, and Frank Rinaldi, assistant casting director at MGM.

Every member of Allens' staff has a long record of service with him. Gus Dembling, assistant general manager, has thirteen years to his credit. Frank Stemple and Bert Hampton, casting directors, twelve years each; Ruth Campbell, his secretary, fifteen years; Bernice Saunders, chief telephone operator, eight years; and Frank Roderick, Albert Smith and Jack Phillips, the remaining casting directors, each seven years.

'Only Yesterday' Held Till After 'U' Vacation

Due to the inability of John Stahl to secure the loan of players under contract to other companies for the two featured spots in "Only Yesterday," indications point to the picture being set back on the Universal production schedule until after the studio shutdown, which is slated for six weeks, starting March 4.

Rapf Takes 'Move On'

With Ralph Graves' departure from the executive staff of MGM, Harry Rapf has taken over the supervision of the story, "Move On," to which Graves had been assigned. Tiffany Thayer is writing the screen play, with Durante, Cable and Beery slated for top spots.

Lloyd To Universal

Rollo Lloyd swings over to Universal from "Strictly Personal" at Paramount and goes into the cast of "Niagara Falls."

Max Marcin Argues For Writer Royalty

New York.—Before leaving for the coast on the President Grant, Max Marcin, of Paramount, issued a statement recommending that writers and directors be paid through a percentage of the gross, thereby making individual ability count.

Chesterfield To Make 'Love Is Like That'

Although George Batchelor is in Europe, his production staff has concluded a deal for the purchase of "Love Is Like That," a novel by Beulah Powker. It will be the next Chesterfield production under the direction of Richard Thorpe. George Meek has been engaged for the cast. The story sale was negotiated by the Wertheim and Norton office.

Butler Assigned

David Butler has been assigned to direct "Department Store" for Fox. James Dunn and Sally Eilers will be co-starred. The original story is by Margaret Rigdon and screen play by Gladys Lehman.

Rubin On 'Pick-Up'

Daniel Rubin has been added to the Paramount writing staff and is working on the adaptation of "Pick-Up," which is slated to go into production today, with George Raft and Sylvia Sidney in starring spots.

Wally Young Off On World Trip Feb. 10

Completing his work on the screen play of "Bedtime Story," Waldemar Young winds up his term contract with Paramount, and is planning to leave on an extended vacation that includes a trip around the world. He and his wife leave for Shanghai February 10, and expect to spend four months in Europe before returning to Hollywood next August.

Although he has not signed a new ticket, it is understood Young has a verbal agreement with Paramount to return.

Phil Harris May Be In Musical Feature

Lou Brock is considering using Phil Harris in his musical feature, "Maiden Voyage," because of the success of the Radio short, "So This Is Harris."

Brock has an option on Harris for another short and will likely use him in this feature instead.

Mary Astor To Warners

Warners yesterday engaged Mary Astor for a featured role in "Little Giant," in which Edward G. Robinson will be starred.

Sam Rork Returning

New York.—Arriving on the Bre- men today are Sam Rork and Alexander Woollcott.

LOUIS A. SARECKY
ASSOCIATE PRODUCER

So This Is Africa
Starring
BERT WHEELER—ROBERT WOOLSEY
A Columbia Picture
The National Board of Review

Makes Its Selection Of The Best Pictures Of 1932

American Product:

- AS YOU DESIRE ME
- A BILL OF DIVORCEMENT
- I'M A FUGITIVE FROM A CHAIN GANG

+ Payment Deferred

- MADAME RACKETEER
- SCARFACE
- TARZAN
- TROUBLE IN PARADISE
- TWO SECONDS

Foreign Product

- A NOUS LA LIBERTE
- DER ANDERE
- THE BATTLE OF GALLIPOLI
- GOLDEN MOUNTAIN
- KAMERADSCHAFT
- MAEDCHEN IN UNIFORM
- DER RAUB DER MONA LISA
- RESERVED FOR LADIES
- ROAD TO LIFE
- ZWEI MENSCHEN

+ Directed by

LOTHAR MENDES

For Metro-Goldwyn-Mayer
Cohen Denies Para. Receiver Rumor

At the hour of going to press last night, Emanuel Cohen, in New York, denied a rumor prevalent there and in Hollywood that a receiver had been appointed for Paramount. He said that if an application for receivership was made, the court would be asked to refuse it.

LeMaire Advisor On Stories And Casts

Winfield Sheehan yesterday concluded an arrangement with Rufus LeMaire whereby the latter will become a general story and casting advisor to all productions at Fox.

The extra duties will be taken on by LeMaire in addition to his work as an associate producer. This is seen as recognition of LeMaire’s ability as a story expert and cashier, and moves him into one of the top spots of the Fox organization.

Foy Asks Fox For The Loan of Joan Bennett

Eryan Foy yesterday borrowed C. M. Nelson from the MGM writing staff to write the dialogue of “Free Women,” Foy’s next feature for the Columbia banner.

Ben Stoloff will direct and there is a deal on with Fox for the loan of Joan Bennett for the leading role.

STRINGENT ECONOMY TO BE INSTITUTED AT MGM

Sam Katz Here Soon

New York.—Sam Katz will leave here Wednesday for Hollywood. It is understood he will have a stay of three to four months on production matters fitting into a scheme of production, distribution and exhibition he has worked out.

Hubbard At MGM Mon.

Laurel Hubbard starts at MGM Monday, joining the staff of associate producers of that company. He was with MGM in 1928, prior to going with Warners.

New York Agog With Stories, Rumors And Possibilities— Receivership Talk Rampant

New York.—All those in authority in the high offices of major companies who have, in the past, been willing to talk on the generalities of the motion picture industry, now seem to be walking around in circles, not knowing what to say or do, and all certain that a showdown of the whole situation is only a matter of hours now.

The town was buzzing with stories about Paramount. It is understood that the U.S. District Court has been approached with a list of names suitable for selection as a receiver should application be made for this purpose. Another rumor is that in order to get the money for the creation behind Paramount or that of Adolph Zukor or executors would be called before noon today. Meaning that either the banks would be out or there would be out. With Zukor out, a receivership would be.

Rogers Will Make All-Star Musical

Charles R. Rogers plans to make as the eighth and last picture on his Paramount contract, an all-star musical picture, with which he will close this season’s product.

The Rogers outfit, with Harry Joe Brown, associate producer and director, has completed four, will finish one next week, and will start two within ten days. Although no deal has been set for next year, it is understood that Paramount execs are pleased with the product and Rogers will likely have the same set-up.

MacDonald-Marshall Sign Up With B.GD.

New York.—Jeannette MacDonald and Herbert Marshall have been signed by British and Dominions for a picture to be made in England and distributed by United Artists. It is believed the picture is Noel Coward’s “Bitter Sweet.

Director Dupont Here

E. A. Dupont, German director, arrived here last night to fulfill a one-picture contract for Universal. The studio has no immediate assignment for him.

‘Gabriel’ For Wanger

MGM has handed “Gabriel Over The White House” to Walter Wanger to produce. The picture, with Washington political background, will be rushed into work.

Eddie Hattrick Coming


Vol. XII, No. 52. Price 10c.

TODAY'S FILM NEWS TODAY Saturday, January 21, 1933

PHILIP MERIVALE TERM CONTRACT FOX

MANAGEMENT Wm. Morris Agency
Marlene Dietrich won't pay any attention to Paramount's recent pleas that she give up her mannish clothes, so the company will do the next best thing and launch a heavy publicity campaign against her in Hollywood.

The desert has got the T. Netchers (Connie Talmadge)—they're off again after one day back in Hollywood.

Dick Rodgers and Larry Hart will celebrate (we mean they should!) their fifteenth year of working together—-their forty-fourth if you add in the previous piece of their production, which they didn't rush away from town just because Benn Levy arrived—now, did she?—Mervyn LeRoy and Ginger Rogers, the Larry Weintraubs, and Page (out alone with a new young man!) dining at the Beverly Wilshire.

How does Mae Reingold ever get home?—when he's driving?

Billie Dove has resumed her lessons with the famed Kayzer. A famous director is said to be madly in love with the wife of a well-known celebrity-seeker—and said director is a house guest in their home at the moment too—my, my!—Daisy Lukas, back in town with lots to tell. Bebe Daniels, Leda Hyams, Mae Sunday, Audrey Sutherland, Betty Compo, Sally Eilers, among those at Pauline Gallagher's baby-shower for Arline Ruggles. A fellow named McPherson, looking around the desert, asked Vitch (the caricaturist) if he sketched Gentiles too.

The George Fitzmaurices are giving a soiree for Lois Wilson after the opening of "Bridal Wise" tomorrow night. Charlie Feldman and Rafael Torres are going to get married all right—but they won't say when! Did you hear what MGM ingenue said? This tough-looking job aboard a battleship the other night?... And speaking of MGM—the manner in which a certain exec was fired from the studios the other day is nothing for the producer who did it to brag about, as many will testify.

Tupper May Join Monogram Staff

Monogram is negotiating a deal with Tristram Tupper which will have him join Monogram as a staff writer on a special arrangement.

The deal is being worked out on a time basis, Tupper to deliver a specified number of stories within a set period of time and these stories to become the company's property, whether they are used or not. Tupper has told three stories to Monogram—"At the Shore," "The Caper," and "False Front!" the last of which will be made by William Lackey with Phil Rosen directing.

E. R. Tinker Resigns As Interstate President

New York—Edward R. Tinker has resigned the presidency of the Interstate Equities Corporation and has been succeeded by Wallace Groves as chairman of the company. The company reported that $352,000 of the principal amount of Fox Film six per cent bonds of 1936 have been delivered to Interstate against the syndicate's commitment entered into in April, 1931.

Martin Beck Drops In And Flies Out Again

Martin Beck was in and out of Hollywood during Friday. He came in from Frisco, after flying there from Chicago.

Object of the hop is to talk with Orpheum Circuit bondholders in both spots. Understood the talk has a merging argument. He is on his way back to New York on an urgent wire that requires him to be on Broadway for a meeting Tuesday A.M.

New York Sewed Up For Educ. and World Wide

New York.—With the completion of a deal with Spivous Skouras yesterday, Eddie Schnitzler has closed every circuit possibility in the New York territory for 100 per cent distribution of Educational and World Wide product.

Kay Francis East

Kay Francis left Thursday night for Philadelphia for the opening of the show in which her husband, Kenneth MacKenna, has a prominent part. That happens Monday night. On Tuesday evening she will sit in at the opening of the Noel Coward-Alfred Lunt-Dana Fontanne revue in New York.

Chodorov On Original

Edward Chodorov, having completed the screenplay on James ageen's picture, "Reform School," for Warners, has been retained by that studio to develop an original idea of which he will do the screen play and dialogue.

Farrell With Cagney

Warners have assigned Glennal Farrell the leading role opposite James Cagney in "Reform School," which Archie Mayo will direct. Allen Jenkins and Harold Huber are in the cast.

Grouchko's Sign of The Double Cross

The Brown Derby cartoonist did a sketch of Grouchko Marx and asked him to autograph it. He did. It was hung on the wall until Herb Somborn saw it. He jerked it down and told the doorman to take it over to Al Levy because the inscription read, "Best wishes to Al Levy, from Grouchko Marx."

‘Million’-‘Fugitive’

Big London Hits

London—Business in London is not what it has been in the picture houses. Big exceptions though are Paramount's "If I Had A Million" at the Plaza, and Warners' "I'm A Fugitive From A Chain Gang" at the Regal. Both have been held over for an additional week.

"Rain" opened at the Empire yesterday and is expected to attract paying business for a week at least.

The Sign of the Cross

Opens At The Biltmore

The Cecil B. DeMille production of "The Sign of the Cross" opened at the Biltmore Theater last night before a large and enthusiastic audience. Hollywood was well represented, the delegation from the Paramount studio being especially large.

The spectacular nature of the production and the performances of Claudette Colbert, Charles Laughton, Fredric March and Elissa Landi drew special commendation.

Murray Feil Goes East On Talent Hunt

Murray Feil, of the William Morris office, left last night for the East on a talent hunt.

Various studios have told Feil what types of players they will need in future productions and have notified their eastern offices to cooperate with him.

On finding possible material, he will use studio facilities in making tests and is planning to spend a month on the search for new faces.

Krasna Full Credit

Columbia reports that Norman Krasna should get the full credit for the story and dialogue on the Wheeler-Woolsey picture, "So This Is Africa." The review on the picture published in these columns credited Lew Lipton with the original story.

Jane Murfin Finishes

Jane Murfin has completed work on the script of "Declassee." Ann Harding's next picture film for which E. H. Griffith will direct.

Lawrence On 'Songs'

Vincent Lawrence, Paramount writer, is writing added dialogue for "The Song of Songs."

Belgian Production Is One-Man Affair

Brussels.—There is a Pooh-Bah in the motion picture business in Belgium. His name is Gaston Schoukens and he is in absolute control of all film production in this country.

Of course, that is not as big as it sounds, for there is only one producing company and that doesn't even have a regular studio, its pictures being made in a hall.

Nevertheless, such as it is, it all belongs to Schoukens. With capital obtained from silent partners, he made two features and 24 shorts during last year. One of the features, made from a story by M. Duvigneau, has done very good business. The shorts were mostly Flemish songs. Schoukens is his own director and draws his casts from local theatres.

Open Forum

Hollywood Reporter, I want to tell you that that article "Do You Do?" The Public Worker is the best article published in any paper during the past two years. It's an abject treat to have an article on this, giving the other fellow's views.

R. M. SAVINI,

KBS Productions

Colligan, Wanger's N.Y. Sec., Joins Him Here

J. Colligan, for several years private secretary to Walter Wanger and staying in the latter's New York office for the past few months, now has his desk in the Wanger suite at MGM.

Una Merkel For Fox

Fox is closing with MGM for the loan of Una Merkel for a featured part in "House of Refuge," which Al Santell will direct. Heather Angel and Alexander Kirkland are already set for the picture.

Tradewinds

(Continued from Page 1)

profit because all Warner houses have to play them and because most other exhibitors HAVE TO PLAY THEM if they want to get the Warner features. And that, friends and neighbors, is a contributing cause for bad theater business.

ATTENTION, PLEASE!

If it is a RESTORER you want REPAIRED—to RENT OR BUY CALL HOLLWOOD TYPEWRITERS, SHOP H1881 Hollywood Blvd., CDrante 3302 and CDrante 3303 CALL WRITERS' SUPPLIES 12 Years in Hollywood
New Western Good Idea Gone Wrong
"SOMEBEHRE IN SONORA"
Warners-Schlesinger
Direction.. Mack Wright
From story by... Will Levington Comfort
Screen Play... Joe Roach
Photography... Ted McCord

Pollock Slapping The Pictures Again
New York.—At a luncheon given by Pearl Buck by the League for Politic- ical Education, Channing Pollock, the arch-enemy of the screen, takes up another slap at pictures, saying that, if all film production could be stopped for five years, playwrights would get back a sane viewpoint in their mate- rial and lose the "crazy movie slant." Other guests at the luncheon were Fannie Hurst, Zona Gale and Ida Tar- bell.

Schlesinger East On Release For Wayne Pic
Leon Schlesinger left for New York last night to make arrangements for a new release for the John Wayne western series he has been making for Warners, as that organization did not exercise its option for 1933-34. Cond- ition not due, however, to quality of product.

Harvey Leaves Today
New York.—Lillian Harvey, Fox's foreign star, and Joseph Strasser leave here for the coast today.

New York Full of Rumors
(Continued from page 1)
certain, and with the banks out a new financing deal would be un- earthed.
There is a different rumor in every office, with this reporter gone on a bracing visit to New York in order to get any results at all. Promise is plenty of cowboy stuff, forget the story, and you've got a fair chance of getting by, especially with the kids.

Connie Bennett Back
Constance Bennett returned for work on her picture, "Our Bitters," for Radio after several days illness. Production on the picture is being speeded up and it is scheduled to finish next week.

Brook Starring Three
Lou Brook starts production next week on several comedies for Radio. Trip includes pictures of the Mas- quers, Harry Sweet, and Headliner series.

Monogram Over Quota
New York.—Edward Golden, Mono- gram's production head, that the sales quota of last year has been ex- ceeded so far this year by $230,000.

Raison With Goldstone
Milton Raison has been assigned to write the story for the first picture to be made by Art Dramas, Phil Gold- stone's new producing company.

We Cover The Equator Front
From Singapore comes a card from Ward and Lori Wing: "The Hollywood Reporter has reached the Equator! It is thirty-five days old—but it is good news to us."

Raft Fourth On Para. Fan Mail List
George Raft made a sensational sprint in fan mail returns for the month of December, according to figures com- piled by Paramount. Raft passed Syl- via Sidney, Nancy Carroll and Fredric March in volume of mail, to land in fourth place among the Paramount contract stars.

Marlene Dietrich retained first place for the month by a narrow margin, closely followed by Chevalier, who moved up to second spot from third. Gary Cooper gained one spot, going from fourth to third. Sylvia Sidney dropped sharply from runner-up to fifth position, despite her appearance in several recent productions.

The fan mail increase of both Raft and Chevalier is attributed by Para- mount to the personal appearances of both stars recently in the East.

Machine Gun Stolen From Radio's 'Kong' Set
Radio Pictures and the police de- partment of Los Angeles are trying to find two men, who worked as extras in the "Kong" set Thursday night and did not show up for their pay checks. Studio and cops are not worried about the pay checks, but about a machine gun which disappeared.

Hoffenstein Humming
New York.—Sam Hoffenstein is humming, "We may go but dough will bring us back," as he prepares to leave for the coast next week to re- ject the Paramount writing staff.

John Rockefeller Jr. were closeted most of yesterday in an effort to work out a deal for the combining of War- ner-First National with Radio, with Fox and Chase given no consideration in the deal.

The Rockefeller's, up to yesterday, were not involved in picture financing to any extent, further than carrying the building costs of the two new Radio City houses, plus the reduction of the value of leases RKO had on the houses and space in the office build- ings. And for this reductions they were given a stock interest in Radio- Keith-Orpheum.

The meetings between the joint banking groups behind pictures and the brothers Warner has been going on in shifts and groups, with not a full representation since Wednesday night. It is known now as if each banker and each company is trying to make sep- arate deals, with not much regard for the participants as long as the banker feels he has got to "sell" and the company or companies get some hope of continuing as at present or helping themselves through combina- tions.

There was a man in our town and he was wondrous wise! He worked not too long and not too hard for a large moon pitcher concern and got along so well and so fast and accumulated so much money that the com- pany became suspicious. After due in- vestigation the situation showed that the company's suspicion was about forty thou- sand dollars. Now the company want- ed no scandal and so the man's resign- ing. And we hadn't heard from Hoffman the company with his forty thousand dol- lars—and bought Warner stock at $42! And Justice, they say, is blind! Mignard, how the rumers fly in these days. The old town is full of excite- ment and talk and nobody knows who's going to be the loser. There's much talk of mergers, in spite of that ole debil government, and one sage who has looked the situation over and out, been questioned as to how much would be gained by any mergers under present conditions, drew a particularly long breath and finally said: "They could get together and cancel their obligations to one another. Then they'd at least OWE a deal. Now how bright a little boy or girl can remember when a merger was the joining together of two or more large fortunes?

Lillian Harvey was tendered a cock- tail party at the Waldorf-Astoria this week and a right gay affair it was, too. The Harvey is petite, beautiful, graceful and charming. Of course, she made the ladies of Hollywood look to their laurels. . . . That busy little bird got busy the moment Lubitsch and Harvey met in Europe and he's still working overtime keeping up with them. They went to the Mayfair to go shopping, and for breakfast and dinner. Miss Harvey was in New York, and Lubitsch is most anxious that she win full ap- proval. . . . In view of Hollywood's present financial situation, Miss Harvey and Hoffman is moved to remark that Jimmy Durante is just about the only man to get to the top on his own. All this in a long time, either. . . . We un- derstand the word is out to authors that the studios are looking for a story that might be called the "American Cavalcade." How about "No More Parades?"
HERE ARE
3 LANDMARKS

1... The first motion picture film
...invented by Eastman

2... The first *panchromatic* motion
picture film...invented by Eastman

3... The first *super-speed* panchro-
matic motion picture film...invented
by Eastman

All three of these inventions were vital fac-
tors in the progress of the motion picture
art. The latest of them, Eastman Super-sensi-
tive Panchromatic Negative, has virtually
revolutionized motion picture procedure, and
plays a stellar role in the finest productions
of the day.

EASTMAN KODAK COMPANY
J. E. BRULATOUR, INC., DISTRIBUTORS
NEW YORK   CHICAGO   HOLLYWOOD
No Production of Shorts For Para.

New York.—Paramount will step out of the actual production of short reels, according to George Schaeffer, vice-president in charge of production, and will continue the release of short product acquired through independent production channels.

Nugent Will Direct 'Bedfellows' At Para.

Effort Nugent has been signed to direct "Bedfellows," the next Charles R. Rogers production for Paramount. Harry Joe Brown completed negotiations Saturday and Nugent is flying back to Hollywood from New York.

WARNER '42nd STREET' STUNT PAID FOR BY G.E.

"Reunion In Vienna" First For Otto Kruger

Orts Kruger's first assignment under the terms of his new term ticket with G.M. will be in "Reunion In Vienna," in which John Barrymore and Diana Wynyard are set for the top spots, with Lionel Barrymore being considered for another role.

Praskins At Radio

Leonard Praskins has been added to the Radio writing staff, and will work on the treatment of Wanda Tuchack's original, "A Bed of Roses," with the author. Yarn is slated as a starring vehicle for Constance Bennett.

Lillian Harvey Coming

Lillian Harvey arrives tomorrow night on the Chief and will start preparation immediately for her first starring picture for Fox, "Her Majesty's Car."

This Week Will Tell The Story On Mergers—Banks Insistent, With Receivership Threat

New York.—There will be fireworks this week. The banks have been preparing the ammunition and the fuses have been attached, with the company heads themselves selected to ignite the display. And what a display it will be. Nothing like it ever seen in this industry.

Just what companies will be joined and who will operate the joint enterprises is still a matter of great doubt. Each and every company has been measured for its proper fit into this new jigsaw puzzle. When it is completed, a new picture of the business will be offered and one that is hoped will satisfy the demands of the economy.

(Continued on page 4)

Franklin The Boss of RKO Music Hall

New York.—When Sam Rothafel (Roxy) returns to Radio City and the Music Hall and Roxy Theatres, he will find an entirely different executive set-up than when he left it the night after they opened. Harold B. Franklin is in the chair and will remain there, Economies and policy instituted by Franklin will be followed through.

RKO officials believe that Franklin has solved the Music Hall puzzle and that the RKO-Roxy will be placed in the same category at an early date.

Ambrose Dowling Here To Confer With Kahane

Ambrose Dowling, head of foreign department for RKO-Radio Pictures, arrived Saturday from the East to sit in on conferences with N. A. Depinet and B. B. Kahane that are expected to line up Radio's production schedule for 1933-34. Dowling will be here about a week.

Brian Aherne Slated For Lead With Dietrich

Brian Aherne has the inside track to play the lead opposite Marlene Dietrich in "Songs of Songs" for Paramount.

Aherne, stage player, was recently brought from the East on a term ticket by Paramount.

MGM Buys 'The Harbor'

The unproduced play, "The Harbor," written by Theodore Reeves, has been acquired by MGM for both the stage and screen. It was formerly titled "Metropolitan Hospital."
NEW GERSHWIN MUSICAL BAD:  JACK PEARL MAIN INTEREST

Lyda Roberti and Dances Also Score

New York.—Abbeys and Freedley brought their much rewritten musical comedy, "Pardon My English," into the Majestic Theater here Friday night, and it looks to be a short-run piece, even in these days of short run shows.

The show is burdened by an extremely disappointing score by the Brothers Gershwin and a more extremely dull plot by Herbert Fields, with the whole entertainment dependent on the antics of Jack Pearl, who has lately proved to be one of radio's greatest sensations.

Pearl plays the role of a German police commissioner who becomes the innocent victim of two American crooks, played by George Givot and Lyda Roberti. The usual musical comedy complications are introduced, providing embarrassing moments for the harassed commissioner. There is a bit of romance between Givot and Josephine Huston, the heroine, who sings pleasantly.

There are some charming dances by Barbara Newberry and Carl Randall, and when Lyda Roberti is given a chance to put over a song, she does it in her usual superb style.

The entertainment qualities of "Pardon My English" are somewhat less than first rate and, in these trying times, are not likely to find much favor with the ticket buyers, most of whom will prefer to stay at home and watch Jack Pearl over the radio in a more comfortable and cheaper fashion.

The best of the Gershwin songs are "Lucky Man" and "So What."

Balto. Courts Will Air RKO Financing

Baltimore.—A suit was filed here Friday by Edward J. Hickey against Radio-Keith-Orpheum, seeking to prevent the recent refinancing and reorganization plans from continuing.

The court has given RKO until February 28 to reply.

Educational Puts 3 In Work This Week

After a three week production lull, Educational springs into activity again this week with a trio of short subjects going into work.

They are a Torchy comedy, "Torchy Turns Turtle," produced and directed by C. C. Burr, with Ray Cooke and Marian Shookley in an original story by Sewall Ford and George Jeske; "Technocracy," produced by Al Christie with Charles Lamont directing and Monte Collins, Billy Bevan and Elinor Hunt in the cast, Ewart Adamson and Ernest Pagano contributing story; and an untitled Harry Langdon, produced and directed by Arvid Gillstrom, from a story by William Watson and Dean Ward.

Maude Fulton Back To Acting At Universal

Maude Fulton, who recently quit the scribbling game after a session at Fox where she was a member of the writing staff, returns to the thespian ranks by joining the cast of "The Cohens and the Kellys in Trouble.

She gets a featured role in the Universal production, which George Stevens is directing under the supervision of Warren Doane.

Dine With Us

And you will enjoy the best food on the Pacific coast. Fine steaks and chops. Chickens cooked to your taste—roast chicken, fried chicken, chicken Alphonse, chicken a la king, chicken India and boiled chicken with rice and noodles.

Club Chateau Gardens
1131 Alta Loma Drive
OXford 8348
Efficiency Note

An exhibitor, operating a small house 75 miles from Los Angeles, brings his eight reels into Los Angeles after each show, picks up another feature and shorts and returns home. But—business is bad and he is without a car, so he hitch-hikes both ways with his load of film—three times a week.

Radio City Title

For 'U' Release

New York.—The title of "Radio City" will not be available for use by Radio Pictures for a short reel picture depicting the building, completion and actual operation of the Radio City RKO houses.

Monte Brice, William Rowland and Robert Andrews have not only registered the title through the Hays office, via their release, Universal, but have actually started a feature picture by that name at the Eastern Service studio. "B Million Dollar" and an all-star cast of radio favorites.

'tU' Wants Sherman To Direct 'Half-Way Girl'

Universal is trying to borrow Lowell Sherman from Paramount to direct a story called "Half-Way Girl," which the company wishes to make before closing down next month. Sherman is set for the lead in "Dead Reckoning" Paramount but might be able to do the Universal picture before starting that.

Ruth Donnelly In Cast Of 'Private Detective'

Although her recently negotiated ticket with Warners does not go into effect until February 6, Ruth Donnelly got off the train Friday to find a request from the company for her services immediately.

She joins the cast of William Powell's "Private Detective" for a featured spot.

New Post For Steffes

Minneapolis.—The Allied Theatres of Minnesota has elected Al Steffes chairman of the legislative committee to fight chain theatres and tax measures. W. R. Frank was named president of the association.

New Deal For Cowen

After seeing the daily rushes on "Oliver Twist," Monogram wrote out a new ticket for William Cowen, who is directing the production for 1 E. Chadwick. He gets a two picture deal.

Fox Buys 'Islander'

Fox has purchased a south sea island story, titled "The Islander," original by John Stuart-Fife, to be Jose Mojica's next starring vehicle in Spanish versions.

Lasky Tests Sheehan

Jesse Lasky is making a test of John Sheehan for the comedy lead in "Warrior's Husband," which will be released under the Fox banner.

Buster Collier Signed

William Collier Jr. has been signed for the leading role in "Love Is Like That," George Batheello's next production for Chesterfield.

Aliied Exhibits Still Haggling on Contract

New York.—The board of directors of the Allied States Exhibitors will gather here Wednesday in an effort to find something new to object to in the new Standard Contract.

The body rejected it at the convention and now that the producers have agreed to all their terms, they must find something new to work about, as it is quite definite they want no part of the contract.

Chevalier Picture In Work At Para. Today

Paramount starts shooting on the Chevalier picture, "A Bedtime Story," today, although there are a couple of feminine roles which it is having difficulty in casting.

Norman Taurog is directing and the cast includes Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Lilian Bond and Charles Ruggles.

Evans With Varro

Madge Evans is slated to play the lead opposite Ramon Varro in this next starring picture for MGM, "The Man of the Nile." Sam Wood will direct.

Harry Poppy Quits

Harry Poppy, associate producer for Nat Levine's Mascot Productions, has severed relations with the company as of Saturday. He is working on a deal with another company.

Marsden At Warners

On arriving in Hollywood last night, John Marsden found a deal completed for his services and today he joins the cast of Jimmy Cagney's "Reform School" at Warners.

New Actress For MGM

Elizabeth Allen, English actress, arrives in Hollywood February 15 to fill a contract with MGM.

Yesterday in."
La Maxwell in Society

By ADRIAN (Reader Writer)

(Ed. Note:—This party never was given, but Adrian, knowing the subject of his effusion, feels that this—or anything else—is what might have happened.)

Elsa Maxwell, Party Girl, Scenarist and general “good-about” was given a large party by this a designee of the best-selling dress of the year called “The Pouter Pigeon,” for Polly Moran. The guest consisted entirely of Mrs. Genevieve Rix Burrows, rock-garden expert, and grunion hunter. Miss Maxwell arrived looking every inch the “gate-crasher.” Miss Maxwell, as you know, recognizes neither sex nor animal. If she wants to arrive at Einstein, she jauntily puts on a moustache and frock coat. If she is in the mood for Mickey Mouse and whiskers, she makes the old con-

front of the fireplace, and asked for a jig saw puzzle. This she proceeded to put together rapidly and easily, snapping her garters as she hummed the latest song hits.

Very few of Miss Maxwell’s Holly-
wood friends have the opportunity to see her relaxed and coo as she usually goes at such a pace.

After her big Religious Fashion Spectacle Miss Maxwell will do a serious short! on a new form of gamu, hunting, called “Hunting Four-letter-
ed Words in Brightest Hollywood.” Technical research on the subject will be given by Polly Moran, George Cukor, and his aides de camp.

The party ended at a late hour and Miss Maxwell again proved that faith and love always win.

La Cava Leaving Radio
After One More Picture

Gregory La Cava is leaving Radio Pictures on February 18, the expiration date of his contract. He has one more picture to do before that date. Since he has been with the company, he has directed “The Half, Naked Truth,” “Symphony of Six Million,” “Age of Consent,” “Smart Women” and “Laugh and Grow Rich.”

New Release Titles
For Warner Pictures

“Central Airport” will be the release title of the Richard Barthelmess starring production, recently completed for Warners under title of “Grand Central Airport.”

“The Life of Jimmy Dolan” has been set as the release title for the Douglas Fairbanks Jr. starring picture that was produced as “The Sucker.”

Esther Howard Signed

Esther Howard has been signed by Columbia for a featured part in “Beneath The Sea,” which Al Rogell directs. Deal was set by Nat Goldstone.

Two For ‘Little Giant’

Kenneth Thomson and Louise Macintosh have been signed by Warners for parts in “The Little Giant,” the Edward G. Robinson starring picture.

Roach Preparing To
Start ‘Fra Diavolo’

Preparations are about completed at the Hal Roach studios for the start of “Fra Diavolo,” the comic opus which will be the next Laurel and Hardy feature. This will be the biggest production ever made on this lot.

In addition to the two stars, the cast will include Dennis King, Thelma Todd, Henry Armetta and James Finlayson. James Parrott and Hal Roach will direct, from scenario by Jeanie MacPherson.

Cantor-Jessel On
One Night Stands

New York—Eddie Cantor and George Jessel have accepted a route of one night stands in picture houses, to start at Springfield, Mass., on January 28 and to continue as long as they can stand up and keep them laughing.

New One At Invincible

Invincible starts production today at Universal on “The Fifth Command-

O. B. Keeler Preceding
Bobby Jones To Coast

Atlanta.—O. B. Keeler left here Friday via auto for Hollywood, and Bobby Jones is expected in about two weeks with his family.

Jones will make a new series of golf shorts, for Warners, “How To Break 90,” and intends to spend about three months on the coast.

‘Betty Boop’ On Air

New York.—“Betty Boop,” the Max Fleischer cartoon girl, will hit the air via National Broadcasting early in February.

Harry Ham Quits Small

Harry Ham has withdrawn from the Edward Small Agency where he was an associate. He has been in ill health lately, and is taking several weeks off for a rest cure before making other plans.

Role For June Collyer

June Collyer goes into the leading part in Fanchon Royer’s next production for Mayfair release, “Revenge At Monte Carlo.” Breezy Eason is directing.

Picture Fireworks Due This Week

(Continued from Page 1)

(Continued from Page 1)

they are the only one necessary in this and all other industries at present and for the immediate future.

Those in high authority here, not actually sitting around the big table, are of the opinion that Warners and Fox will get together, with the possibility of RKO joining them. Paramount has been mentioned joining both Warners and RKO, but there seems less possibility of that than the former.

 Paramount seems to be in a situation that will not be helped by a merger. Insiders believe the company’s immense string of theatres will be cast aside in its entirety, with production and distribution the sole functions. To do this, liquidation will have to be resorted to. Whether this will be borne on the shoulders of a receiver’s powers or even a bankruptcy court has not been fully determined.
REELING AROUND
LONDON

Film Critic Lady Eleanor Smith likened "Grand Hotel" to a three-ringed circus; well, 'tis rumored the lady knows something about circuses. Why does not someone give "Bill" Lipscome a break and give him a directorial chance? ... And talking about directorial chances—best wishes to Robert Stevenson, who will forsake the typewriter and grab a megaphone; he'll co-direct the next Hubert-Courtneidge laughter-epic. Donavan Pedety has his cable address on his notepad these days. "Ballyhoo," we think, is the best revue in London, Ives, Mr. Coward, and that includes your "Words and Music"! . . . Plenty of boothul women in "Ballyhoo" too; Phil (Johnny) Claire, Iris Burne and Pearl Argyle . . . And we saw Pearl the other evening looking "mawvellous" in green and glancing, with amused disdain at the Bohemians at the Cafe Royal.

Laddie Cliff and Davy Burnaby getting together at a show . . . and young Burnaby harmonizing with the Canyle Cousins at Bill's Cafe . . . Bill himself in very good spirits! . . . John Loder driving Wanda around town . . . Ida Lupino gets a featured spot in "Speed King." . . . Jack Raymond hatless in Bond Street . . . Sidney Howard with a beautiful woman in Piccadilly neighborhood . . . Monty Banks burned up because his "Reporters" have not been forwarded to him . . . Freddie Forth does an amusing burlesque on Albert Whelan's whistling act . . . Too many of England's movie stars are allowed to direct, write, supervise and act in their pics—it's never worked yet and England will find that out sooner or later.

Ben Travers will move his type-writer to Australia when Ralph Lynn starts there . . . The end of one of the Australian-England cricket matches (that curious game!) found one spectator sitting in the stadium . . . . Nothing daunted when the end of the game came the newsreel editors put on a vast cheer that only a crowd of sixty thousand could bring forth!

Some young meanies think that if female stars continue to play "Peter Pan" here they might alter the title to "Peter Pansies" . . . and that reminds us do you know who the technicians were (and from which studio) who were discovered in women's clothes at a party recently—too, too divine my dear! Georgie Harris backstage at the theatres and chatting about Hollywood . . . Bill Boone signing a non-stop . . . Miles Malin writing a play . . . Beautiful D'Arcy Hyson gets a featured spot in "In The Sun," the new Glady's legit show . . . The Freddie Kings (Margie Caffney) threw a party recently . . . per-lente of the "spot world present . . . Anthony (Puttin) Asquith brought his own darts but Clifford Mollison won the competition.

Bill L. P. Williams talked shop all the evening . . . Tod Rich from Gainsborough and one of the Gainsborough girls, Miss Oliver and Jack Melford were there.

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Columbia  

“FEVER”  
Director: Clarence Badger  
Screen Play: James Kevin McGuinness  
Cameraman: Ben Kline

“SAILORS’ LUCK”  
Director: Raoul Walsh  
Story and Screen Play: Margarette Roberts, Charlotte Miller.  
Cameraman: Arthur Miller

“BENEATH THE SEA”  
Cast: Ralph Bellamy, Fay Wray.  
Director: Al Rogel.  
Original by: Jo Swerling  
Cameraman: Joseph Walker

FREE RANGER”  
Director: D. Ross Lederman  
Screen Play: Walter Coburn.  
Cameraman: Al Siegel

Fox  

“MANEATER”  
Cast: Marion Burns, Harry Woods, Kane Richmond.  
Director: Clyde Elliott  
Story: Jack Spearin.  
Cameraman: Carl Berger

“I’M GUILTY OF LOVE”  
Cast: Alexander Kirkland, Boots Malloy, Ralph Morgan, Irene Ware, Ferike Boros, Noel Madison, Christian Rub.  
Director: John Francis Dillon  
Original by: Harry Fried  
Screen play: Bradley King  
Cameraman: L. W. O’Connell

“ZOO IN BUDAPEST” (Lasky Prod.)  
Director: Rowland V. Lee  
Study by: Melville Baker  
Screen Play: Dan Tetheroh, Louise Long, Rowland V. Lee.  
Cameraman: Lee Garnes

STUDIO PRODUCTION ABOUT THE SAME, WITH 37

MGM  

“HELL BELOW”  
Director: Tod Browning  
Original by: John McDermott.  
Cameraman: Peveye Marley

Paramount  

“KING OF THE JUNGLE”  
Directors: Lucky Humberstone, Max Marcin.  
Original Story: Charles T. Stoneham.  
Screen Play: Max Marcin, Walter D. Morosco, Fred Niblo Jr.  
Cameraman: Ernest Haller

“THE WHITE SISTERS”  
Cast: Helen Hayes, Clark Gable, Lewis Stone, Edward Arnold, Alan Mowbray, William Stack, Louise Closer Hall, Mary Robson, Frank Reicher, David Newell.  
Director: Victor Fleming  
From novel by: F. Marion Crawford  
Adaptation: Leonard Praskins, Donald Ogden Stewart.  
Dialogue: Donald Ogden Stewart  
Cameraman: William Daniels

“THE WOMAN ACCUSED”  
Director: Paul Sloane  
Screen play: Bayard Veiller  
Cameraman: Karl Struss

“LADY’S PROFESSION”  
Cast: Alison Skipworth, Roland Young, Sari Maritsa, Kent Taylor, Roscoe Karns, George Barbier, William Hayden, Billy Bletcher, DeWitt Jennings.  
Director: Norman McLeod  
Original by: Nina Wilcox Putnam  
Screen play: Malcolm Stuart Boylan, Walter DeLeon  
Cameraman: Gil Warren

“FROM HELL TO HEAVEN”  
Cast: Carole Lombard, David Manners, Jack Oakie, Sidney Blackmer, Adrienne Ames, Verna T. Shavon  
Director: Ernest Schoedsack  
Original by: Merian Cooper, Edgar Wallace  
Screen play: James Creelman, Ruth Rose  
Cameraman: Eddie Linden

“MURDERS IN THE ZOO”  
Director: Edward Sutherland  
Original by: Philip Wylie, Seton I. Miller  
Screen Play: Seton I. Miller  
Cameraman: Ernest Haller

“STRICTLY PERSONAL”  
(Charles R. Rogers)  
Director: Ralph Murphy  
Original by: Wilson Mizner, Robert T. Shannon  
Screen Play: Willard Mack, Casey Robinson  
Cameraman: Milton Krasner

“KING KONG”  
Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clement.  
Director: Ernest Schoedsack  
Original by: Merian Cooper, Edgar Wallace  
Screen play: James Creelman, Ruth Rose  
Cameraman: Eddie Linden

RKO-Pathé
FEATURES THIS WEEK AS COMPARED TO 38 LAST WEEK

"THE GREAT DESIRE"
Director ..........Dorothy Arzner
From novel by: Gilbert Frankau
Screen play: .........Zoe Akins
Cameraman ..........Bert Glennon

"SWEEPINGS"
Director ..........John Cromwell
Original by: Lester Cohen
Screen play: .........Lester Cohen, Howard Estabrook, H. W. Hanemann.
Cameraman ..........Edward Cronjager

"PIGMY"
Cast: Joel McCrea
Director ..........Shirley C. Burden
Screen play: .........Felix Resenberg

"OUR BETTERS"
Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia How- ell, H. Entwhistle.
Director ..........George Cukor
From play by: Somerset Maugham
Screen play: .........Jane Murfin, Harry Wagstaff Grible.
Cameraman ..........Charles Rosher

United Artists
SAMUEL GOLDSWYN "THE MASQUEURER"
Director ..........Richard Wallace
Novel: Katherine Cecil Thurston
Cameraman ..........Gregg Toland

Universal
"S. O. S. ICEBERG"
(In Production In Berlin)
Director ..........Arnold Fanck
Story: .........Frank Wead, Arnold Fanck
Cameraman ..........Hans Schneeberger

"THE BIG CAGE"
Director ..........Kurt Neumann
Original by: .........Edward Anthony
Adaptation: .........Dale Van Every
Screen play: .........Ferdinand Reyher, Edward Anthony
Cameraman ..........George Robinson

"KISS BEFORE THE MIRROR"
Director ..........James Whale
From play by: Ladislaus Fodor
Screen play: .........Wm. Anthony McGuire

Warner-First National
"THE SILK EXPRESS"
Director ..........Ray Enright
Original and Screen play: ............Houston Branch

"BABY FACE"
Director ..........Al Green
Screen play: .........Gene Markey, Kathryn Scala
Cameraman ..........James Van Trees

"ELMER THE GREAT"
Cast: Joe E. Brown, Patricia Ellis, Frank McHugh, Emma Dunn, Preston Foster, Berten Churchill, Jesse Ralph, Lloyd Neale, Charles Wison, Sterling Holloway.
Director ..........Merwyn LeRoy
From play by: .........Ring Lardner
Screen play: .........Whitney Bolton
Cameraman ..........Arthur Todd

"THE ADOPTED FATHER"
Director ..........John Adachi
Story by: .........Edgar Franklin
Adaptation: .........Maude Howell
Screen play: .........Charles Kenyon
Cameraman ..........Sid McCord

"THE MAN FROM MONTEREY"
Cast: John Wayne, Ruth Hall, Luis Alberni, Nina Quimoto, Donald Reed, Francis Ford.
Director ..........Mack Wright
Story and Screen play: .........Lesley Mason
Cameraman ..........Ted McCord

INDEPENDENTS
ALLIED
"THE 11th COMMANDMENT"
Director ..........George Melford
Screen play: .........Adelle Buffington, Kurt Kemplar
Cameraman ..........Harry Neuman

MAYFAIR
"JUSTICE TAKES A HOLIDAY"
Director ..........Spencer Bennet
Story: .........Jack Neville
Cameraman ..........Jules Cronjager

MONOGRAM
"OLIVER TWIST"

"BREED OF THE BORDER"
Cast: Bob Steele, Marion "Peanuts" Byron.
Director ..........R. M. Bradbury
Story: .........Wellyn Tonman
Cameraman ..........Faxon Dean

SHORT SUBJECTS
EDUCATIONAL
"FEELING ROSY"
Cast: Andy Clyde
Director ..........Harry J. Edwards
Story: .........Ernest Pagano
Screen play: .........Walter, Ewart Adamson
Cameraman ..........Dwight Warren

"TORCHY TURNS TURTLE"
Cast: Ray Cooke, Marian Shockey
Director ..........C. C. Burr
Story: .........George Jeske
Cameraman ..........Lew Physioc

AL CHRISTIE "TECHNOCRAZY"
Cast: Billy Bevan, Monte Collins, Eleanor Hunt.
Director ..........Charles Lamont
Story: .........Ernest Pagano
Screen play: .........Ewart Adamson
Cameraman ..........Dwight Warren

UNTITLED
Cast: ..........Harry Langdon
Director ..........Arthur Gillistown
Story: .........Dean Ward
Screen play: .........William Watson
Cameraman ..........Gus Peterson

HAL ROACH "TAXI BOYS SERIES" UNTITLED
Cast: Ben Blue, Billy Gilbert, Joe Young.
Director ..........Gus Meins
Story: .........Hal Roach Staff
Cameraman ..........Art Lloyd

MACK SENNITT "CALIENTE LOVE"
Cast: Walter Catlett, Joyce Compton, Eddie Nugent, Henry Hall, Jules Griffith.
Director ..........George Marshall
Story: .........Art Lloyd
Cameraman ..........Johnny Boyle

TEC-ART
"HOLLYWOOD ON PARADE"
Voice of Hollywood Series
Cameraman ..........Otto Himmel
Director ..........Louis Lewin
M. C. (MIKE) LEVEE

Business Manager for
MARY PICKFORD
FRANK BORZAGE
DOUGLAS FAIRBANKS Jr.
LESLIE HOWARD
MERVYN LEROY
ROBERT Z. LEONARD
ROY DEL RUTH
BERT KALMAR and
HARRY RUBY

ALL BUSY—THANK YOU
MERGERS DRAW CLOSER

Economy Move In Deal Just Made by Fox and Educational; Receiver Rumors Flood N.Y.

New York—All signs yesterday pointed to the fact that the bankers and the motion picture heads are getting together on a settlement of the problems of the industry. The picture colony was teeming with rumors of consolidations and receiverships, the most persistent reports being that applications would be made for a receiver for RKO today and one for Paramount tomorrow. No banker nor picture executive would comment on either case.

The one definite development of yesterday was that some sort of consolidation has been worked out for Fox and Educational. Whether Fox will absorb Educational or whether the arrangement simply affects the distributing machinery of the two companies, throwing this into one set of exchanges for economy's sake, cannot be stated definitely. In any event, the move is all in the family. The Chase bank has enormous interests in Fox Film, and Erps.

Halperins Trying To Get Pola Negri
Victor and Edward Halperin are negotiating for Pola Negri for the leading role in their first picture, "Supernatural," for Paramount release. They are also trying to borrow Ricardo Cortez for the masculine lead, although with three picture assignments lined in for Cortez, the chances are slim. Victor Halperin will direct.

Batchelder Trustee For Met. Sound Studios
H. K. Batchelder, secretary of the Motion Picture Credit Association, was appointed trustee in bankruptcy for the defunct Metropolitan Sound Studios yesterday by Federal Judge Turnbull. The Batchelder appointment was made in view of the large number of creditors represented by the M. P. Credit Association.

Action in the matters of Al Christie, Charles Christie, Christie Film Company and Christie Realty Company was postponed until February 2.

Warners Coming Back
New York.—The Warner Brothers leave for the coast tomorrow in a special car. Others also leaving here tomorrow are Ely Culbertson and Dennis King, the former for RKO and the latter for Roach.

Poli May Resume Chain
New York.—S. Z. Poli is reported to be willing to take his chain of theaters back from Fox if he can get Herschel Stuart to run it.

Will Hays Goes East
Will Hays left for New York last night, after issuing another optimistic statement, calling for co-operation in the industry.

Cohen, Lubitsch, Lighton Leave N.Y.

Emanuel Cohen, Paramount production chief, leaves New York today on his return trip to Hollywood. He is accompanied by Frank Lubitsch, director, Louis Lighton, associate producer, and Hope Loring, writer. They arrive here Friday.

Wellman Will Direct Next Ruth Chatterton
William Wellman has been assigned to direct the next Ruth Chatterton picture for Warners, titled "Lily Turner," with George Brent in the leading masculine role. Frank MacHugh has a featured role.

New Term For Miller
Paramount signed Seton I. Miller to a new long term contract yesterday. Miller's last writing assignment was "Muder in the Zoo."

RECEIVERSHIP FOR RKO ASKED BY BONDHOLDER

Bill Seiter To Direct
Wheeler and Woolsey

Radio signed William Seiter yesterday to direct the Wheeler-Woolsey opus which is slated to go into production next week. Biren and Otsari made the deal. The deal with Edward Cline to direct this picture failed to jell.

Lasky Starts Second
Jesse Lasky launches production today on his second production for Fox, "The Warrior's Husband." Walter Lang directs, with Ernest Trues, Elissa Landi and Marjorie Rambeau in featured spots.

Marx Bros. Suing Para. For Profits

New York.—The Four Marx Brothers are suing Paramount in Supreme Court, alleging that the company withheld $205,000 in additional profits on "Marx Brothers In Havana." The brothers claim that the profits on the picture were $805,000, while Paramount showed only $400,000.
German Theatres
Do Better Business

Berlin—Starting with the holiday season, business in the German theatres has been picking up quite a bit. Reports from all over the country show that the three pictures doing the best business are "The Rebel," a Universal production with Luis Trenker, Vilma Banky and Victor Varconi; "The Unsichtbare Front," another Universal, directed by Richard Eichberg and supervised by Joe Pasternak; the "F.P. Does Not Answer," an Erich Pommer production for Ufa, with Hans Albers starred.

This last-named picture is doing tremendous business at the Ufa Palast. "Die Unsichtbare Front" is going big at the Capitol. "Baby," with Aynna Ondra, is doing well at the At¬

Aurum, but "Liebe Macht Mode," a bad picture, is a flop at the Gloria Palast. There is another flop at the U.T. Ker¬
furstendamm, an auto race picture, and the Mozartsaal has the comeback of Asta Neisen, once Germany's greatest star. The Mozartsaal's profits were ex¬

ential, but business is poor.

"Movie Crazy" is playing a lot of theatres all over the country and doing fairly well.

Monarch 'Shooting Roll' On 'The Kiss of Araby' Productions are "shooting the roll" on the current production, "Kiss of Araby," announcing it as the "most pretentious production" of the year's program.

Theodor von Eltz and Claire Winds¬

der, with Claude King and Frank Leigh heading the supporting cast. Phil Rosen is directing.

Johnson To Goldwyn Leaving the Paramount payroll Sat¬

day, after completing his work on Chevalier's "Bedtime Story," Nunnal¬

ly Johnson yesterday joined the Sam Goldwyn organization to start work on the next story for Eddie Cantor.

Debbie Decorated New York—Andrei Debre, of Paris, has been decorated with the ribbon of the Legion of Honor for his contributions to the motion picture industry.

Two For Arthur Byron Warners have signed Arthur Byron for two pictures, "Private Detective" and "Mayor of Hell."

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Hugh Herbert Management BREN & ORSATTI
Blondell, Morris
And Jenkins Score
"BLONDIE JOHNSON"
Warner-First Nat.

Direction .................................. Ray Enright
Screen Play .................................. Earl Baldwin
Photography .................................. Tony Gaudio

Cast: Joan Blondell, Chester Morris, Allen Jenkins, Claire Dodd, Earl Fox, Mae Busch, Joe Cawthorn, Sterling Holloway, Olin Howland, Alan Hale, Jr., Brian Donlevy, Donald MacBride, Ray Kennedy, Sam Godfrey, Tom Wilson, Toshia Mori.

In this Joan Blondell plays the role of a female racketeer, a gal who becomes a "B" movie star. Actuated by a desire to revenge herself upon society for the maltreatment of her own youth, she goes onward and upward through huckster, office boy, in a series of bankruptcies, offices, machines and penthouse apartments. Climactically, she is called upon to play sweetheart on the spot in loyalty to her mob.

Inherently there would seem to be considerable power in this situation, but, as developed, the piece turns out to be an intermediate programmer, bright in spots, due to hard work by Miss Blondell, downright dull in many spots, and only mildly entertaining in most.

Chester Morris plays the Lady Capone's sweetheart, and is the big shot of the mob himself until he tries to double-cross Joan and the gang unseats him. Chester manages to make himself interesting and convincing in the most unlikely majority of his scenes. Allen Jenkins, who registers better and better in each picture, gives the customary dumb-oaf characterization of a gangster, thereby contributing some needed laughs.

Others in the Blondell-Morris 'mob' are Mae Busch, Olin Howland, Donald MacBride, Ray Kennedy, Sterling Holloway and Toshia Mori. Vinton and Kirke do well for themselves, but nearly all of the gangster stuff seems like a page from yesterday. The only difference is that Joan Blondell is in the shoes of Eddie Robinson or Jimmy Cagney, but all the touches of the old gangster pictures are there.

Tony Gaudio has done his usual capable job of photography, and the production is adequately mounted.

You exhibit will have to depend on Joan Blondell and Chester Morris to get the clients in. This is the kind of picture that will get a word of mouth build-up, in our judgment, because there's nothing in it outstanding enough to be enthusiastic about.

English Boy Freed
Dick Henderson, English youngster used by Fox in "Cavalcade," returns to London this week. Company did not sign the boy to a term ticket, mainly due to present economy drive of signing only those players that can be used in several pictures during the year.

Radio Will Finish
"Kong’ This Week
Radio expects to finish production within the next week on "Kong Kong," the Merian Cooper special that has been in work for several months.

Max Steiner is writing a special musical score, with 75 per cent of the pictures taken so far, while less than 25 per cent of the footage will contain dialogue and sound effects.

Ann Harding On Way
New York.—Ann Harding left here Sunday, bound for the Radio studios to prepare for her next picture, "De-classee."

Benn Levy Returns
Benn W. Levy returned from his trip to England, and resumed his writing contract with Paramount yesterday.

Esther Howard At Col.
Esther Howard has been added to the cast of "Beneath the Sea," which Al Rogell is directing for Columbia.

New Plant Starts Boom
In Czech Production

New ‘drake’ Treatment
Edward Kaufman is writing a new treatment for "Story of Temple Drake," and Paramount figures he has a new twist that will result in approval of the Hays office without further difficulty. It is understood the first script was not okayed by the Hays representatives last week.

RKO Offices Moved
New York.—The headquarters of RKO-Radio are now at Radio City, all offices having been moved over the week-end.

Weinberg Heads Salesmen
New York.—Joseph Weinberg, of Columbia, has been elected president of the motion picture saleroom's organization.

306 Receivers Out
New York.—The Appellate Division yesterday dismissed the three receivers of Local 306 who were appointed by Judge Cottillo.

Irene Dunne’s Next
"No Greater Love," an original by William Rankin, has been set by Radio as the next Irene Dunne starring production.

Wm. Morris Memorial
New York.—Memorial services for William Morris will be held next Sunday at the Morosso Theatre.

Things get funnier and funnier in this most amusing of all amusement businesses. Now a man has been hired, (and at a deservedly good price it would seem) who will be a peacemaker between the east and west coast offices of the company. He is to be located in New York and it’s only here that we notice something. The order from the west is countermanded more than three times before it is finally produced. Mr. Morris, in paying his salary because it’s always the innocent bystander who gets hurt... Moe Long paused long enough in his filibustering blustering to refresh himself at the fount of Fatty Arbuckle’s wit. He came to New York over the week-end, while the boys in Washington took a rest, just to have a party so’s he could invite Mr. Arbuckle. Must have been a relief to listen to a professional funny man. Sixty thousand words of a ninety thousand word book, plus a complete outline of the missing third, were submitted to a picture company. The company refused to take an option on the work because they couldn’t tell from the “incomplete” story whether it was good material. And that’s amusing, considering the fact that bare synopses submitted by outsiders mean nothing of picture values and often leave out the very things that would make stories good picture buyers, form the basis on which most stories are sold to producers.

Lupe Velez bounding around town with a tiny Chihuahua, (or whatever they call a Mexican harmless,) pup tucked under one arm of her pink coat... Meester George Jean Nathan whatever his intentions, and we doubt whether he is ever unimportantly noticed whose official capacity this is—American Spectator to a dissertation on dote ole dubious Censorship, and saying “It is known that the company with all their censorship boards, are filthier than ever any picture attempted to be... ” He also comments on the fact that the only two really bawdy shows to hit town since the last Minsky raid, promptly died from lack of patronage and were removed, never to be seen again. The implication being that no such procedure is possible with pictures...

Hal Horne, despite the fact that he is still goggly from a second attack of the flu, (they split him up two for one on this epidemic,) was very funny in last Tuesday's master of ceremony's set at the weekly AMPA meeting. Sig Spach and Jay Cagney mentioned the fact that they sound exactly like a shot of Tech for Paramount, and Hal remarked that he was glad to meet the men responsible for making Paramount a little shot of Tech for Paramount. Sig Spach then got in a word or two on his first picture effort, "India Speaks."
Greater glories crown "Cavalcade" in Los Angeles opening!

Grauman's Chinese packed to the doors... thousands clamoring for admittance. Hollywood's mightiest figures—picture-wise, blase—hushed to awed silence by "Cavalcade's" stirring theme... then bursting into deafening applause—heart-felt tribute to the one production that mounts to the glorious heights scaled only by immortal "Birth of a Nation."
IN YOUR OWN LANGUAGE . . .

read what the trade press says:

VARIETY: It'll call forth all the adjectives the critical boys in the dailies can think up. Once in the first-run houses in the keys it should be a cinch. A big picture from and on every angle. "The Woman's Angle": Fascinating to women. Picture wins them utterly.

Too Much Agony

For Picture Use

New York.—Elmer Rice, the playwright whose backboard is bigger than his sense of humor, mounted his soap box and hurled invective at the capitalists in his latest play, "We, The People," at the Empire Theatre Saturday night.

Mr. Rice chants a doleful dirge about the depression in two acts and twenty scenes, painting in darkling colors the country's ills, without suggesting a panacea.

His main story deals with a young school teacher who cannot marry the man she loves because he loses his job. Then her father is arrested for innocently participating in a strike, and her brother is arrested for being mixed up in a Union Square riot in which a policeman is killed, and is sentenced to the chair. Rice piles on the agony until the unfortunates suffer and suffer. He also shows a millionaire who buys costly paints for his wife and then puts men out of work in his factory. Many other minor tales of greed and woe are introduced without force or effect. Rice has succeeded in writing nothing that is entertaining, although it contains some moments of good theatre and there are some excellent performances, most notably Eleanor Phelps as the girl, Ralph Theodore, Katherine Emnett and Blaine Gardner. The length of the Broadway run is very doubtful and its value for pictures even more so.

Women's Golf Tourney

At Caliente, Feb. 6-7

The Winter handicap golf tournament for women will be held at Agua Caliente on February 6 and 7, immediately following the Women's mid-winter tournament at the Los Angeles Country Club.

Mrs. C. M. Midgley, chairman of the committee in charge, anticipates that many of the stars who play at Los Angeles with also play at Caliente. Among these entrants are Virginia Van Wie, Mrs. L. D. Chaney, Mrs. Harley Higbie, Mrs. Brent Potter, Miss Marion Hollins and other noted golfers.

Chevalier Baby Found

After making screen tests of nearly 200 babies for a youngster to play in Chevalier's "Bedtime Story," Paramount selected eight-months-old Leroy Weinbrecher. In addition to a salary, Paramount will give the baby an insurance policy that will yield $2,000 in 20 years.

Sarah Mason at Pathe

Sarah Y. Mason has moved her typewriter from Radio to the Schen- zter's suite at KGO. Pathe, where she has gone to work with Humphrey Pearson on "The Great Greta," the unit producer's next picture for Radio release.

Para.-Famous-Lasky
Bonds Hit New Low

New York.—The Paramount-Famous-Lasky six per cent bonds hit a new low yesterday, dropping to 100 1/4, well rallying to close at 101 3/4. The many rumors in the picture industry are believed to have unsettled the issue.

Pedalty Will Be Para.
Talent Scout Abroad

Donovan Pedalty, recently in Hollywood, has been engaged as a talent and material scout for Paramount in England. He also has the right to continue his script work for British studios.

Peculiarly enough, while Pedalty was here representing the Bioscope, he had more trouble getting on the Paramount lot than on any other.

"Strike Me Pink" Show

 Goes Into Rehearsal

New York.—Rehearsals of the musical show, "Strike Me Pink," with Jimmy Durante, Lupe Velez and Hope Williams starred, started at the Selwyn Theatre yesterday. The show will open in Brooklyn February 13.

MGM Says It Has The
"Noisecess Camera"

MGM claims the perfection of a "Noisecess Camera" found that is just as compact as the cameras used in the days of silent pictures. The result is achieved by an elliptical shutter that produces both a cam and a new shutter mechanism.

Westcott To Warners

Warners have borrowed Gordon Westcott from Paramount for a featured role in William Powell's next picture, "Private Detective," which Michael Curtiz will direct.

Lyle Talbot Freed

Warners failed to exercise the option on Lyle Talbot's contract last week. Talbot's next term called for a large increase, with the studio wanting him to remain at the same salary.

Archainbaud To Rest

George Archainbaud left for La Quinta for a short vacation, pending negotiations with Radio for him to direct on a new deal.

Lord-Mizner Teamed

Robert Lord and Wilson Mizner have been assigned by Warners to write an original story for Richard Barthelmess' next starring vehicle.

Summerville Gets
New 2-Year Term

Universal took up Slim Summerville's option yesterday, with the studio signing him for an additional two years. Summerville's option was not due until June, and the studio agreed to re-sign him ahead of option time if he agreed to sign for an additional two year contract. Bren and Orsatti consummated the deal.

Bryan Foy Completes
One, Starts Another

Finishing production today on "I'm A Fugitive From A Chain Store," a two-reel comedy starring Eddie Lambert, Bryan Foy starts work immediately on another comedy show which will be the last in his series of six for release through Columbia.

Several collaborating with Foy and will supervise the comedy, which is tentatively scheduled to be directed by Lester Neilson.

Four For Warner Pix

Frankie Darro, Farina Hoskins, Mickey Bennett and Dorothy Peterson have been signed for roles in Warner's new school farm, "Mayor of Hell," starring James Cagney, Archie Mayo will direct.

Chase Lawyer Here

Albert Milbank, legal counsel for the Chase National Bank, visited the Fox lot yesterday, stating he was simply on a vacation trip to the coast and wanted to see the inside of a studio.

Fox-Educational In Deal

(Continued from Page 11)

through Chase, has been supplying a major portion of the financing for Educational-World Wide. The Chase bank itself, while it may not be involved with Educational other than through Erpi, is certainly heavily involved with Earl Hammons, the Educational head, and it is believed that much of his stock in the company is held by Chase as collateral.

So far as its short product is concerned, Educational has been having more or less trouble in selling it. The major producing companies are making their own shorts and are not only showing them in their own chains of theatres, but exchange shorts with one another for exhibition. This rather leaves Educational out in the cold for any great distribution of its product. A consolidation of the distributing machinery of Fox and Educational naturally would save a lot of money, and saving money is the main object of the bankers these days.

Hollywood.—While the report of a Fox-Educational consolidation of some sort was prevalent both in the studios and along Film Row yesterday, no one had anything definite to say. Both the Fox and the Educational exchanges were told that something was in the wind, but had no exact details.

Perhaps the most significant development was the visit of the Fox manager to the other exchange, asking questions about rent, occupancy, personnel, etc.

It is understood that the Educational manager received a message from Earl Hammons yesterday, saying in effect that negotiations between the two companies were on, but that no deal had yet been made. He also said that the exchange personnel need not worry.

Charles Skouras, when asked about the deal, said:

"I have been notified that the Fox exchanges are taking over the Educational exchanges. This, however, is unofficial, and awaits verification from New York."

Herman Webber said in San Fran- cisco that tonight they had heard of some deal, but didn't know just what it was. He will be here this morning.

$100,000 A Year
Para. Set Savings

The substitution of muslim set covering to replace wallboard and similar material in the construction of sets, is expected to save at least $100,000 annually for Paramount, according to estimates made by the scenic department after two months' use of the muslim in set construction.

In addition to saving a considerable sum on cost of material, the muslim sets can be moved easier and faster than the former ones constructed of wallboard, with resultant saving on labor costs.

Australian Pictures

Sold In United Kingdom

Melbourne.—F. W. Thring, manager of European Films, reports that the company has been sold for distribution throughout the United Kingdom.

This is in effect a matter of consignment, Bloke, "Harmony Row," "Diggers," "His Royal Highness" and twenty shorts.

Ivor Novello Show In
London Looks Bad

London.—The new Ivor Novello show, "Flies in the Sun," looks to be a flop. It received considerable of a jussing from the press. Novello, Gilbert, Cooper and Dorothy Hyson score the acting hits of the piece.

Col. Buys Original

"Cocktail Hour," an original story by James K. McGuinness and Gertrude Purcell, has been purchased by Columbia for early production.

Educ. T. Co. Changes

New York.—The name of Educational Talking Pictures Ltd. has been changed to Western Service Studios.
Selected to open the Radio City Music Hall

COLUMBIA PICTURES PRESENTS

"The Bitter Tea of General Yen"

PHOTOGRAPHED BY

JOE WALKER
EASTMAN SUPERSENSITIVE PANCHROMATIC NEGATIVE

JOHN LIVADARY
Technical Sound Director

E. C. HAHN
Recording Engineer

EDDIE BERNDS
Mixer

Eastman "1359" Sound Recording Film

RELEASE PRINTS
by
HORSLEY FILM LABORATORIES
Under Personal Supervision of
GEORGE SEID
EASTMAN Positive Film

J. E. BRULATOR, INC.

CHICAGO
NEW YORK
HOLLYWOOD
During 1932, in its second year of publication, the Hollywood Reporter carried 1,096 \( \frac{3}{8} \) Pages of paid advertising. There must be a reason.
Paramount Stock And Bonds Slump

New York.—Both the Paramount stock and Paramount-Publix bonds slumped yesterday, the bonds hitting a new low of 8 1/2 and closing at 9. The stock reached its former low of 1 1/2. Dealing in the stock was brisk, 24,100 shares changing hands.

Barney Balaban
B. & K. President

Chicago.—Barney Balaban yesterday was elected president of the Balaban and Katz Corporation, succeeding Sam Katz. John Balaban succeeds Barney as secretary-treasurer, and Sam Dembow Jr. and Walter Immelman were chosen vice-presidents.

No dividend was declared on the preferred stock because of the losses suffered by the chain during the past year.

Rowland Brown To Do Treatment of 'Racket'

Howard Hughes will make a talkie version of "The Racket," the Bartlett-Cormack play which he made as a silent picture some time ago, and has engaged Rowland Brown to do the new treatment.

New Term For Al Green

Alfred E. Green has signed a new term contract with Warner Brothers and will continue on the roster of directors.

FOX-EDUCATIONAL MERGE
SALES AND DISTRIBUTION

New York.—Announcement of an agreement whereby Fox Film will take over the sales and distribution of all Educational and World Wide pictures was made last night in a joint statement by Sidney R. Kent and Earle W. Hammons. The agreement becomes effective next Monday.

Following the trend of the times toward greater economy," says the statement," it was decided by both companies that more efficiency would be gained by placing the sales and distribution of Educational product with the Fox organization. There will be a new Baldwin Ticket To Write and Direct

Warners signed Earl Baldwin, writer, for another year, with Baldwin getting both writing and directing assignments. Breen and Orsatti made the deal.

He is now doing the screen play of Bobe Daniels' next picture, "Hard Times Square."

Chevalier Starts

Paramount launched production yesterday on Chevalier's "Bedtime Story," Norman Taurog directing.

Two Named By Jersey Court To Take Charge of Company's Properties In That State

New York.—Vice-Chancellor Stein, in Newark, yesterday placed the Radio-Keith-Orpheum Corporation into a receivership and appointed two receivers to take charge of the company's properties in that state. The appointees are Abe J. Davis, producer, and Ralph E. McCutcheon, a lawyer. The company has been in receivership in New York since last year. New Jersey has been adversary to the receivership proceedings in New York.

‘U’ To Have Group Of Unit Producers

Plans are being formed at Universal for a group of independent unit producers to join the organization, a number of prospects having been interviewed during the past few days. These producers, according to the plan, will make their own pictures and release through Universal in a manner similar to the set-up effected by Radio, Fox and Paramount. The studio, however, continues as a major producer, unaffected by the unit idea.

The first deal of this nature is expected to be made with Ken Maynard, who is expected to purchase his own group of westerns for the company. Others are expected to follow.

German Press Pans 'Von' and Marlene

Berlin.—The German press is not supporting Josef von Sternberg to any extent in his efforts to make the Marlene Dietrich-Paramount case an international matter.

On the contrary, the papers are saying some unkind things about Von and asking him, in effect, who and what he thinks he is, anyway.

Colbert Quits Hospital

New York.—Claudette Colbert was discharged from the Manhattan Eye and Ear Hospital yesterday, and is recovering rapidly from a sinus operation performed last week. She is due to leave for the coast Saturday.

Bacon and Col. Dicker

Lloyd Bacon is negotiating with Columbia to direct a picture, having received permission from Warner's to do an outside assignment during the lay-off period.

Writers' Number Get Your Copy In Early Out February 15
**DESIGN FOR LIVING TRIUMPH FOR COWARD, HUNT, FONTANNE**

Brilliant Crowd At Gay, Clever Comedy

New York—A bright, clever, gaily brittened comedy of the pleasant human misbehaviors, "Design For Living," achieves most successfully what Mr. Lunt and Miss Fontanne seek and only purpose of the theatre—to entertain. And entertain it does, with that quality of making trivialities a thing only Noel Coward seems to be able to turn on or off at will and make it a laugh.

The sub-title to the play is really "Love Among the Artists" for, with no attempt at justification, Coward has written a gay exposition of a girl in love with an artist and a playwright, both of whom are in love with her. She has the heart, she has the means, and she, each goes through the shock of supposed disloyalties, committed probably because none of them played cards and there wasn't a good movie in town.

The girl finally squares the triangle by marrying the bourgeois "understanding" friend, but in the end she is reclaimed by the only two men she ever really loved and couldn't live without and the three of them supposedly live merrily ever after.

The situation is right up the Coward alley for this distribution of remarks and an occasionally penetrating observation on the so-called human race. There is a perfectly gorgeous drunk scene, a perfectly swell interview scene, and every scene is dominated by the Coward brand of wit, humor and excellent acting.

It is the kind of thing we'd like more often in pictures, but considering how many towns it seems to take to make a box-office success, it is unqualifiedly recommended only for the super-sophisticated lovers of laughs.

Alfred Lunt, Lynn Fontanne and Coward are such a completely satisfying trio and by their presence do so much for the play, that it is difficult to imagine it in the hands of less skillful players. The first and second acts could carry themselves through by sheer pace and writing, but the third act is held up mainly by that remarkable combination, Lunt, Fontanne and Coward, and suffers from a severe letdown, due to the fact that this type of high comedy has never been written or thought of with an ending. It's the sort of thing one expects to go out, but the curtain must fall somewhere, and what better place than the third act. There isn't a frame of the scene.

It was the most brilliant opening that New York has seen for many years and the kind that makes anything of the sort out of town look provincial. The orchestration, filled with sable and chinchilla, and the balcony completely submerged in ermine. A partial list of those attending includes Kay Francis, Adolph Zukor, S. N. Behrman, Theresa Helburn,

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**Columbia-Horsley Lose Suit on Appeal**

San Francisco—The Circuit Court of Appeals has reversed the previous decision in the case of the Columbia Pictures Co. against Columbia Pictures and the William Horsley Laboratories. Under the new ruling, the defendants are enjoined from using an alleged developing machine for negative film and may have to pay damages and make an accounting. Cinema Patents Co. charged infringement in that the defendants altered a positive developing machine to make it suitable for developing negative, thereby violating Gaumont and Thompson patents.

**New Term For Riskin**

Robert Riskin was signed by Columbia to a new long-term writing contract. The deal was made by the Edward Small agency. Riskin is now doing the screen play of "Rules For Wives," which Eddie Buzzell will direct.

**Halliday At Para.**

John Halliday was signed yesterday for a leading role in Paramount's "Dead Reckoning." Paul Sloane directs and Cary Grant and Lowell Sherman are set for other parts.

**Two More For 'Rivets'**

Muriel Kirkland and Miami Alvarez have been added to the cast of "Rivets," which Tod Browning is directing for MGM.

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**Tradewinds**

(Continued from Page 1)

leagues will see that they get fair deals when they realize that their employers are as willing as they are to submit their differences to a body like the Academy, it surely means that better and more friendly relations are being brought about and that the different classes are beginning to have that faith and confidence in one another which has long been lacking in the business.

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**Are You An Alien? Your Income Tax Needs A Specialist.**

ATTENTION: professionals from abroad! The new tax rate for non-resident aliens is eight per centum (8%). Eight per cent of your gross income is being withheld by your employer. File a return now, together with claims for refund, and inadvertent withholding of the payroll deductions. Make an appointment with SI MASTERS, specializing in foreign income problems, people since 1922 at 6381 Hollywood Boulevard, Hemstead 6072.
Mediocre Story, Raged Direction
"DANGEROUSLY YOURS"* Fox
Direction: Frank Tuttle  
Original by: Eric Noe  
Screen Play: Horace Jackson  
Photography: John Seitz  

Except for one situation which runs for about two reels near the middle of the picture, there isn't much to cause extreme excitement in "Dang-erously Yours." It is a peach of a title, wasted on a release that doesn't deserve it.

Jerkly direction and continuity mark the first thirty minutes of what appears to be a tedious story of a gentleman crook. He has his eye on the hostess' picture, and maneuvers slowly for an opportunity to make away with them. This is told against a weirdly-conceived background of a week-end party at his high society home. The house party guests prove them to be beyond the pale of any social register.

The jewel robbery is finally executed during a misty scene and detectives are duly baffled in the manner of screen detectives. But not so the girl with whom the bandit in dress clothes has been carrying on a flirtation. She accuses him of the theft and he very stupidly admits it, telling her here's where he's hid the diamonds, and sending her to retrieve it preparatory to a getaway in his yacht.

Imagine his consternation to discover, via a phone call she makes, that she has been left in the employ of the insurance company. He circumvents her plot to deliver him into the hands of the police by the simple expedient of shanghaing her aboard his yacht.

Once aboard, the fun begins. The girl's attempts to escape result in some of the best-handled fight scenes between a man and woman that this reviewer has ever seen on the screen. Finally the girl is made secure by locking a small anchor around her ankle, a sort of a slave bracelet, the crook calls it. Very fashionable.

The anchor is nearly used for comedy situations that make for the picture's highlight. For two reels or so the audience is apt to forget what has gone before. The picture is such a love story that they anticipate will follow. The eventual restitution of the loot may leave them cold, but they will go out talking about the anchor business.

When the somewhat trite dialogue and none too helpful direction allow them to recall an ex-film community, the best make the most of their slim chances. It is a far cry, however, from Warner Baxter's vital stage director in "22nd

Just One of Life's Little Ironies
An associate producer, recently let out by a major company, has had a suspiciously persisting form for another company. The latter started off by saying: "You can talk to me on the phone any time you call—but I tried to reach you for over two years without success."

New Pictures On B'way This Week
New York.—Six new pictures hit the Broadway stage this week, two of them being supported by notable stage shows. The list includes:

Todays: "Parachute Jumper" at the Strand, "Tomorrow, State Fair" at the RKO Music Hall, Friday, "Hello Everybody" at the Paramount, with a stage show consisting of a condensed version of "Ballyhoo" by Eugene and Willie Howard; "No Other Woman" at the RKO-Roxy, "Death Kiss" at the Seventh Avenue Roxy, and "Whistling in the Dark" at the Capitol, with Mary Garden heading the stage bill.

Lasky Delays Start of 'Warrior's Husband'
Jesse L. Lasky was forced to delay the start of his second picture for Fox, "Warrior's Husband," as Marjorie Rambeau is unable to finish her picture, "Strictly Personal!" for Charles R. Rogers until the end of this week.

New Ticket For Young
Walderman Young, Paramount writer who is leaving for a round-the-world trip on February 10, has signed a new picture contract for Fox and will be back for work on August 1.

Tracy Back At Work
Lee Tracy returned to MGM for work on his current picture, "Clear All Wires," having just recovered from a severe cold.

Street," to his flaccid crock in "Dang-erously Yours." Miriam Jordan reads well, but seems a bit trifid as the heroine. Perhaps the fairs is not here for she rises magnificently to the dif-ficult fight sequences.

Herbert Mundin contributes an-other of his reliable comedy men ser-vants. Florence Roberts scores soundly as an ambling hostess, and Florence Eldridge stands out as a fine foil, despite the sly card-flipping business given her. Others deserving of men-tion include William Davidson, Arthur Hoyt, Tyrell Davis and Robert Greig. Photography is above standard.

You can hope for no better than moderate program grosses with "Dang-erously Yours." You have three things to sell—Warner Baxter's name, an intriguing title and an anchor.

Story Light; Cast, Direction Good
"A SUCCESSFUL BLUNDER"  
Bachmann-RKO
Direction: Irving Cummings  
Original and Screen Play: Leonard Praskins  
Photography: Joseph Valentine  

Pleasant, if unimportant, "A Success-ful Blunder" will afford enter-tainment to audiences everywhere. The only difficulty is how to get the picture's success. There is in possible name draw, the title means little or nothing, and if you can get the public excited about a juvenile amateur detective, you will have to go some. It appears that on some dual bill is all to which this picture can aspire.

The story opens with your young hero "practically a failure at 17." He has lost his ump-teenth successive job through his inability to forget a ma-terial detecting and really go to work. His mother is on the point of despair-ing the possibility of his ever amount-ing to anything, when a mystery mystery falls to the boy's lot to solve.

The audience sees the murder committed and knows the identity of the culprit. Its only interest, there-fore, is watching the boy solve things for himself.

Written by Sam Mintz and Leonard Praskins, the whole affair has a touch of humanness that is refreshing without being electrifying. Irving Cumm-ins directs the film with a deft touch and makes as interesting as possible these small-town folk. But it also points the unimportance of the pro-cess.

Junior Durkin, grown taller and more mature since last we saw him, plays the boy detective. His work is excellent as always. Charlotte Vir-ginia Henry is sweet as a conventional heroine.

Mrs. Wallace Reid reads with great charm and sympathy the mother role. Her performance, in fact, makes you wonder why she is not seen more often. Arthur Vinton gives an intel-li-gent portrayal of a villain that in other hands might have been a car-i-cature. This business of menacing a juvenile not an easy assignment.

A colored youth, named Carl Gross Jr., looks like a discovery. He smash-es through with limited opportunity to score a solid hit. Richard Carle does well with the semi-comic sheriff.

Lacking vitality, "A Successful Blunder" will just get by as program fare.  

E. H. Griffith Back
E. H. Griffith returned yesterday from a two-months trip abroad to dis-rect "Declassée," as his next and last picture under his contract at Radio. Ann Harding will be starred.

That picture, "I Am a Fugitive," certainly started something so far as Noel Coward was concerned. Not only did he take time out to congratulate Mervyn LeRoy for his fine work in creating "without it, but he was so im-pressed by Paul Hubschmid's script that he de-cided to write a play in which Muni will star. Of course these plans won't be affected by the fact that he has completed two pictures for Warners and he can't make those until he's through touring with "Counsellor At Law."

And while we're on the subject of Noel Coward, "Design for Loving" was Broadway's latest sensation even before it opened. The play, which was written by the sale of seats they had to send in to a riot call to handle the crowds wait-ing to see it, is supposed to have completely madhouse with all the people who suddenly remembered they knew Max Gordon 'when,' or something like around town, please have a couple tickets for the show.

All this excitement is really a fine example of just how bad Blase Broadway really is—that urban spirit of the picnick and Bank Holiday. What a "triumph"—the Lunts and Noel Coward . . . . The office went wild to get tickets for the theatre the other evening while the other hall stayed home and came back the next day to the informa-tion that they'd met Floyd Gibbons, in fact, had talked with him. Then somebody asked her if she spoke as fast conversationally as he does over the radio and she came back with 'Why, no, he said 'hello' quite slow-ly.' Tastes, you see. While Mr. Praskins is hard-riding the stage show in a neighborhood theatre which rounds out a neatly balanced program with a newser and juvenile fare, the rate of twenty-five and thirty-cents per person entrance fee. They ought to hang out a sign, "Back to the Winkle's" so the customers won't starve to death if they want to see the whole show.

A stage and screen star accompanied his wife to a preview of her first picture effort and he kind of groaned all the way through it. When asked why, he said he was thinking of the opus his company had given him to make while his wife was becoming a star because her part and picture are so swell. Well, he has the satisfac-tion of having picked his wife himself, anyway . . . . That ex-screen star is still around shocking old fa-milies who get a big kick out of lunching at speakeasies. In fact, the lady had her face slapped when she loudly offered to leave the party and write a letter to a friend and civil request to tone down her language and voice. The trouble with the gal is that she doesn't seem to understand that she is speaking to what she says within the limits of her own party, but her idea of a quiet little party is to include the whole place, and most times the rest of the people like their own parties better.

Yesterday
Penn. Solons Will Vote On Censor Abolition

Harrisburg—For the first time since state censorship was inaugurated in Pennsylvania, nearly 20 years ago, a bill has been presented in the State Legislature calling for the abolition of the film censor board.

Representative E. J. Turner, of Delaware County, presented his bill for elimination of the film censor board at the opening session of the Legislature last week. A similar bill was presented at the same time by Representative H. C. Andrews, of Cambria County.

In line with the sweep of liberalism throughout the country during the past year, bills pertaining to legalizing certain amusements on Sundays have been introduced by several members. There is a good chance that one of these measures, which would repeal the famous Blue Laws of 1794, will be passed by the Legislature, giving the state Sunday baseball and motion pictures.

IATSE Will Post Bond To Protect Local 306

New York.—The IATSE will post a bond of $500,000 to protect the disbursement of the funds of Local 306.

Sam Kaplan, who opposed the out- ing of the receivers in order to keep the IATSE from mixing in, must go to trial today.

Moran and Mack Coming

Winding up their vaudeville tour of the country, Moran and Mack are en route to the Coast for their next two comedy to be made by Allied. A new feature of the tour is the educational tie at Educational. The first will be a racing short, "Hot Hoofs."

New Medbury Contract

Columbia Broadcasting Company signed John P. Medbury yesterday on a 26-week contract as a sustaining feature. Columbia has two or three accounts that have bid for his services. Bren and Ottski handled the deal.

Finston On Way Here

New York.—Nat Finston, Paramount musical director, has left for the Coast. The question of his new contract will be settled in Hollywood by Emanuel Cohen.

Chance For Novice

Leah Ray, singer with the Phil Harris Biltmore band, has the inside track for a part in Chevalier’s "Bedtime Story" at Paramount. If handed a ticket, it will be the girl’s first picture break.

Leon Waycoff Signed

Leon Waycoff has been added to the cast of "The Fifth Commandment," which Richard Thorpe is directing for Chesterfield.

Shirley Grey At 'U'

Shirley Grey has been signed for the cast of "Niagara Falls," the Pitts- Summerville comedy at Universal.

Depression Note

Having finally heard that there is a depression and that economy is the watchword all up and down the line, the commission at Universal boosted the prices on the menu, effective immediately.

Agents Win Point In Commission Suit

Superior Judge Lester Roth yesterday sustained the plaintiff’s position in the case of Ruth Agnew vs. Alfred Cohn, The plaintiff, as assignee of the Edward Small agency, entered suit against the writer for commissions due and expected fees under a term management contract.

The defendant stated he had discharged the agency as his representative, and contested in a demurrer that the employment agency law of 1931 limited commissions to 10 per cent of the first month’s employment secured by an agency. The Court, in overruling the demurrer, held that the statute did not apply to motion picture agencies, that the latter held added duties as personal representatives, managers and advisors and performed greater service for clients than regulation employment agencies. Attorneys Zagon and Aaron represented the plaintiff.

talbot In ‘Lily Turner’

Option on term ticket of Lyle Talbot still has two months to go, and the player has been set for a part in the next Ruth Chatterton production, "Lily Turner."

Monogram Convention

New York.—Monogram will hold a national sales convention March 15 either at New Orleans or Miami, with the latter spot rated as a cinch for the gathering.

Delay Para. Western

Unsettled weather and indications of further storms have postponed the start of "Under the Tonto Rim," Zane Grey western for Paramount. Picture is now slated to get under way Sunday.

Rogers After Brian


Tryon As Gagman

Radio has engaged Glenn Tryon to write additional gags for the Wheeler and Woolsey picture which William Seiter will direct. The original story is by Joe Mankiewicz.

MacDonald-Marshall Picture Is 'The Queen'

New York.—The picture which Jeanette MacDonald and Herbert Marshall will make for British and Dominion, in England, is to be called "The Queen." It will have an American director.

There is a strong possibility that the co-stars will do still another picture for the British company.

Goldsmith Quits RCA

New York.—Dr. Alfred N. Goldsmith, vice president and general engineer of RCA, has severed his connection of 14 years with the company and will start a private business as a consulting engineer in radio, electrical entertainment and sound films.

Fox Takes Educ. Sales

(Continued from Page 1)

be no interruption in the service to theatres now being given by Educational, and as many of the Educational field force will be retained as possible.

"Educational short subjects and the World Wide program will be continued, and the Educational World Wide organization will still maintain its home offices, sales force and advertising department."

N. J. Receivers For RKO

(Continued from Page 1)

Joseph H. Baker and Edward Goldman brought suit in Baltimore. The Baker-Goldman complaint contained charges of "gross mismanagement" against the RKO officers and directors and alleged they had been "under the domination and control of the Radio Corporation of America."

Hollywood.—Daniel O’Shea, local counsel for the company at the Radio studio, said last night that the New Jersey receivership did not affect Radio Pictures nor any other RKO subsidiary and affected RKO itself only in the state of New Jersey.
WARNERS TO GO IT ALONE

Brothers Call Off All Deals Tending to Merge Them With One or More Major Companies

New York.—The Warner Brothers, after listening to many propositions that would tend to combine their organization with one or more others, have decided to call all bets off and go it alone.

There will not be any merging of the Warner Bros.—First National properties, at least, not right at this time, and if things go through as the brothers now plan, there will never be any such combinations.

It's no secret that the Warners went to the merger market. Burdened with some 300 theatres that were driving them almost insane with the weekly losses, they went to offer the best production organization in pictures. But they found that no other company could match their properties and offer a deal that had any semblance of being to their own advantage and the advantage of the merger.

(Continued on page 2)

Ruggles Will Direct
Gene Fowler's Novel
Paramount has assigned Wesley Ruggles to direct Gene Fowler's novel, "Shoe the Wild Mare," to follow his next assignment, "College Humor."

Ruggles is preparing the picture now as he has approximately two months before starting "College Humor," which is being held up because of Bing Crosby's radio work.

EDUC. EXCHANGE
CrowdOut Saturday
Earle Hammons wired Mike Newman, manager of the local Educational exchange yesterday, confirming the announcement of the Fox—Educational deal and instructing him to give dispassionate to his staff, except himself, the booker and cashier, who move into the Fox exchange. This takes effect Saturday.

It is understood that the same notice has been sent out to each of the 36 Educational exchanges and that about 350 people will be affected. All records and papers of the Educational exchange will be turned over to the Fox manager.

Cohen-Lubitsch Here; Former Comes By Plane
Emanuel Cohen returned from New York late last night, flying from Albuquerque in an effort to save a day's time. He will be at his desk at Paramount this morning.

Ernst Lubitsch was another homecomer, arriving on The Chief.

SHEEHAN GOING EAST
Winfield Sheehan, production chief at Fox, hops off from New York Saturday night. He will complete his company's production plans in the East, the conferences here with Sidney Kent having been stopped by the latter's sudden departure recently.

MGM buys 'Beauties'
MGM has purchased "Beauty," a best-seller by Faith Baldwin, which has been offered as "Beauty, Inc." Deal went through in New York, with the local studio receiving notification yesterday.

ANN HARDING RETURNS
Ann Harding arrived last night from the East. Her next for Radio will be 'Declassee.'

receivers named in n.j. through error, says rko

New York.—In a statement issued yesterday regarding the appointment of temporary receivers for RKO by Vice-Chancellor Stein, of New Jersey, M. H. Aylesworth said that he believed that the court action was taken under a misapprehension, as the company was not incorporated in New Jersey nor does it own any property there. He anticipates an early dismissal of the proceedings.

Even though RKO may not own New Jersey property, it holds theatres under lease in Newark, Trenton, Arlington, Irvington, Kearney, Lyndhurst, Railway, Rutherford and Union City.

rogers will produce 'bedfellows' first
charles R. Rogers will start production on "Bedfellows" next instead of rushing the beer story ahead, as originally planned.

This was decided after a story conference in which the execs believed in taking more time on the beer yarn script to get better results.

New term for Chodorov
Darryl Zanuck has handed Edward Chodorov a long term writing ticket with yearly options. Schulberg and Feldman made the deal.

British Company Wants Geo. Cukor
The British picture company producing "The Queen," co-starring Jeanette MacDonald and Herbert Marshall, is negotiating with Radio for George Cukor to direct.

It is understood that Cukor will be available after completion of "Our Betters" and that the loan is agreeable to Radio. Samson Raphaelson will write the screen play.

Huston For 'Gabriel Over The White House'
Walter Huston has been set for the lead in the political story, "Gabriel Over The White House," with Walter Hanger producing for MCM. No director has been picked as yet.

Hattrick Arriving
E. B. Hattrick, of Cosmopolitan productions, arrives tonight to complete preparations for the next Marion Davies starring vehicle, "Peg O' My Heart," for MCM. The picture will start within ten days with Robert Z. Leonard directing.

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M.P. Golf Tourney
Set For Caliente

Agua Caliente will stage a motion picture golf tournament February 15 and 26, with the Divot Diggers sponsoring the event. Play will be at 36 holes, with the main feature a studio championship, each four lowest gross scores of unlimited number of entries counting for each studio.

The winning team will get a perpetual championship trophy which must be won three times by the same studio for permanent possession. The tournament will also include other special events for individual competition.

Universal Newsreel
Has New Style Title

New York—Universal has adopted a new style of title for its newsreel, believing it will add dramatic effect and also make the reading easier.

The new idea is giant traveling type, moving across the screen and announcing the subject. Following this, Graham McNamee goes into his monologue. Allyn Butlerfield, editor of the reel, conceived the idea.

Buffet Tea and Party
For Lillian Harvey

Fox tossed a press buffet "tea" in honor of Lillian Harvey yesterday, with about 80 guests accepting the special invitation of publicity department.

Last night, Winifred Sheehan entertained the new Fox star with a party at his home, with a large number of Fox execs present. "State Fair," was shown to the guests.

Durante Going East

Jimmy Durante leaves next week for New York. He will go into the Broadway Henderson musical show, "Strike Me Pink." He has completed work in his latest picture, "What! No Beer," for MGM.

Russian Hit At Cameo

New York—A Soviet production, called "Ivan," which created a sensation in Russia, is to be given one showing at the Cameo Theatre at midnight, February 4.

Batcheller Forms
Distributing Corp.

Interworld Productions Inc. has been organized by George Batcheller to handle sales and distribution of Chesterfield and Invincible pictures in unsold territories of the country. Budd Rogers will direct the sales under the new plan, which provides for revenues on Chesterfield and Invincible pictures in districts where franchise holders do not now operate.

Batcheller formed Interworld mainly for the purpose of relieving himself of distribution problems so he can concentrate on production of Chesterfield pictures during the coming year. According to report, Chesterfield and Invincible will each make nine features for the 1933-34 season, an increase of six over the current year's schedule.

Walter Futter Sues On
John Medbury Contract

Walter Futter has brought suit against John P. Medbury in an effort to compel the latter to carry out his contract for the series of Travelaugh produced by Futter.

Plaintiff also asked a court order restraining Medbury from working for anyone else until the contract is completed.

Ultraphone Will Pay
Royalties To Erpi

New York.—The recent settlement of the litigation between Erpi and Ultraphone Sound System resulted in an agreement on the part of Ultraphone to pay royalties to Erpi. This means that, hereafter, Erpi will not object to anyone using Ultraphone.

Two For Cavanaugh

Hobart Cavanaugh, New York stage player, has been set by the William Morris office for two assignments, both at Warners, where he goes into the new reorganized production and into the William Powell picture, "Private Detective."

Vacation For Borzages

Frank Borzage has abandoned plans for a trip around the world at this time and, instead, pulls out February 4 with Mrs. Borzage on a boat trip to Panama, Cuba and Central American countries.

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Page Two
THE HOLLYWOOD REPORTER
Jan. 26, 1933

W. R. WILKERSON, Editor and Publisher
FRANK POPE, Managing Editor


RUMBLING PORTER

Two New York afternoon newspapers refused to accept large ads on Warners' Employees' Employing. Seems one of the ads said that the picture was about "a department store head who made shop girls miserable if..."

 Didn't surprise us one bit it Madge Evans, and Tom Gregory were already secretly married. Harold Grieve got his new Packard all smashed—up on Sycamore Blvd. last night.

Who was the lady that Ernst Lubitsch called up in Vienna from the boat every day on his homeward sailing? There's no truth to the rumor that Kate Smith will play the lead in "I Cover the Waterfront."!

The New Vogue and the Ladies Home Journal are carrying stories about Adrin—and very nice, too.

Dorothy Mackall, Sally Elders, Mrs. Harry Akst, Claudia Dell, Mrs. Ernie Truex, Bernice Wheeler among the girls at Betty Compson's shower for Arline Ruggles last night.

The Ruggles heir, incidentally, is expected any minute... Lionel Barrymore is suffering intensely from an abscess in his ear—and that's why he wears that hot water bag on the set these days. The Donald Oaken Stewarts THINK they'll go to Italy with the Frasso-Fairbanks party, but we'll bet they have to cancel the reservations.

Junior Laemmle's uncles, the Stern Brothers, own two restaurants in town—but Junior eats and eats at the Derby. Jean Hersholt never comes to him and Leopold makes his entire appearance with different hair, combs—and expressions.

Harriet Parchman, last seen between the rain, drops for a game of tennis. Every one on the Radio lot is hot-cha over Hobe Erwin's beautiful sets for "Our Relations" and "Topaz." Donald Zanuck phones to inform us that the producer of yesterday's "Lowdown" must have been Hal Roach because he 'Zanuck' always uses $12 pole balls, very close to the Warner councils said: Those other birds figured they had the Warners over a barrel and were trying to drive through any kind of a bargain, figuring that the brothers would grab at it. They found the op-\n
{[continued on page 2]}
LEWIS J. SELZNICK DIES: PIONEER IN FILM INDUSTRY

Trail-Blazer of Business For Years

Lewis J. Selznick, pioneer film producer and father of David and Myron Selznick, died yesterday afternoon, following a long illness. Illnesses and services will be held at noon today at the Malinow and Simons Mortuary, with Rabbi Edgar Magnin officiating. Interment will be at the Home of Peace cemetery, and honorary pallbearers include Louis B. Mayer, Nicholas Schenck, William Fox, E. I. Erving, Irving Baltimore, Harry Rapf, Saul Molitzer, J. Robert Rubin, Carl Laemmle Sr., Walter Wangler and Dr. Samuel Hirschfeld. Mr. Selznick was 62 years old and leaves another son and daughter in addition to David and Myron.

The career of Lewis J. Selznick was one of the most spectacular of the pioneers of feature producers in this industry. Time and time again, he blazed a new trail in the business and demonstrated his instinctive showmanship with startling regularity in his various enterprises.

He started with Universal about 20 years ago, but soon left that organization to found World Pictures, which immediately leaped into first rank among producers and distributors. He went to the stage for stars, directors and stories, and finally acquired a great triumph with "Wuthering Heights," a film which eventually brought Bracy in as a producer for the organization. Selznick also formed Equitable as a producing unit for World, but left the latter in 1916 to launch his own company.

He took Clara Kimball Young, then one of the best box-office bets in pictures, who had starred in the leading distribution circles by selling a series of Clara Kimball Young productions at tremendous figures to territory franchises. It was the start of individual star productions, with Selznick setting the unheard-of price of $100,000 for the Young pictures from first runs.

He added other stars to his group, and the terrific success of his project forced Adolph Zukor to form Artcraft so Mary Pickford, William S. Hart, Elsie Ferguson and Douglas Fairbanks productions could be sold on a star-system basis for heavy rentals instead of the regular Paramount program at a set price per feature for the entire output.

During the years 1917 and 1918, Selznick led the field, with Norma and Constance Talmadge and other stars hitting big behind a heavy barrage of exploitation and publicity from the Selznick offices. Then Adolph Zukor found it opportune "to buy in" on the Selznick enterprises, which were providing Paramount with plenty of competition. Select Pictures was formed under the new set-up, but Selznick again flashed to the front with Olive Thomas, Eugene O'Brien and others as stars. Then difficulties arose between the two sets, with the latter buying out the Paramount interest to own his organization again.

About this time, he placed his son, Roxy Receiver Gets Time To Make Good

New York -- Control of the Seventh Avenue Roxy has not yet passed to Fanchon and Marco, in spite of reports that it has.

Roxy, named for Roxy H. Guss, is still in charge, having been given a month to make good on his plea that his new managerial brains--Harry Arthur and Harry Singer--will pull the house out of the red. The Roxy is dropping prices to 35 cents evenings and 25 cents matinees.

Standing and Pichel Cast In 'Temple Drake'

Paramount has assigned Sir Guy Standing and Irving Pichel featured roles in the play "The Story of Temple Drake," with George Raft and Miriam Hopkins in the top spots. Stephen Roberts will direct.

Wakoff Quits Swanson

Irving R. Wakoff, Gloria Swanson's business manager for the past seven years, has severed relations with the player and returned to Hollywood from London this week. His plans for the future are indefinite.

Myers Back At Para.

Harry Myers finished the script of "Wheeler-Woolsey's play," "Cracked Ice," and was signed by Paramount to work on the script of the Marx Brothers' picture, "Narrow Corner." Schuberg and Feldman made the deal.

Myrna Loy Gets Lead

Myrna Loy has been assigned the leading role opposite Ramon Novarro in "Man of the Nile" for MGM. Production started yesterday with Sam Wood directing.

Myron Selznick, in charge of production, and the Selznick banner waved high in the industry. The slump of 10 years ago found the pioneer producer slipping into retirement, but he came forth for a brief period in 1926 to try to revive the fast-failing Associated Exhibitors, Inc.

Selznick recently went East with his wife, and returned last month, but had been complaining ever since of failing health. When he was advised of his father's critical condition, he cut a business trip in Europe short to return here a few days before the producer's passing.

Ritter New Head of Allied States Assn.

New York -- James C. Ritter, of Detroit, was elected president and treasurer of the Allied States Exhibitors Association at the annual election of the directors, held at the Park Central Hotel yesterday.

Al Stetfes refused to run, so the offices of president and treasurer were combined. Sidney Samuelson remains as vice-president, and the appoint-ments of Abram Myers as general counsel, and H. M. Ritchie as business manager probably will be ratified today.

U.A. Theatre Closes

For Indefinite Time

FWC closed the United Artists Theatre last night, and the circuit has no future plans for the house, which means it will be dark indefinitely.

The house, owned by United Artists, was taken over last fall by FWC on a pooling arrangement where both parties split equally on profits and losses.

Patricia Ellis Gets 'Narrow Corner' Lead

Darryl Zanuck has assigned Patricia Ellis the leading roll in the next Douglas Fairbanks, Jr. picture, "Narrow Corner," the Somerset Maugham novel which Robert Pessnell is adapting for the screen. No director has been assigned.

New One For Sutherland

Eddie Sutherland was signed yesterday by Paramount to direct "International House," which will have Peggy Hopkins Joyce, Rudy Vallee and others featured. Sutherland just finished "Murders at the Zoo" for Paramount.

Wallace On Retakes

Richard Wallace has set back his departure on a Mediterranean trip to direct the retakes on "The Masquerader" for Samuel Goldwyn. Wallace will make the necessary scenes during the coming week and leave here on his four-months trip on February 4.

'Twist' Completed

Monogram's 'Oliver Twist,' around which the Herbert Brenon controversy raged recently, wound up its shooting last night. William Conroy directed, with E. Chadwick producing.

Wobber Goes North

Herman Wobber, Fox sales executive, late last night for San Francisco where he is making his headquarters on the coast.

Rubin On Boyd Yarn

J. Walter Rubin will direct the next Bill Boyd feature, "A Brave Coward," for Radio. Yarn is an original by Bartlett Sormack.

Yesterday in New York

We have it on the authority of a returned traveler from Florida that, as he was passing through Orlando, he spied on Dr. Rockefeller standing on a street corner, reading Variety! Sidney Franklin went down to Washington for the opening of "Kid From Spain," and then turned his attention to the question of what is to him an art and to members of Congress a business—bull-throwings. Wolf, the got-farm-bred bull to demonstrate on, and either the bull had never read the rules, or Senator Huey Long had been coaching him. At any rate, the bull bit Franklin—actually bit him, gentleman, eats thee beeg insult. One expects one may be gored to death in the arena, but to be bitten is carry-
REELING AROUND LONDON

Elizabeth Allen seen taking heaps of children to a pantomime. And we are sorry to see you leave for Hollywood, "Liza"—one of the very few sweet young ladies in the business. Madeleine Carroll and husband, Captain Philip Astley, at first nights. Irv Novello’s mother better again. Ben Souten wisecracking at café.

Billy Watts going places with Rita Cooper; she’s one of the leads at the Lane. Bobbi Howard will be seen tomorrow evening at "Ambrose Applejohn." Jack Hubert will appear on the West end stage again after his next pic for Cohns

Carol Goodner and Basil Sydney scored the personal hits in "Dinner At Eight." Herbert Smith, who is now megging for British Lion, around town with his current girl friend, Florence Desmond en route to New York for a show and then a pic. Writing about "Sherlock Holmes," Lady Eleanor Smith announces: "You may be quite sure that Paramount has made a competent job of this famous story." No doubt this will interest Fox!!! And by the way, evidently the lady considers her "best shot" idea a "hit"—it’s back again in her column. Maurice Elvey at the Kit Cat lunching and afterwards seen smoking the biggest cigar since Bob Woolsey was over!... Wendie Barrie putting on the ritz around town. Dorothy Boys seeing movies in between shows. Sinclair Hill, movie director, putting on legit shows in between films. Beverly Nichols visiting Gaumont—British and chatting to Evelyn Laye. Rene Cadet at Mayfair parties. Max Milder giving trade shots. Clarence Winchester, Rossiter Shepherd and Bill Borne, movie journalists, at trade shows of an eventful day. Rob-Winifred Mann escorted home at midnight. Alfred Hitchcock in conference with Monty Banks preparing to meg another for B.L.P. Basil Dean announcing that his studio will take tenants... but he is preparing another Gracie Fields picture, and also the screen version of "Loyalties... the Galsworthy play... The only people who advertised in the film papers this side were directors; what is the matter with you writers, cameramen and artists?... Mrs. Scott Darling in Bond Street. Georgie Aves (with Columbia) seeing other company’s productions... Bernie Knowles lighting at Gaumonts.

That romance between the famous director and one of his contract stars is still hotter than hot, and she is getting all the plums parts in his productions—and are the ears red of the other fem stars on the lot? Hu-mum!... And here’s another for you scandal-mongers: the flame of one of the biggest romances of the month is spotted in feature parts in all the company’s productions, so that all the directors try to wriggle and alibi that they cannot use her. Until, finally, she is forced onto the least violent meg-welder to use in his pic, and he has to like it!... and is she a ham actress? Well, that’s enough for one day!

Hughes Will Produce Sequel To ‘Scarface’

Encouraged by bookings on "Scarface," Howard Hughes’ next will be a sequel to that picture, and not "The Racket" as reported. Hughes will personally direct the production, and Edward Arnold has been signed. Rowland Brown is writing the script.

Injunction Is Asked For ‘Girls In Uniform’

New York—Herman Shumlin has appealed to the Supreme Court for an injunction to restrain John Krimsky and Gifford Cochran from further exhibitions of "Girls in Uniform." He also asks a receiver for the picture and an accounting of profits.

His contention is that the film is being shown with titles in English and that he holds the rights to English production.

Hiram Dushey To Make Six For Screen Art

New York—Hiram Dushey is to produce six melodramatic features on the coast for distribution through Screen Art Pictures. The first one, "Drums of Hell," will be delivered May 15.

Zukor Drive By Para.

New York—Paramount will start a special sales drive in honor of Adolph Zukor on March 5.

Fox West Coast has decided to keep the Fox Pantages open after first planning to shut the house, and a new double bill policy of first run pictures will be attempted, with a 25-cent tariff for matinees and 40 cent top evenings.

First program includes "The Death Kiss" and "Hypnotized," KBS and World Wide productions.

Pan’ To Stay Open With Double Bills

‘Dangerous Women’ ‘U’s’ Last Before Close

The last picture to go into work at Universal before the close of the studio early in February, will be "Dangerous Women," instead of "Half Way Girl." George Green and Tom Buckingham contribute the screen play for the latter’s direction.

Dorothy Jordan Set

Dorothy Jordan will have a featured spot in Fox’s "House of Refuge," which also has Merle Trevor and Alexander Kirkland with similar billing. Al Santell will direct the picture, which is slated to start next week.

Ed Churchill Here

Edward Churchill, of the Donahue and Cole advertising agency, arrived in Hollywood to confer with MGM, Fox and United Artists studios for which the firm is advertising agent.

The Guys Who Sign The Contracts See It!

It will be read and used as a reference manual until next year’s comes along. It will publicize your stock in trade—Your work and your name.

THE WRITERS’ NUMBER OUT FEBRUARY 15

GET YOUR COPY IN EARLY RIGHT NOW!
Adolph Zukor and C. D. Hilles Named For Parent Company
And Irving Trust Co. For Publix

Paramount-Publix Corporation yesterday went into a voluntary receivership, Adolph Zukor and Charles D. Hilles being appointed receivers in equity by the Federal Court for the Southern District of New York.

In addition to these appointments, the Irving Trust Company was named receiver of Publix Enterprises Inc., a theatre-holding subsidiary.

Three other subsidiaries—Paramount Productions Inc., Paramount Pictures Distributing Corporation and Paramount International Corporation—are not affected, according to company officials.

The news came as a great surprise and shock to the company personnel, both in New York and at the studios, but the fact that Adolph Zukor, who built Paramount to its present eminence, was named as one of the receivers, served to allay the apprehensions to a great extent. It was felt that, with Mr. Zukor as a receiver,

Myers Ratified As Counsel For Allied

New York.—The continuance of Abram Myers as general counsel for Allied States has been ratified by the directors. He will also be chairman of the board.

No decision has yet been given on the continuance of H. M. Richey as business manager.

Richard Dix Will Star
In 'Pigmy' For Radio

Radio has assigned Richard Dix for the starring role in the Merian C. Cooper story, tentatively titled "Pigmy."

Shirley Burden is directing the water scenes and Felix Reisenberg wrote the screen play.

Term For Twelvetrees

Helen Twelvetrees, whom Paramount has announced for a featured role in Chevalier's "Bedtime Story," has been handed a long-term deal and joins the Paramount roster on this basis. The Rebecca and Sifton office closed the deal.

Para. in Receivership

THE placing of Paramount-Publix Corporation in a receivership yesterday is one of the most sensible moves that has been made in the motion picture industry in years. It gives the chains an opportunity to live from burdens which have been weighing it down, choking it to death.

It means that now Paramount-Publix can get out from under that killing load of theatre holdings by a readjustment of theatre rentals, a readjustment which, in spite of its earnest efforts, has been unable to make in any other way.

It is wholly probable—almost inevitable—that other companies will follow suit. Some of them have the same problem with which to deal and undoubtedly will deal with it in the same fashion.

But Paramount has done it first, and it is right that this company should be the first. Paramount has long been a leader in the industry, and it is fitting that it should be the first to find the courage to make a virtue of necessity and take a step which, while it had to taken, must have been galling to Paramount heads.

But necessity knows no law. You cannot pay out two dollars for every dollar that is coming in and keep it up indefinitely. The end must come—some time—and it came yesterday for Paramount. One of the big men in the picture business told us recently: "You know all these losses you hear about are not cash. They are charged up to surplus." But he admitted he did not know how that could be done when there were no surpluses.

For several years the big chains have been paying enormous rentals for their theatre holdings, the same rentals that were paid when the picture business was at its peak, when picture theatres were crowded all the time. But that day has passed, Old Man Depression has taken his toll of audiences as he has of everything else.

Spiders can almost spin their webs across box-office windows these days. But the rent's have been going on, that ole debb! overhead has taken not only every dollar that has come (Continued on Page 2).

Elliot Nugent Directed "Whistling In The Dark"
A rotund star under contract to a major company must have a lust for trouble-making and a streak that is plenty unkind. Otherwise, he did not have pulled a stunt of which she was guilty a few weeks ago. The star had a call to go on location, and was using one of those studio cars fur- nished for such occasions. She was late, and requested the driver to go like hell and get her there as fast as possible. The driver did just that, even passing signals in an effort to please her. When they arrived at the spot, the star ran from the car and told the assistant director of the com- pany that the studio chauffeur was very reckless and scared the life out of her. The driver lost his job.

The San Francisco papers have done nip-ups in their ravings about Lillian Tashman in "Grounds For Divorce" up there. The play itself, we judge, is right good, but the dramatic criticisms give Lil a sweeping personal hit. Two of the heads say that "Tash- man Triumphs" and her clothes, ac- cording to some clippings at hand, are causing the women in the audience to swoon with envy. Lloyd Thompson says of her work: "This dazzling blonde lady, whom we have been permitted to see impersonating unorthodox surnames in small bits in the movies, proved that she could step into an educated role in a soph-isticated comedy and hold her own with the best of them."

We next go back from the pages of a famous motion picture executive's biog- raphy, on why he wanted to go into the picture business: "I am sore and tired of this job. (Editor's note: Office boy's business is to be figurehead here. The store is full of RELATIVES and they won't pay any attention to what I say and they go over my head when I try to make them do anything.) And then he went into the picture business!

Zanuck Asks Aid for Research Council

Darryl Zanuck, as chairman of the Academy's Research Council, has sent word to all members of the industry, urging them to help in the Council's economy program by submitting sug- gestions for efficiency measures.

The organization work of the Re- search Council has been completed and Zanuck urges everyone to par- ticipate in a concerted economy cam- paign by addressing specific sug- gestions to the representatives on the Council economy and efficiency, which the body may prop- erly consider.

Universal Refuses to Loan Bill McGuire

Samuel Goldwyn has been trying to retain the services of William An- thony McGuire to write the story for the next Eddie Cantor production. The writer is now under term contract to Universal as a writer-director-producer, with Universal declining to listen to a loanout proposal.

Five Warner Releases Now Set for February

New York.—Warner Brothers will release five features next month. The titles and dates are:


N.Y. Burlesque Mgrs. Fight Union Wages

New York.—All the burlesque theatres in Greater New York, num- bered, have posted a two-weeks notice for stage hands, operators and musicians.

This move is understood to be a fore-runner of a union wage scale or the houses will put in non-union help.

Darsie Lloyd Arriving

New York.—Darsie Lloyd, father of Harold Lloyd, who has been on a honeymoon trip around the world, is returning here on the S.S. Monroe on February 14. Harold Lloyd will be back about the same time.

Gregg Tolan To Marry

Gregg Tolan, noted cameraman, and Edna Callaghan, who gave her occupation as picture actress, yesterday filed a notice of intention to marry.

New Job For Clickman

New York.—Harry Clickman joins the Producers' Laboratories as vice- president and general manager. This plant, formerly the Meyer Piegler lab, is controlled by P. A. Powers.

Barring-Kahn Team

Barry Barring has joined Gordon Kahn on the screen play of Phil Gold- stone's "Murder Backstage," by Octavus Roy Cohen. Majestic will re- lease.

Van Loon And His Dog In One-Reeler

New York.—Fox Movietone Newsreel has shot a special inter- view of Hendrik Van Loon, the noted writer, and his dog, Necovita, over a cutaway, that he will use in the film at the Movietone stu- dio tomorrow.

Fox Paris Offices Give Clara A Party

Paris.—Fox offices here held a special luncheon for Clara Bow Wed- nesday, with the "It" girl being intro- duced to more than 100 press rep- resentatives. The player came in from St. Moritz with Rex Bell for the party. Bell leaves for America within a few weeks, as he has to resume his contract with Trem Carr. Clara likes Europe and intends to stay two more months before returning to Holly- wood.

Agnes Johnston Goes East For Vacation

Agnes Christine Johnston leaves the MGM writing staff tomorrow for a two months vacation in New York, where she will arrange for the publica- tion of several books, a deal for which she is being negotiated by Bobbs- Merrill.

She turns in a treatment of "Butch," Frances Marion's story for Wallace Beery, before leaving the organiza- tion.

(Continued from page 1)

in at the windows, but more, much more, besides. It had to stop some day, and there is no time like the present.

There is no need for uneasiness because of this receivership. On the contrary, the picture business should consider how happy Paramount is that that company had the courage and the wisdom to take the step it has taken. Paramount tried, earnestly and hon- estly, to find some other way out, but when it found there was no other way it took the only course open.

Adolph Zukor is one of the receiv- ers and that also is as it should be. Paramount, in the eyes of the in- dustry, is Zukor, and Zukor is Para- mount. He built the company. He has given it the best years of his life. It is closer to his heart than anything else in the world. He has pulled it out of the hole before and the entire industry believes he will do it again. Anyway, every person in the business is rooting for him.

Furthermore, the fact that Adolph Zukor is in receivership will have a voice in the future of the company, should be reassurance to every man and woman in it that their interests will be guarded as carefully as will the interests of the company. Adolph Zukor is that kind of a man, and ev- eryone who ever worked for Para- mount knows that.

Emanuel Cohen is authority for the statement that production at the

Save Money — Without Getting in a Jam With the Government

Have you been investigated by the Internal Revenue Bureau? If not, ask the taxpayer who has you that the Internal Revenue Service will come tax for professional peo- ple since 1922, 6331 Hollywood Boulevard, Hampstead 6672.
A Statement to the Motion Picture Industry

The receivership of Paramount-Publix Corporation in no way affects the undersigned companies. These companies are subsidiaries of Paramount-Publix Corporation and are NOT in receivership. They will continue to produce and distribute quality motion pictures under the same management and personnel as heretofore.

Paramount Productions, Inc.
Paramount Pictures Distributing Corp.
Paramount International Corp.
Thanks, Hollywood Reporter

Reprinted from Review of "SUCCESSFUL BLUNDER"

"...the whole affair has a touch of humanness that is refreshing without being electrifying. Irving Cummings' direction aids characterization and makes as interesting as possible these small town folks."

IRVING CUMMINGS
ADOLF ZUKOR-C. D. HILLES RECEIVERS FOR PARAMOUNT

Irving Trust For Publix Company

(Continued from page 1) the interests of the company and of every employee would receive the greatest consideration.

Bankruptcy Action Out

The filing of the application for a receivership followed closely on the filing of an involuntary petition in bankruptcy by an attorney for three bondholders, Reuben Geloff, M. Yel- lou and I. Riseman. The contention in this action was, that Paramount had funded certain houses back to M. E. Comerford with intent to prefer his creditors over the corporation.

This attempt to throw the company into bankruptcy obviously failed and was followed by the appointment of the Irving Trust Company, through New York executives and Emanuel Cohen, in charge of production at the studio, state emphatically that the receivership will not affect the production or distribution department of the company. Mr. Cohen said last night:

Production Goes On

"For some time past the production of Paramount Pictures has been carried on by Paramount Productions Inc., a subsidiary of the Paramount-Publix corporation, the organization of which was announced by the press at the time.

"There will be no curtailment of the number of pictures planned for production at the Hollywood studios. Nineteen pictures are scheduled for release in February, March and April, all of which are in production or about to go into production. Fifteen pictures are planned for the fourth quarter, and this schedule will be maintained."

Mr. Cohen also stated that he wished to emphasize the fact that there was nothing in the New York proceedings to cause the productions and distribution to be changed.

Indie Product Set For RKO Theatres

New York.—Budd Rogers, of Inter- world Pictures, has set a deal with RKO by which Chesterfield and Invincible productions will play the RKO houses in Des Moines, Omaha, Dallas, Birmingham, Fort Wayne, Salt Lake City and Champaign.

Interworld has also taken over the distribution of the one reel colored scenic, "California's Picture Book on the Mission Trail," which is done in Magnacolor. RKO has bought this and it is now playing the Music Hall.

Sutherland Finishes Script; Takes Lay-off

Turning in his screen play on "Red Man," written in collaboration with Charles Kenyon, Sidney Sutherland goes into a four-week lay-off period, which is provided for in his term contract with Warners.

His option is expected to be exer- cised, and an additional lay-off of six weeks, under the terms of his con- tract, will likely be handed to him by the studio's closing period.

Binyan-Butler Team

Claude Binyan and Frank Butler have been assigned by Paramount to write the dialogue for "Dead Reckoning." Paul Sloane, who recently fin- ished direction of "The Woman Ac- cused," for Paramount, has been sign- ed to direct.

With three new productions start- ing weekly, and six in the studios, producers plan to get under way next week, things are buzzing at the MGM studios. This is in addition to five other pictures in various stages of shooting. This week's starters are:

"Man on the Nile," starring Ramon Novarro, directed by Sam Wood, with a cast including Myrna Loy, Reginald Denny, and C. Aubrey Smith.


"Reunion In Vienna," which starts Monday, Diana Wynyard has re- turned from a vacation in Palm Springs to play opposite John Barrymore in this picture. Sidney Franklin will direct.

Bull Fighter At AMPA

New York.—The AMPA had a suitable guest at its luncheon yesterday in the person of Sidney Franklin, the bull fighter. Arthur Schwarz, musical comedy writer, was also a guest.

Tom Terriss Sailing To Get New Material

New York.—Tom Terriss, the "Vagabond Director," sails on the Lafayette tomorrow for France, Spain and North Africa in search of new material.

He is accompanied by Arthur Har- mer, picture producer, Guy Rennie, an actor, and Lucien Tainguy, a camer- a man.

Frankie Darro Signed For Cagney Picture

Frankie Darro has been signed for a role in "Mayor of Hell," the Cagney picture now in production at Warner's. Archie Mayo is directing.

Block On Treatment

Bertram Block has been handed the script of "The Lovers," which MGM has owned for two years, as a poss- ible vehicle for Lew Ayres and Clark Gable, as his next assignment.

Arthur Hoyt At Fox

Arthur Hoyt was added to the cast of "Pleasure Cruise," which Frank Tuttle will direct for Fox.
Improved Quality 
Gets Top Rentals 

Toronto.—With about 50 British productions coming into Canada annually, heavy inroads into the grosses of American companies are being made by the English features. Some of the latter are now commanding higher rentals for individual bookings than some of the top box-office pictures from leading American companies.

One British feature, "Maid of the Mountains," now being released throughout the Dominion, will gross more than MGM's "Grand Hotel" in Canada, according to a sales executive with one of the major exchanges.

A theatre owner, who has been partial to British product during the past 15 years, declares that he has played practically every British feature in that time and is amazed at the progress made by English companies in the past year. For the first time in years, this exhibitor claims, he is making money with British features, in fact, is assured of capacity houses whenever he advertises an English picture.

An exchange manager here stated that grosses were off, due mainly to the depression, but serious inroads into the annual business of the American companies are being made by the British features. He estimated that the latter were now commanding about 10,000 play dates annually—approximately 15 per cent of the number available—but they were commanding higher rentals than the general run of American product.

He attributed the increased popularity of British pictures to the higher quality of production, plus the fact that they concentrate on comedy—which seems to be what the Canadian audiences want at this time. The average British feature has neither sex nor murder backgrounds; rather a musical comedy construction with love interest as thin as a silk thread, but plenty of comedy sequences built up, with several singing numbers interspersed.

It is a fact here that the sales heads of the several American distributors maintaining exchanges in Canada are worried over the growth of British pictures in Dominion theatres. On several occasions, various censor boards have given greater consideration to inroads on American pictures than was accorded similar situations in American product.

Digges With Cagney

Dudley Digges has been signed by Warners for a role in "Mayor of Hell" starring James Cagney. Archie Mayo will direct.

Post Yarn For Monogram

Monogram has purchased for next year's program an E. Phillips Oppenheim Saturday Evening Post story, "Numbers of Death."
Direction and Cast Near Perfection “STATE FAIR”

Fox

Direction by Henry King
From novel by Phil Stong
Screen Play by Soupy Leavon and Paul Green
Photography ................. Hal Mohr

So human that its people are living breathing prototypes of your next-door neighbors, so simple in plot structure that you seem to be reliving incidents from your own life, so trimmings in ritual and formalities cannot help but be affected by the small triumphs of its lovable characters—that’s “State Fair.” And the point of the title is the name draw of its cast that, lacking anything else, it would still have Box-Office written on every foot of it.

But “State Fair” lacks nothing. It comes near to being a perfect picture of its type. From Janet Gaynor and Will Rogers, its nominal stars, down to the veriest bit player, the performances rate only superlatives. The direction of Henry King, the screen play by Paul Green and Soupy Leavon, the photography by Hal Mohr, in fact, every phase of the production is deserving of highest praise. No, “State Fair” lacks nothing.

The story is simplicity itself. We have all been to state fairs. We have seen the milling, interested throngs, and perhaps, if we lived, we made claims of sophistication, what manner of folk these were. The picture tells us.

There is the father of a small farm family. He attends to show the people of his state what a fine hog he has bred and raised, what an excellent beast meat and picnicking.

“State Fair” brings no greater honor than a first prize for hog-raising.

There is mother, a champion in her kitchen at home, who brings herainties so enjoyed by her family, into competition with the culinary arts of other women. To her “State Fair” means nothing more than mince pie and pickles.

There is the son, a hard-working, ungainly bumpkin, to whom the Fair is a vacation away from his chores. It also may bring him the chance to get even with that slick slacker who cheated him out of eight dollars last year. He has been practicing for twelve long months, tossing rings in the barn, just to have revenge.

And, finally, there is the daughter, the most sensitive of the lot. She longs for something that she cannot name. Until now, the Fair has apparently charted for her, marriage with a farm boy and eventually babies, will be dull and uneventful. She does not know that this is a time less something she desires is romance.

Low Prices Bring Business To Para.

Under the new scale of prices—25 cents afternoons and 40 cents evenings—the Paramax management, in the belief that they have stepped up to more business last Saturday and Sunday than in the entire week preceding. Furthermore, the house will show a profit this week, something that hasn’t happened for a long time.

She expects nothing of the Fair—and it gives her the most.

Mother’s pickles and mince meat are adjudged the state’s finest, fathers’ hog wins the grand sweepstakes, brother has a breath-taking affair with “The Queen of the Air,” but the girl finds romance. To the others the Fair is an interlude, their various triumphs to be forgotten in time as they resume their placid existences, their only future the anticipation of another good time at the Fair next year. But we know the daughter will never forget—would have never forgotten even if her father had not pursued her to her farm home. It was her moment of romance to be cherished as long as she lived.

Playing this girl, Janet Gaynor gives one of the finest performances of her career, in this reviewer’s opinion, her best since the memorable “Seventh Heaven.” Will Rogers, for the first time since he has been on the screen, has a picture that is bigger than Rogers. He makes a very human thing of his role of the father.

Louise Dresser is utterly superb as the mother. Her work as she watches her son being judged may be the finest triumph seem, oh, so important. This scene stands with the finest she has ever given us.

Norman Foster, too, does a splendid job. He might easily have overstressed his country bumpkin son. Instead, he plays it with great repression.

Nor are we through with the stellar names. Lew Ayres stops forward to renewed prominence as the reporter with whom Janet finds romance. Seeing their charming love scenes together may start the fans clamoring for a new team. Given there is Sally Eilers, limited in opportunity but scoring heavily with what she has. Lew Ayres and Sally Eilers are tremendously enriched by his sympathy and the simplicity with which he tells his story. He handles numerous minor characters with the same force and convincing simplicity.

Film Folk Mourn At Selznick Funeral

A large number of picture people, including players, writers, directors and executives, attended the services yesterday noon at the Malinows and Simons Mortuary for Lewis J. Selznick, pioneer film executive. Formerly unit chief of the Selznick lot, fifteen years ago came out of retirement to pay tribute to the man who had promoted them to the heights. Rabbi Edgar Magin conducted the services, and interment followed at the Home of Peace cemetery. The deceased is survived by three sons, David, Myron and Howard, and the widow, Mrs. Florence Selznick.

Doran, N.Y. Story Head For Fox, Extends Stay

D. A. Doran, eastern story editor for Fox, who has been here for the past few weeks, will extend his stay on the coast another six weeks at least.

The lining up of story material for the 1933-34 program holds Doran here for conferences with Julian Johnson, story head of the studio.

New One For Bill Boyd

“Up the Gulch,” an original story by E. E. Paramore and Keene Thompson, which was slated as a starring vehicle for Richard Dix, has been switched to William Boyd instead.

Margaret Seddon Cast

Margaret Seddon has been engaged for a featured role in “Lily Turner,” Ruth Chatterton’s next production at Warners.

Boleslavsky Won’t Do ‘Black Beauty’

After months of agreeing and disagreeing, Richard Boleslavsky will not be able to direct “Black Beauty” for Monogram release, according to I. E. Chadwick, producer.

Chadwick has contracted to release “Black Beauty” in March and will probably give the assignment to William Cowen, as Boleslavsky will not be available until he completes “Lost” for MGM.

Edgar Selwyn Buys ‘Baby In The Icebox’

Edgar Selwyn is closing today for the film rights to “The Baby In The Icebox,” a story by James M. Cain, which appeared this month in American Mercury.

Selwyn is making the purchase on his own, figuring to write a treatment of the property for sale to a major company. The William Morris office is handling negotiations for Cain, Columbia writer.

Stars To See Inaugural Washington—Warners will open “12th Street” at the Earle on March 4, and will have the special trayload of stars here for personal appearances during inaugural week.

Manix On Tracy Yarn

Eddie Manix is acting as associate producer for MGM on an original story entitled as a starring production for Lee Tracy, who recently signed a term ticket with MGM.

M. P. Club Elects Feb. 2

New York.—The date of the election of the Motion Picture Club has been set for February 2.

Ernest Lubitch Tells ‘Em

(Continued from Page 1)

thinks it wants, but what it wants it- self. The American conception of the demands of the movie-goer on the product is that it must to- hukom to America is not hokum to Eu- rope. Their hokum—like everything else but story—is a different kind of hokum than ours.

“America has its own characteristics. Europe has its own characteristics. They are irreconcilable; and Holly- wood must, for the sake of the labor and money spent in foreign produc- tion, shake itself awake to this fact. A happy medium? I, as an individual, intend seeking such a medium. But to find it for certainty is impossible with Hollywood keeping itself ignorant of the man-in-the-street in Europe wants.

“It is actually ludicrous to go to the theatre in foreign countries and see the American-made synchronization of Hollywood pictures. These ‘syncs’ are THE menace to America’s foreign market. Many people in this country, do you think, would go to see a foreign-made ‘sync’ of a German picture? The idea is preposterous. Why so try to make foreign audiences see such abomina- tions from America?

“While Hollywood pictures still lead the field abroad, these ‘syncs’ are rapidly making foreign picture fans less respectful for our films. There are production problems which America cannot hope to solve. Of this, I am convinced. There is the matter of cast. A single badly cast player ruins an entire cast. Is it possible to make a foreign version of an American picture and cast it well enough to give it a chance to compete with foreign-made pictures? Impossible.

“Europe, however, can easily do so, for there is better distribution service between Berlin, Paris and London is so good that I can make a picture in any one of these three capitals and draw upon players from any of them. A German picture? I can get an abundance of good players in one day even though I am abroad.

Musicals in Europe are returning, Lubitsch found. But even in this for- eign tastes differ from American tastes to the point of complete out, when the waltz tempo is on the upsing. I asked if there were any truth in the rumour that Germany was setting up an independent unit producer at Para- mount, Lubitsch denied it emphatic- ally.

"Mr. Cohen neglected to mention it to me if it is true," he said.
During November and December
The HOLLYWOOD REPORTER Printed
More Paid Advertising
than any other motion picture publication

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There Must be a Reason
AND THAT REASON IS COVERAGE for the advertiser. READER INTEREST for those ads. NO wrapper circulation. The publishing of a film newspaper that prints NEWS WHILE IT IS NEWS
Thalberg Expected At Work In 10 Days
Irving Thalberg, MGM production head, is due to return to the studio within 10 days, following an illness that has kept him up for several weeks. It is understood that he will avoid shuffling responsibility for more than one or two productions at a time for the next several months.

Para. Stock And Bonds Drop Again
New York.—The stock and bonds of the Paramount-Publix circuit took another drop yesterday, following the announcement of the receivership. The stock slumped to 7 1/4, but rallied to close at one, a new low. The three bond issues went off yesterday to 284, 9 1/4 and 7 5/8 respectively. At present prices the Paramount Broadway $1000 bonds stand at $280, the Paramount-Famous-Lasky at $91.25, and Paramount-Publix at $80.62.

Sam Katz Leaves N. Y. For The Coast Monday
New York.—Sam Katz will leave here for Hollywood Monday and expects to be there for some time. He has been planning the trip for several weeks, but his departure has been delayed by affairs in Paramount which culminated in the receivership.

PUBLIC-HLED GO INTO
New York.—Following the receivership proceedings of Paramount-Publix, news came yesterday of similar action being taken by theatre circuits controlled by Publix, Publix Nebraska Inc., and the A. H. Blank Theatres Corporation, controlling 21 houses in Nebraska, filed voluntary petitions in bankruptcy, and went into the hands of a receiver in New Orleans.

Meanwhile, the first steps are being taken for readjustments of the theatre leases held by Paramount-Publix. Any leases which the company is unable to satisfactorily assume and of which it cannot rid itself, will be taken to the court for action. Paramount yester.

CIRCUITS BANKRUPTC

SuitFiled To Foreclose On The RKO Coliseum
New York.—The Central Hanover Bank has filed suit to foreclose its mortgage on the RKO Coliseum Theatre here, alleging that $600,000 is due.

Carole Lombard Set
Paramount has set Carole Lombard for the lead in "Dead Reckoning" with Cary Grant and John Halliday in the cast. Paul Sloane will direct.

Warners Leave N.Y.
New York.—Both Harry M. and Jack Warner leave New York today, the former for a vacation at Miami and the latter for the coast.

New Company Plans Sponsored Bills
The formation of a new company which plans to open many of the closed theatres of the country and show programs of pictures sponsored by national advertisers is announced by David B. Hochreich, now in Hollywood. The company will produce and distribute pictures, but also plans to buy products of other companies.

The theatres which the company will operate will, if they are not equipped with sound, be fitted up with De Forest equipment. Productions will be made at the Republic studio—the old Tec-Art—which will be taken over.

Associated with Mr. Hochreich, who has just resigned as general manager of M. A. Schlesinger’s General Talking Pictures, are E. Boyce Smith, of Inspiration Pictures, and Robert Bregman, of Chicago.

Emanuel Cohen Denies Producer Resignations
Rumors were thick around Paramount yesterday that resignations were due from two or three associate producers. Emanuel Cohen, production head, denied that any members of his staff were departing.

Lois Weber At ‘U’
Lois Weber, Hollywood’s first woman director, joins the Universal organization on a special assignment. She will be a talent scout, to find and develop only feminine players.

Next For Barthelmess
"Fellow Prisoners" is slated for Richard Barthelmess’ next starring vehicle for Warners. Edward Chodorow is writing the screen play and dialogue.

WILLIAM DIETERLE DIRECTED ‘LAWYER MAN’
RECEIVERS NAMED FOR RKO: ORPHEUM CIRCUIT BANKRUPT

RKO Subsidiaries Are Not Included

(Continued from Page 1)

No Headaches For Hughes Stage Play

New York.—Howard Hughes is going to preclude the possibility of any headaches when he produces a new play on Broadway this Spring. The title of the production is "An Aspirin For Love."

Immigration Laws Hit John Farrow

John Farrow, writer, has been held by the immigration authorities under $2500 bond, pending an investigation of his right to be in this country. He was taken into custody at the Colorado Grove Wednesday.

The technical charge against Farrow is that he entered the country under a visitor's permit and accepted employment while here under those conditions. This, according to immigration authorities, is a violation of the law. It is believed that, if the charges are verified, Farrow will be deported.

Chemistry To Be Taught With Motion Pictures

Chicago.—The University of Texas is planning to adopt the idea originated at the University of Chicago of teaching chemistry through the use of motion pictures.

The local university recently completed two films, one on "Oxidation," and the other on "Reduction of the Molecular Theory of Matter," which the University of Texas is trying to secure for its own use.

Henry Stephenson For Para. 'Dead Reckoning'

Henry Stephenson, returning from New York where he completed an engagement in Gilbert Miller's "Firebird," was signed yesterday by Paramount for a top spot in "Dead Reckoning," which Paul Sloane directs. The Beyer-McArthur office negotiated the deal.

Al Kingston Quits

His contract as associate with Leo Morrison expiring February 8, Al1 Chagers Theatres Corporation will be sold at auction on February 11.

Shubert Auction Feb. 11

New York.—The properties of the Shubert Theatres Corporation will be sold at auction on February 11.

it is hoped that a reorganization of these theaters can be worked out in these proceedings.

Goldwyn Company To Be Idle 4 Months

With "The Masquerader" now being edited, it is expected that the Samuel Goldwyn organization at United Artists will not have another picture in production for about four months. There has been word that the producer will hop East within the next two weeks in a search of a yarn that can be used to introduce Anna Sten as a star under the Goldwyn banner.

The next Eddie Cantor picture is slated to go into production after May 1, depending on how soon an original story can be selected and written. "The Masquerader" is the last Goldwyn production of 1932-33 program of United Artists, with the Canton and Sten pictures slated for release next season.

Writer and Director in Boston To See MGM Play

Sylvia Thalberg, MGM writer, and Charles Reisner, director, are in Boston to see and study the play, "Madoiselle," which the company is to produce as a picture.

Chatterton Returns

Ruth Chatterton returned to the Warner studio, completing a twelve week lay-off stipulated in her contract. She stars in "Lily Turner" as her next picture.

Harris Short In N.Y.

The RKO-Roxy theater has booked "So This Is Harris," the Phil Harris short, in conjunction with "No Other Women," to open next Friday.

Tradewinds

(Continued from Page 1)
ed up yesterday with a 25 cent matinee and the house was stormed.

This column has repeatedly suggested to exhibitors: "It's not the quality of your pictures that's keeping the people away. IT'S THE PRICE. Cut that price to fit present day needs and you will get the people.

The trouble with those big houses, even the Roxy and the Paramount here, is that almost capacity, at lowered prices, would hardly pay the fixed charges, much less film rental, help, etc. Which may give you some idea of the type leases our major heads signed in their rush to grab every theatre on earth a few years ago.

We are in a new business—for this age, anyway. There will soon bepermit the producer to produce and rest on the merit of his product, with the exhibition in the hands of exhibitors and not by brokers. New York executives, hoping to open and close thousands of houses every day by their press of a button.

AND IT'S GOING TO BE A BETTER BUSINESS.
PARA'S WOMAN ACCUSED HAS SLOW AND POINTLESS STORY

Cast Good, Fine Production Values

"THE WOMAN ACCUSED"
Paramount

Direction .......... Paul Sloane
Based on a story by ... Polan Banks
Writers: Alpert and Schlesinger
Screen Play ..........Bayard Veiller
Photography .......... Karl Struss

Gaudy production value, which will probably help considerably with a certain element of the trade, is about the best you can hand this one. Three-fourths of it is sluggish, pointless, and even if ten famous authors did write the story, we still would get by with an obscure author with a hangover. Now and then a clever original twist arises its pristine form only to be shot through in direction and continuity as to be almost unrecognizable.

Nancy Carroll is the woman accused, Louis Calhern, the man in her past, shows up just as she finds the better, purer grade of love, is about to marry Cary Grant and take one of those "cruises to the moon and back" hoe dymoon tour, and she kills Calhern in a struggle.

On the boat, after the bar has opened and during the masquerade party of the captain's night, John Halliday, the murdered man's pal, stages a murder scene, and on the part of some of the roisterers and lewity for the rest, in an attempt to trick her into an acknowledgment of guilt.

It looks as if she might have to take the rap, until Cary Grant shows what a heel Calhern was and, to the satisfaction of the district attorney, Irving Pichel, how impossible it would be to obtain a conviction.

The sequence aboard the ship is the liveliest and most absorbing part of the piece, but a lot of footage has gone through the sprocket before anything worth while begins to happen. The ship set is one of the last-gap numbers, with a bathing pool draped with nifty extra girls, and Harry Holman, straining the capacity of a bathing suit and making such a list.

The screen play is based on a serial from Liberty magazine, written by ten noted authors, so you exhibitors will find plenty of exploitation angles there.

Nancy Carroll gives an overdone tragedy to all of her part. Cary Grant gives a satisfying performance, and Jack LaRue, whom we have often wanted to cite for his menace roles.

Broadway Heats Fox Receivership Next

New York.—Broadway rumors yesterday set the Fox Film Corporation as the next to go into a receivership, with Sidney Kent slated to be appointed receiver. Winfield Sheehan arrives Tuesday from the coast.

Rita Kaufman Owes $16,341; Assets, 1 Car

Listing assets of $895.02, represented by an automobile, and liabilities of $16,341, Rita Kaufman has placed her voluble estate for cast dating in bankruptcy, with Neil McCarthy representing her. A meeting of creditors is set for April 2 before Referee in Bankruptcy James L. Irwin.

"Little Woman" To Go Into Work With Cukor

Radio has started plans to produce "Little Woman" from the treatment by Agnes Christie Johnson and Edward Doherty. George Cukor will direct it and will make tentative ar- rangements for cast dating in a trip East at the completion of work on the Constance Bennett picture, "Our Better." Lightons Back Tonight

Louis Lighton and Hope Loring arrive tonight from an extended vacation trip East. Lighton resumes his duties as an associate producer for Paramount Monday, while Hope Loring is slated to return to the company's writing staff.

Blystone With Harvey

John Blystone has been set to direct Lilian Harvey's first picture for Fox, "My Lips Betray." Bette Davis is the cast of the same picture yesterday.

Two For Tuttle Cast

Ralph Forbes and Theodor von Eltz have been signed by Fox for parts in "Pleasure Cruise," which Frank Tuttle directs.

Howard With Robinson

Booth Howard goes into a featured spot in Edward C. Robinson's "Little Giant," which Roy Del Ruth is directing for Warners.

Horace McCoy At Col.

Horace McCoy has been assigned to write an original railroad story for Col

"42nd Street" Stunt Interests Distributors

New York.—All the major distributors are watching "42nd Street" with great interest because this is the first time that a picture has opened in key spots, starting from the west coast and coming east. The distributors are curious to know if a picture that is any better than from east to west:"42nd Street" probably will play the Hollywood Theatre here the week of March 9, with the traveling stars here for the premiere.

Bobby Jones Here To Start Golf Shorts

Bobby Jones arrived yesterday to fulfill his contract with Warners for a series of six golf shorts. The first short in the series, "How To Build A Drive," is scheduled to go into production this Wednesday, and George Marshall will direct.

Conway On Tracx Yarn

Jack Conway is slated to direct Lee Tracy in his next picture for MGM tentatively titled "Bobby Joe." Howard Emmett Rogers is writing the script.

Consol. Universal Deal For Royal Lab. Closed

Sig Neufeld Places 'Reform Girl' In Work

With his brother, Sam Neufeld, directing, Sig Neufeld has placed "Reform Girl" into production at Metropolis as his next release for Premier Pictures.

George W. Saville contributes the original story, and the cast includes Stanley Smith, Noel Francis, Skeets Galliner, Helen High, Frank Peterson, Ben Hendricks Jr., Robert Ellis and DeWitt Jennings.

Four Signed At Fox

Four more players were signed by Fox yesterday for parts in "Trick For Trick." Howard J. Green yarn which Hamilton MacFadden will direct. They include Edward Van Sloan, Booth Howard, Willard Robertson and Herbert Bunston.

Receivers For Chains
(Continued From Page 1)

New Low Prices
Crowd The Roxy

New York.—"The Death Kiss" opened at the Seventh Avenue Rox yesterday, the attempt of Educational-Wide World to stop it, because of the new low scale of prices, having failed.

The new prices evidently appealed to the picture fans if not to the producers, for the house was crowded at three o'clock yesterday afternoon with the "S.R.O." sign up.

Mark Leuscher is no longer handling publicity for the house, Alissa Kerr having succeeded him.

"U" Desires To Team Dunne and Boles Again

Universal is planning to team Irene Dunne and John Boles again in John Stahl's picture, "Only Yesterday," to follow up the success of this trip in "Back Street," if it can borrow these two from the respective studios to which they are under contract. Production of this picture is slated for the end of March after the shutdown.

Manners With Lasky

David Manners is set for a featured spot in Jesse Lasky's production for Fox, "Warrior's Husband."

Barlow For "Rivets"

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(Continued From Page 1)
REELING AROUND LONDON

Edmund Bronn wearing that "Bronn" smile of his . . . we were interested and amused at the Paul Schofield article in the "Reporter" annual; of course, whoever D. J. tell you about Paul this side . . . . Madeleine Carroll spelling French to her German director, Anatol Litvak . . . yeah, he understood! . . . "Three Weeks, Warners, for that little epic, "The Red Shadow"—we particularly liked the cuts from "Desert Song." By the way, Junior, "The Mummy" thrilled and amused us at the London trade show, but you might have given us a better looking flag in the picture. Knowing how particular we Brits are! . . . Albert de Courville in conference with Hugh Finlay . . . . Stafford Dickens, lunching one of Mr. Cochran's cronies . . . Leslie Arliss scripting with Sidney Gilliat on the "Orders Are Orders" pic which Walter Forde will meg for Gaumonts . . . Anthony Asquith wears the oldest pair of grey flannel pants in the studios this side.

Michael Balcon and Victor Saville will take a . . . Norman Alcock, seeing legit shows; but he is busy in the film air direction racket just the same . . . . Jack (Paramount) Whitehead plus his charming "editorial" muses taking a quick dinner at Henry's; the one on Rupert Street, not Hollywood boulevard . . . . Cecil Williamson ferreting the B. and D. cutting rooms for a holiday at Bray . . . John Maxwell seeing his own trade show from the front rows of the dress circle . . . Arthur Dent smiling happily as always . . . . Miles Malleson goes to B. and D. to dialogue "The Blue Danube." Mary Buxton and Clive Kimber were upset with the MGM "English" atmosphere in a current Trade offering . . . . F. C., "Variety" Chappell takes over Bill W. M. Muir's work whilst the latter goes on vacation.

Margot Grahame looking okay and how! at the Fan Ball . . . Clarence Day beautiful and blonde at Dorchester House . . . George Grossmith Park Lane-ing . . . Peter Burnup in glad rags . . . Raymond Massey strolling to "Late Night Final" . . . "Bill" Mutch discussing movies—still an enthusiast . . . Edna Best and Herbert Marshall working in film together at Beaconsfield . . . Wally Murphy doing two jobs at the same time . . Victor Saville seen in an American hit . . . Freddie Young talking cameras to Desmond Dickenson—at a cocktail bar; good spot to do it in! . . Tony "Red" Keys got a new car; hope he was careful about the color . . . Tribby Clark back in town . . . "Maddens" Carroll got a new little Robin Hood that; and if there is one person suited to them—it is la Carroll!

Donald Calthrop and Miles Malleson discussing Paris at the Cafe Royal. Gordon Harker again cast as a butler. . . . . Claude and Jack Hubert fixing a stage show for RKO . . . T. Hayes "Happy" Hunter grinning as usual for this time for "The Calendar." Enian [Junior] Wallace cutting for Gainsborough/ideal . . . . Catey Courtbridge and Jack Hubert at the "Cris" at 4:30 a.m. . . . Hugh Williams and Ann Todd amongst others at another table . . . Everyone at "Late Night Final" midnight show. . . Ray Massey pulled off both honors being the least nervous performer in both shows. Marie Tempest and Jeanne de Casalis selling programmes. . . Jack Hylton and his band in the orchestra pit . . . Marjorie Mars, Colin Clive, Robin Irvine, Ure Jents working the stills . . . John Van Druten enjoying his own burlesque . . Simon Rowson as genial as usual.

Lorry Webb goes over to do the Pavilion for B.I.P. as director of publicity . . . Norman Alcock seeing legit shows; but he is busy in the film air direction racket just the same . . . . Jack (Paramount) Whitehead plus his charming "editorial" muses taking a quick dinner at Henry's; the one on Rupert Street, not Hollywood boulevard . . . . Cecil Williamson ferreting the B. and D. cutting rooms for a holiday at Bray . . . John Maxwell seeing his own trade show from the front row of the dress circle . . . Arthur Dent smiling happily as always . . . . Miles Malleson goes to B. and D. to dialogue "The Blue Danube." Mary Buxton and Clive Kimber were upset with the MGM "English" atmosphere in a current Trade offering . . . . F. C., "Variety" Chappell takes over Bill W. M. Muir's work whilst the latter goes on vacation.

Graham Cutts seen around searching for a suit of offices, he had a scenario writer with him . . . wonder what it means . . . Ernest Bates greeting other critics outside the Pavilion . . . . Robert de Grasse arrived over from Radio; joins Bob RKO Martin as another "ace" cameraman for Basil Dean's outfit . . . Otto Ludwig rushed back to Beaconsfield to put on a "Tuxedo" (foreign versions: Soup and Fish, Glad Rags or Dinner Jacket!) . . . Bunny Martin Marks stays with Dean contrary to reports. Miles Mander introducing Carl Harford to Cedric Belfrage . . . Leslie Henson talking to Jack Buchanan at the Cafe Anglais . . . Betty Balfour remaining under cover.

**Every Executive In Pictures**

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**READS IT**

**KEEPS IT**

That's why you must be in the **WRITERS' NUMBER** of the Hollywood Reporter.

It carries your message to the man you want it to reach. It tells him what you have done in the past year. It publicizes your name and your work. It is a reference manual for the entire year . . . . . .

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**WRITERS' NUMBER**

**Out February 15**
RECEIVERS TO DISAFFIRM

Music Hall Pulls In 312.00 In 2 Weeks
New York.—According to figures furnished by the management, 312,000 persons paid admissions to the Radio City Music Hall from January 11 to January 24 because of the popular price policy.

Industry Will Come Back, Says Sarnoff
New York.—David Sarnoff is most optimistic about the future of the picture business. Courage is necessary to face the facts which have caused receiverships, he says, but after the rebuilding process is over and fixed charges and rentals have been reduced, new conditions will be brought about.

"The investment of RCA in the RKO stock and bonds," he said, "was because of its interests in the development of talkies, radio broadcasting and the manufacture and sale of sound recording and reproducing equipment."

G. B. Stern Treatment of 'Little Women' Used
Radio will use the screen play of 'Little Women,' written by C. B. Stern, and the company has shelved the treatment turned in by Agnes Christine Johnston and Edward Daugherty.

MGM DEVICES NEW PLAN TO CUT WRITING STAFF

In an effort to save more money by cutting down its unwieldy staff of writers, MGM has decided to abandon its plan of putting six, seven or more writers on a single story and to adopt the scheme of permitting one or two writers to follow through on a yarn to which they are originally assigned.

Heretofore, MGM has followed the practice in vogue at most of the major studios of putting new writers on a story whenever a treatment did not suit the executives. This, naturally, has run pre-production expense up to enormous figures. Two examples of this on the MGM lot are 'The Bugle Sounds' and 'March of Time.'

Para. and RKO Leases Will Be Nullified At Once In Hope of Deals That Will Show Profits

New York.—Both the Paramount and Radio-Keith-Orpheum receivers are taking stock, looking into the condition of the 1,500 or more houses in the chains of the two circuits that have sought their protection. It's a cinch that, once this procedure has been thoroughly checked, the next move will be a blanket disaffirming of all leases, with the expectation of the receivers that the landlords will then walk in and talk turkey.

In the Paramount-Publix circuit of houses, aside from a sum slightly in excess of $1,000,000 owing to Paramount Publix Corp. and $57,000,000 owing to the Publix Theatre Corp. for film rentals, etc., there is $30,900,000 of guarantees on leases of subsidiary companies operating various chains under the P-P banner. This last amount is the one the receivers are after.

'State Fair' For Loew's Downtown

Fox's "State Fair" opens for a run at Loew's State Thursday, with Fox West Coast spotting it in for a minimum of two weeks. The picture instituted the new straight picture policy, with lower prices of 25 cents for matinees and 40 cent top nights.

Picture was originally figured to follow "Cavalcade" into Grauman's Chinese, but with "Cavalcade" due to play for several more weeks, decision was made to shoot "State Fair" into Loew's State for first run to make it available immediately for subsequent bookings in the territory.

Bartlett Cormack On Story For C. B. DeMille

Paramount signed Bartlett Cormack to develop a story on an original idea of Cecil B. DeMille's for his next directorial job for Paramount.

Irene Dunne's Next

Based On Jeanne Eagels

Radio's dramatic story for Irene Dunne will be based upon the life of Jeanne Eagels. It is called "No Greater Love" and is by William Rankin.

Warner Term For Pascal

Warners closed a deal over the week-end for the services of Ernest Pascal, who joins the writing staff on a six months contract following the studio's shutdown during the summer.

Spingold To Cal. Feb. 1

New York.—Nate Spingold starts his new duties with Columbia on February 1. There is some talk that he may buy a stock interest in the company.

LOWELL SHERMAN Directed 'She Done Him Wrong'
Gold-Diggers' Set For 33-34 Roadshow

Gold-Diggers of 1933," Warners all-star film musical which Mervyn LeRoy will direct, has been set as the first company roadshow special for the 1933-34 season.

Decision was reached in view of the coming release of "42nd Street," with Warners figuring that release of two big film musicals too close together might harm grosses of the second picture.

Rain Drives Film Folks To Palm Springs

Seeking to escape from the rain over the week-end, a large number of film personalities have fled to Palm Springs, where they hoped to find warmth and sunshine.

Among the guests at El Mirador were: Maglas Fairbanks, Leslie Howard and his son, Ronald, Frank Borzage, Mrs. Jack Warner, Minna Wallis, Clarence Brown, Alice Joyce, Ed Harrick, Bob Rubin, Dr. and Mrs. A. H. Giannini, Mrs. McClelland Barclay and Ralph Farnum.

Two Publishers Bring Out 'Calavcade' Books

New York.—Grosset and Dunlap issued a special edition of "Calavcade" last week, and Doubleday Doran will bring out another edition of the book as originally published.

Ginger Set For Two

Ginger Rogers starts Tuesday in the featured lead of M. H. Hoffman's "Shrike In The Night" and, on completion of that picture, returns to War- lom to join the all-star cast of "Gold- Diggers of 1933," which Mervyn Le- Roy will start February 13.

Receivers To Nullify (Continued from Page 1)

go after in the hope of reduc- ing it to same proportions.

Gordon Group of Frank A. Vanderlip, Robert K. Cassat, Sir William Wiseman, Duncan G. Harris, Lawrence Stern, Frederick Sheilafield and the law firm of Davis, Pollack, Diner and Reed, all representing banking and brokerage houses, has sent a call to all bondholders of Par-amount-Publix Corp. to unite for their own protection and asking that the bonds be deposited with the Chase National Bank.

Similar committees are asking stockholders of the Paramount-Publix Corp. and the boardholders of the Paramount Broadway Corp. to do the same thing.

There has been much discussion since the recent series of hearings on the ques- tion of merging the flop properties and also of liquidating both outfits, placing the houses in individual hands for single house and group control with a sufficient percentage retained in the hope that out of the profits of such liquidation and future operation, stock and bondholders may get a re- turn on their investment.

Cantor-Jessle Revue To Oust Films In Florida

New York.—The E. J. Sparks cir- cuit in Florida will book the Eddie Cantor-George Jessle revue for a sev- en-weeks tour of its houses, and will abandon film programs in its theatres during the engagements.

Amazon Furnish Basis Of New Screen Story

Charles Meade Kerr and H. Clarke- Renfro have just completed a screen story, based on the alleged tribe of Amazonian women in South America and titled "Queen of the Amazons."

DeMond Finishes One

Albert DeMond has turned in his script on "The Sphinx," which Allied will produce for Monogram, and today goes on an original story as his next assignment for the company.

Aylesworth To Speak

New York.—M. H. Aylesworth, president of RKO, will address the National Institute of Arts and Sciences at the Waldorf February 3.

Para. Will Start 11 In Next Four Weeks

Eleven motion pictures will go into production during the next four weeks at Paramount, in addition to four now before the cameras: The new pro- ductions will be:


Kingston Going With Landau and Schreiber

At Kingston, who leaves as associ- ate with the Leo Morrison agency, will add A. Landau and Lou Schreiber on February 12 in a three- way office that will have each of the trio handling his own list of people on a unit basis.

Royer Starts Spanish

Fanchon Royer started a Spanish picture Saturday, having just com- pleted "Revels in Monte Carlo. The new production is called "La Republi- ca no Peligra" and is being di- rected by Carlos Borcosque, with Jose Corpo, Conchita Montenegro and others in the cast.

Estelle Taylor In Vaud

New York.—Estelle Taylor left here Saturday for a vaudeville tour of the RKO and Loew theatres.
The receivership of Radio-Keith-Orpheum Corporation does not include the undersigned companies, which are continuing to operate under their present management.

RKO Studios Inc.
RKO-Radio Pictures Inc.
RKO Distributing Corporation
Pathe News Inc.

(Signed) M. H. AYLESWORTH,
Chairman of the Board.
Warners Hit Pay Ore
In Screen Test Plan

The "screen test" search for local talent in Warner houses in various towns of Southern California which has been started during the past two weeks proved to be a big attraction for the theatres and gave Warners 100 prospective talent girls to be brought to the Southern California area for more complete tests. The plan will be tried at Warners' downtown house the last half of this week.

Busby Berkeley, Warner director, handled the talent search, with every girl in each theatre getting a test if she wanted one. Shots were made on theatre stages, with the audience watching the proceedings. All tests were run off at the studio, with the best being selected for further screen tests later under more favorable conditions.

Despite bad weather, the test nights in the several houses rated capacity crowds. The stunt pay off double to the theatre, as all tests made in a specific house are run off a week later so that audiences see just how their local girls photograph.

In the tour of Southern California towns, Berkeley found Santa Barbara had the most beauty among the candidates. Nine were selected for a studio test out of 60 photographed. Other spots, with 75 to 100 candidates, yielded an average of four who rated further consideration.

As a result of the experiment, Warners are figuring on expanding the idea to organize two or more units to tour the key houses of the circuit in the East.

Theatre execs figure the idea a cinch to pull heavy business in June and July, with the added chance that the company will unearth several likely prospects which can be brought to the coast under nominal stock player contracts.

Lack of Fem Lead
Delays Stahl Film

Universal's construction department is going full-speed in building the sets for "Only Yesterday," with plans in hand to readies now, because through in time for the February closing, provided it is possible for John Stahl to find a player to take the top spot.

To date, deals for the loan of Ann Harding from Radio, and Helen Hayes from Moet, have failed and, unless a player is signed, the picture will be postponed until the studio's re-opening March.

Religious Cycle Seen

Major companies are closely watching the box office grosses on Paramount's "Sign of the Cross" and, if the public response is heavy, there is likely to be a cycle of religious dramas. Two studios are known to be interested in acquiring the screen rights to "The Rosary," which are now owned by George Bentel.

Leuschers New Post

New York.—Mark Leuscher has joined the Radio Exchange Inc. of New York.

Tradewinds

(Continued from page 1)

of the entertainment qualities, when there would be another picture available that would draw more money.

Because the producer-exhibitor home office head is constantly on the tail of the production head here in Hollywood, BECAUSE OF THEIR THEATRES, jibbing him for releases, attempting to tell him what to produce and how to produce it, yelling about costs because of those big losses in the theatres, many bad pictures are the result.

We overheard one production head tell his boss in New York one day over the phone, "I can't worry about those houses. I don't tell you to buy them, I don't tell you if I can't provide product for them. I'll just have to make pictures that would gross enough to take care of the losses of those houses and still show a profit on our productions. Close them up and we will all be better off!"

And, ladies and gentlemen, THAT producer knew what he was talking about, always has and always will.

Let's get back to the PICTURE BUSINESS. We've been away from it too long. Let the producer make the pictures and the exhibitor show them. There is a common meeting ground and that ground should be more than comfortable now, because through the years many lessons have been learned by both sides.

If the exhibitor starts to make a lot of money, Mr. Producer will not look on with an insane envy that will inspire his jumping back into the theatre business again. And if Mr. Exhibitor starts to gathering in money, he is not going to try to cheat the producer as he did of old, but will split the profits and keep the ball rolling, for he now realizes that he dealt fairly in the good old days, the producer would not have left his production to attempt exhibition and thereby wreck the whole industry.

LET'S GET BACK TO THE PICTURE BUSINESS.

Tracy On One Each For
Universal and Warners

Spencer Tracy will do two pictures this year outside of his home studio in return for loans in the past year, one for the loan of Lew Ayres from Universal for a role in "State Fair," and the other at Warners for the loan of Joan Blondell in "Broadway Bad." Four Exploitors On
Warners' Train Stunt

Warners will have four exploitation men handling the "42nd Street" special train to the East. Two will handle the advance work, with the other two travelling with the troupe.

Company will use men from the studio and New York office publicity staffs.

Hohl With Fairbanks

Upon finishing his assignment in William Powell's "Private Detective," at Warners, Arthur Hohl will move into the cast of "Narrow Corners," Douglas Fairbanks, Jr.'s next picture. The William Morris office spotted the player.

Sally Eilers To Cuba

Sally Eilers plans a vacation in Cuba on completion of her current picture, "Sailor's Luck," for Fox.

Educational Has 8
In Work This Week

Educational goes into high this week, reaching its production peak with eight short subjects in work.

At Christie's "Vanity" company is shooting "Techno-crazy," the cast including Billy Bevan, Eleanor Hunt and Monte Collins under the direction of Charles Lamont. Harry J. Edwards is completing "Feeling Roxy," with Andy Clyde, Faye Pierre and Lita Chevret. An untitled Harry Langdon short starts shooting today under the direction of Arvid Gillstrom.

Moran and Mack have arrived and go into "Flying Heels," which Lamont will start immediately upon completion of Christie's production. Jack Hays' "Polly Tix in Washington" is in rehearsal and will feature a group of three-year-old kids including George Smith, Shirley Temple and Gloria Ann White. C. C. Burr is shooting "Torpy Turners Turtle," Nathan Woodard and Fairbanks are completing an undersea chapter in the "Bat- tle For Life" series, and the Kendall-DeValle Operalogue troupe is starting "The Canteen Girl."

Ad Schulberg Back

Ad Schulberg arrived last night on The Chief from a two months trip abroad.

Bela (Dracula) Lucosi!

DEATH ROLL

NOW
PLAYING

At Roxy Theatre
Selected to open the Radio City Music Hall
A Frank Capra Production

'The Bitter Tea of General Yen'

By Grace Zaring Stone

Starring

Barbara Stanwyck

with

Wills Asther
British Company

After U.S. Players

British International Pictures is negotiating for a number of American actors for roles in a production similar to "The Life of Linus." The company plans to use fifty per cent American talent and the other fifty per cent English which, it figures, will bring greater distribution in this country. Negotiations so far are on for Walter Catlett, Joan Blondell and Una Merkel.

Nixon In "Pilgrimage"

Aiken Nixon has been set for the role of "Pilgrimage" for Fox before going into the beer story, "5 Cents a Glass." However, if the beer story is ready soon, she will double in the two pictures.

Gargan With Para.

Paramount has signed William Gar- gan for a leading role with Miriam Hopkins and George Raft in "The Story of Temple Drake." Stephen Roberts will direct. Bren and Osris negotiated the deal.

"Musketees" Shelved

Story trouble has caused Nat L. Levine, of Mascot Pictures, to shelve production of "Musketees," in which he had planned to star Creighton Chane- ney, Wally Reid Jr. and Noah Beery Jr.

Cowan On 'Black Beauty'

William Cowen, who finished directing "Oliver Twist," for Monogram last week, has been definitely set to replace Richard Boleslawsky in "Black Beauty," according to an announce- ment from Trem Carr.

Noah Beery Jr. Freed

In keeping with its plan to close the studio for a time next month, Universal has decided to allow the option on the services of Noah Beery Jr. to lapse and the player returns to the ranks of the free lancees.

Abbott In Radio Post

M. J. Abbott has taken over the duties of Charles Shuman, who re- signed some time ago as studio manager at Radio recently.

Heart Man Be Agens

Jack Hearst, son of publisher William Randolph Hearst, is reported ready to launch an agency here in association with "Rosy" Rosenberg.

Arlish Pix Gets 170

Dates In Same Week

New York. In their drive for dates for "The King's Vacation" during the week of Washington's Birthday, Warner Brothers have already set the Arliss picture in 170 theatres.

Swanson Picture

A Disappointment

London. In spite of its large and polished production, and its abso- lute photographic, the Gloria Swans- on picture "A Date With Dishonor" has shown a profit although it was stipulated at its trials. However, further editing may help.

Minor Watson Engaged

For Chevalier Picture

Paramount closed a deal for the services of Minor Watson, New York stage player, who has completed an assignment in the Constance Bennett production. Our Betters.

Watson joins the Chevalier cast in "Betrayed," a ten-cent serial in which Norma Taurig is directing.

Cateson In 'Lily Turner'

Marjorie G-town goes into a figu- rful spot in Ruth Eusterman's "Lily Turner," her next starring vehicle at Warners, William Willman directing.

Buckingham On Retakes

With Tav Cernel abroad, Universal has avoided Tony Bucknam the as- surance that the film will be retaken on "Destination Unknown!"

Terry Turner A Dad

New York. A pretty one-and-half pound daughter, born in New Rock- ville last week, is the newest asset of the marriage of Terry Turner, pyro- nomnial director for PFK Pictures.

MGM's Stage Play Set-Up

Based on Theatre Guild Script

Crews and Selwyn Executive Heads

MGM's plans to produce stage plays are rapidly being carried forward with pru- nite action to be taken on the return of Irving Thalberg to stay.

The idea is founded upon the New York Theatre Guild set-up and Laura Hopton, the guild's executive director, is said to have been appointed an ex- ecutive manager, with Edgar Selwyn, credited with being the originator of the idea, as advisory counsellor. A board of directors will be selected soon.

Both Louis B. Mayer and Irving Thalberg are known to be highly en- thusiastic about the idea of a source of finding and developing new talent, for discovering play material and for satisfying the de- mands of the studios for new plays to be allowed to return periodically for the refreshing experience of stage work.

"It has been found by every company in the business," said Edgar Selwyn, "that only a small percentage of the story material purchased comes from the professional source. There is no inspiration to write a story, while the professional source of playing the studio the moment it is written. The same writer, offered the opportunity to write for the stage and told that the studio asks only an option to buy his work at a stipulated sum, will be inspired to contribute to our project.

"We have two unproduced plays right now on the MGM lot for our use and they are being considered. More material will come from within the industry itself, and the project will assist in finding it.

"As for actors, every one of them years for the opportunity to do stage work. This will give them the chance while, at the same time, it will serve as a coaching school for others.

"One of the best features of a pic- ture director's work is being blamed for the ability of the cast he has to use. His problems and worries are tripled when raw but promising play- ers are handed to him. While he works with them, coaching them and building them into their proper roles during the course of production, produc- tion costs mount. This will in part be eliminated under the stage play deal.

A corporation for the stage plays will first be formed, MGM then sub- sidizing the corporation. A subscrip- tion will be sold, and plays staged in Hollywood with runs of no- les than four weeks, in spite of the chances of the play being a failure. The purpose being to force the run for the sake of retaining the picture rights to the play under the Author League's laws. A play successful enough will be sent to New York at the Ziegfeld Theatre and then taken on the road. It is expected that this system will return MGM its in- vestment within two years.

one on the lot even dares to guess how many writers have worked on that script or what the story overhead has been.

Story costs in many cases have reached such figures that the assoc- iate producers shy off when asked to accept one of the product for production, realizing that this overhead includes any chance of a profitable picture.

Under the new plan, writers assigned to Universal by both the studio's producer and director and will work on the script until the picture is complet- ing. From the start, however, the employment of the writer placed in the top-heavy staff can easily be cut down. Also it will give a better line on the abilities of some of the writers who never have done anything but unsatisfactory treatments.

"To continue, where the rumored in- terviewing for Living was nega- tively cut, we will try to do the job with: William: She仍 nel poet, through a piece of the theatre blankly and with the likelihood of one's mother, Bluah Bankhead, Edith Hirschman, Julie Glanzer, Walter O'Keefe's Carl Van Vechten, Charles Breen, John Hagstrom, Tema Carlzon, Vice President is to tell all the mem- bers of the Theatre Guild toward, Ivan Parell, Arthur Hammerstein, George S. Kaufman, Dudley Murphy, Lillian Gish. But enough of that old circle to fill up space. We would fill the whole room with names.

"To continue, further, and we might as well think of this show as that de- lightful talent for putting his head into a delicious mood that lasts for days and makes them go around quip- pings their ideas. It is the kind of will that more people can associate the effects from the good clean fun of the absolutely universally true to the sarcastic laugh of the morbid. We'd even recommended that you to the kiddies except that they couldn't understand. The next best event of the season takes place February 9th. A benefit performance, aptly titled "Depression Follies." And what a cast and list of authors and composers, and just what a kick all. Arts on the bill have been especially devised for the one performance and what with all the brilliant entertain- ers who are among the program, every- one is wondering who's going to sit in the theatre.

There's another author around town at the moment who is able to sell a good script turned down for the third time by the powers-that-be, if the piece, anyway observed that there must be a concentrated conspiracy going on to force him back to work... Jane Rollin, well known secretan of the Mayfair Club, went and got tied up- pily married last Sunday to Charles Stern... The main difference be- tween offerings of plays was hinted by voiced by Mrs. Coler, the other day, when he said that "Design For Life," for which a good script turned down for the third time by the powers-that-be, is still the play that again? had an eleven dollar opening and a play, scheduled for next week would have to be called, but in the meantime, that play tissues who have an eleventh dollar house going on your next. Here's a really good story about how one husband and wife kept their faith and one they'll probably be glad to hear about: "Just Plain Bill," which broadcasts nights on the Kelloggs, and the latest news is that time is about to appear at the Foxy Theatre. And while he's there, any good person, including a certain radio, finds a free ad- mission to the Roxy, a certain Beverly Karyins bar to the ticket seller. The feature attraction, incidentally, is "The Desert Kiss." Write your own comment.
MGM’s Stage Play Set-up Based on Theatre Guild

Crews and Selwyn Executive Heads

MGM’s plans to produce stage plays are rapidly being formed, with definite action to be taken on the return of Milton Selwyn to the company.

The idea is founded on the New York Theatre Guild set-up and Laura Hope Crews has been appointed executive manager, with Edgar Selwyn, credited with being the originator of the idea, as advisory counsellor. A board of directors will be selected soon.

Both Louis B. Mayer and Irving Thalberg are known to be highly enthusiastic about the project and see it as a source of finding and developing new talent, for discovering play material, and for satisfying the demands of the MGM contract players who are allowed to return periodically for the refreshing experience of stage work.

“It has been found by every company in the business,” said Edgar Selwyn, “that only a small percentage of the material purchased comes from contract writers. There is no inspiration to write a story which authors believe has been ruined in the studio. The story is better when it is left in the writer’s mind. The writer is allowed to take his work and submit it to us.”

British Company After U.S. Players

British International Pictures is negotiating for a number of American actors for roles in a production similar to “Once In A Lifetime.”

The company plans to use fifty per cent American talent and the other fifty per cent English which it figures will bring greater distribution in this country. Negotiations so far are on for Walter Catlett, Joan Blondell and Una Merkel.

Nixon In ‘Pilgrimage’

Marion Nixon has been set for the romantic lead in “Pilgrimage” for Fox before going into the beer story, “5 Cents a Glass.” However, if the beer story is ready soon, she will double in the two pictures.

Gargan With Para.

Paramount has signed William Gargan for a leading role with Minnian Hopkins and George Raft in the story of a couple. Stephen Roberts will direct. Bren and Orsatti negotiated the deal.

‘Muskeeters’ Shelved

Story trouble has caused Nat Levine, of Mascot Pictures, to shelve work on “Three Muskeeters,” in which he had planned to star CARL ARTHUR, Melvyn, Wally Reid Jr. and Noah Beery Jr.

Cowen On ‘Black Beauty’

William Cowen, who finished directing “Oliver Twist” for Monogram last week, has been definitely set to replace Richard Boleslawski on “Black Beauty” and to do his own screenplay, according to an announcement from Brent A. Garr.

Noah Beery Jr. Freed

In keeping with its plan to close the studio for a time next month, Universal has decided to allow the picture rights to the picture under the Author’s League’s law. A play successful locally will be staged in New York at the Ziegfeld Theatre and then taken on the road. It is expected that this system will return MGM its investment within two years.

Arllis Pix Gets 170 Dates In Same Week

New York.—In their drive for play dates for “The King’s Vacation” during the week of Washington’s Birthday, Warner Brothers have already set the Arllis picture in 170 theatres.

Swanson Picture A Disappointment

London.—In spite of its lavish and polished production and its exceptional play, the Greta Garbo-Charles Swanson picture, “A Perfect Understanding,” proved something of a disappointment at its trade showing. However, it is expected to knock on the world’s picture circuits.

Genevieve Tobin, Laurence Olivier and Michael Farmer are featured with the star. Mr. Farmer may be a fine husband, but he is not a actor.

“My Life 13” holds over at the Capitol, having received press raves.” I’m A Fugitive From A Chain Gang” is big in its third week at the Regal. “Sign of the Cross” is starring at the Carrollton and “20,000,000 People in Sing Sing” at the Empire.

Minor Watson Engaged For Chevalier Picture

Paramount closed a deal with the William Morris office Saturday for the services of Minor Watson, New York stage player, who has completed an assignment in the Constance Bennett production, “Our Betters.”

Watson joins the Chevalier cast in “Bedtime Story,” which Norman Taurog is directing.

Gateson In ‘Lily Turner’

Marjorie Gateson goes into a featured spot in Ruth Chatterton’s “Lily Turner,” her next starring vehicle at Warners, William Wellman directing.

Buckingham On Retakes

With Ray Garnett abroad, Universal has handed Tom Buckingham the assignment of retakes on “Destination Unknown.”

Terry Turner A Dad

New York. — A nine and one-half pound daughter, born in New Rochelle last week, is the newest asset of the family of Terry Turner, promoter-director of the MGM’s Writer Plan (Continued from Page 1)

one on the lot even dares to guess how many writers have worked on that pair or what the story overhead has been.

Story costs in many cases have reached such figures that the associate producers shy off when asked to accept one of these for production, realizing that this overhead precludes any chance of a profitable picture.

Under the new plan, writers assigned to stories will sit in with the supervisor and director and will stay on the job until the picture is completed.

The first course, will necessitate the employment of fewer writers and the top-heavy staff can easily be cut down. Also it will give a better line on the abilities of some of the writers who have never done anything but unsatisfactory treatments.

To continue where the hurried review of “Design For Living” was necessarily cut short. There were Hope Williams who, on being photographed in interstices of the theatre, blandly inquired whether she looked like someone’s mother; Tallulah Bankhead, Effie M. McGuire and Walter O’Keefe, Carl Van Vechten, Charles Beahan, John Krimsky, Amelie Earheart, Vice-President-to-be John Gerner, all the non-working members of the Theatre Guild troupe, Irene Purcell, Arthur Hammerstein, George Kaufman, Dudley Murphy, Lillian Gish. But enough of that old dodge to fill up space. We could fill the whole rest of the column with names.

...To continue further, and we might as well, Noel Coward has that delightful talent for putting his audience into a delicious mood that lasts for days and makes them go around gushing brightly all over the place in the fond hope that someone really will think of some of the things he says from Coward himself. What a movie that can’t appreciate the joyous difference between the good, the bad and the ugly, un-moral and the raucous laughs of the immoral. We’d even recommend it to the kiddies except that they couldn’t understand it.

The next big event of the season takes place February 5. A benefit performance aptly titled “Depression Follies.” And what a cast and list of authors and composers that can boast of having. All acts on the bill have been especially devised for the particular occasion, and what with all the brilliant entertainers who are on the program, everyone is wondering who’s going to sit in the theatre.

There’s an author around town at the moment who on having a really good script turned down for the third time by being offered the moment, anyway) observed that there must be a concentrated conspiracy going on to force him back to work. Jane Rubin, well known secretary of the Mayfair Club, went and happily married last Sunday to Charles Stern. The main difference between openings of plays was aptly voiced by Jim Geller the other day when he said that “Design For Living” (what that play again?) had an eleven dollar opening and a play scheduled for next week would probably have an eleven dollar house opening completely. The old good reason why kiddies should brush their teeth and one they’ll probably be glad to hear about “Just Plain Bill,” who broadcasts nights on the Kolynos, (toothpaste, to you, I think, is about to appear at the Roxy Theatre. And when no room is left for a person, man or woman, or child, rates a free admission to the Roxy if able to show a Kolynos box to the ticket seller. The feature attractions, incidentally, is “The Death Kiss.” Write your own comment.

Yesterday in New York
STUDIO PRODUCTION A LITTLE HEAVIER, WITH 40

Columbia

"FEVER"
Director: Clarence Badger
Screen Play: James Kevin McGuinness
Cameraman: Ben Kline

"BENEATH THE SEA"
Cast: Ralph Bellamy, Fay Wray, Paul Page, Trevor Bland, W. J. Kelly
Director: Al Rogell
Original by: Jo Swerling
Cameraman: Joseph Walker

"THE LOVABLE LIAR"
Cast: Buck Jones, Dorothy Revier, Jack Long, Clem Fuller.
Director: George B. Seitz
Original and screen play: Harry Hoyt
Cameraman: Teddy Tetzlaff

MGM

"HELL BELOW"
Cast: Robert Montgomery, Walter Huston, Jimmy Durante, Robert Young, Eugene Pallette, Madge Evans, David Newell, John Mahin, James Donlan, Matt McHugh, Bradley Page, Sterling Holloway, Chas. Irwin, Warner Richmond
Director: Jack Conway
Original by: Commander Ellsberg
Screen Play: Laird Doyle, Ray Schrock
Cameraman: Hal Rosson

"THE WHITE SISTER"
Cast: Helen Hayes, Clark Gaige, Lewis Stone, Edward Arnold, Alan Edwards, Louise Closer, Hal Rosson, David Newell
Director: Victor Fleming
Original by: F. Marion Crawford
Screen Play: Donald Ogden Stewart
Cameraman: William Daniels

"WHAT—NO BEER?"
Cast: Buster Keaton, Jimmy Durante, Phyllis Barry, John Miljan, Roscoe Arbuckle, James Donlan, Charles Dunker, Edward Brophy
Director: Edward Sedgwick
Original by: Robert Hopkins
Screen play: Carey Wilson
Additional dialogue: Jack Cluett
Cameraman: Harold Wenstrom

"CLEAR ALL WIRES"
Cast: Lee Tracy, Benita Hume, James Gleason, Una Merkel, Lya lys, Alan Roberts, Roscoe Arbuckle, Lawrence Grant, C. Henry Gordon
Director: George Hiltunen
Screen Play: Bille and Sam Spewack
Cameraman: Percy Hilburn

"RIVETS"
Cast: John Gilbert, Mae Clark, Robert Armstrong, Warner Richmond, Sterling Holloway, Robert Burns, Vince Barnett, Muriel Kirkland
Director: Tod Browning
Original by: John McDermott
Cameraman: Peverell Marley

"MAN ON THE NILE"
Cast: Ramon Novarro, Myrna Loy, Reginald Denny, C. Aubrey Smith
Director: Sidney Franklin
Cameraman: Len Smith

"REUNION IN VIENNA"
Cast: John Barrymore, Diana Wynyard, Frank Morgan
Director: Robert E. Sherwood

Paramount

"KING OF THE JUNGLE"
Cast: Buster Crabbe, Frances Dee, Irving Pichel, Robert Adair, Florence Britton, Sidney Tolmer, Robbie Cosby, Robert Barrat, Douglas Dumbrille, Sam Baker, Patricia Farley
Director: Lucky Dieterle, Max Marcin
Original Story: Charles T. Stoneham
Screen Play: Max Marcin, Philip Wylie, Fred Niblo Jr.
Cameraman: Ernest Haller

"A LADY'S PROFESSION"
Cast: Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Roscoe Karns, George Barbier, Warren Hymer, Billy Bletcher, DeWitt Jennings
Director: Norman McLeod
Original by: Nina Wilcox Putnam
Screen Play: Malcolm Stuart Boylan, Walter DeLeon
Cameraman: Gil Warrenton

"FROM HELL TO HEAVEN"
Director: Erle C. Kenton
Original by: Lawrence Hazard
Screen Play: Percy Heath, Sidney Buchman
Cameraman: Henry Sharp

RKO-Radio-Pathe

"KING KONG"
Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flagg, Steve Clement
Director: Ernest Schoedsack
Original by: Edgar Wallace
Screen play: James Creelman, Ruth Rose
Cameraman: Eddie Linden

"PICT-UP"
Schulberg Production
Cast: Sylvia Sidney, George Raft, William Harrigan, Lilian Bond, Clarence Wilson
Director: Marion Gering
Original by: Vina Delmar
Screen Play: S. K. Lauren, Agnes Brand Leesh, Daniel Rubin
Cameraman: David Abel

"A BEDTIME STORY"
Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Gertrude Michael, Ernest Wood
Director: Norman Taurog
Original and screen play: Waldemar Young, Nunally Johnson, Vincent Lawrence
Cameraman: Charles Lang

"PICK-UP"
FEATURES THIS WEEK AS COMPARED TO 37 LAST WEEK

"THE GREATEST DESIRE"
Cast: Katherine Hepburn, Billie Burke, Colin Clive, Helen Chandler, Ralph Forbes, Jack LaRue, Irene Browne.
Director: Dorothy Arzner
From novel by: Gilbert Frankau
Screen play: Zoe Akins
Cameras: Bert Glennon

"SWEEPINGS"
Director: John Cromwell
Original by: Lester Cohen
Screen play: Lester Cohen, Howard Estabrook, H. W. Hanemann.
Cameras: Edward Cronjager

"Pigmy"
Cast: Joel McCrea
Director: Shirley C. Burden
Screen play: Felix Reisenberg

"OUR BETTERS"
Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia Howell, H. Entwistle, Alan Mowbray.
Director: George Cukor
From play by: Somerset Maugham
Screen play: Jane Murfin, Harry Wagstaff Gibbule
Cameras: Charles Rosher

Warner-First National

"THE SILK EXPRESS"
Director: Edward Dmytryk
Original by: Ray Enright
Original and Screen play: Houston Branch

"ELMER THE GREAT"
Director: Mervyn LeRoy
From play by: Ring Lardner
Screen play: Tom Garity, Whitney Bolton
Cameras: Arthur Todd

"THE ADOPTED FATHER"
Director: Mervyn LeRoy
From play by: Ring Lardner
Screen play: Tom Garity, Whitney Bolton
Cameras: Arthur Todd

Universal

"S. O. S. ICEBERG"
(In Production In Berlin)
Director: Arnold Fanck
Story: Frank Wood, Arnold Fanck
Cameras: Hans Schneeberger

"KISS BEFORE THE MIRROR"
Director: John Cromwell
From play by: Ladislaus Fodor
Screen play: Wm. Anthony McGuire
Cameras: Karl Freund

"COHENS AND KELLY'S IN TROUBLE"
Cast: George Sidney, Charlie Murray, Maureen O'Sullivan, Andy Devine, Frank Albertson, Jobyna Howland.
Director: George Stevens
Original: Homer Croy, Vernon Smith
Screen play: Fred Guiol, Al Austin
Cameras: Len Powers

"NIAGARA FALLS"
Cast: Slim Summerville, Zasu Pitts, Thelma Todd, Alexander Carr, Laura Hope Crews, Rollo Lloyd, Cora Sue Collins.
Director: Sam Taylor
Original: Preston Sturges
Screen play: Wm. Anthony McGuire
Cameras: Jerry Ash

"THE LITTLE GIANT"
Director: Roy Del Ruth
From story by: Robert Lord
Screen play: John Meehan
Cameras: Sid Hickox

"THE MAYOR OF HELL"
Director: Archie Mayo
From play by: Iselin Auster
Screen play: Edward Chodorov
Cameras: Barney McGill

PRIVATE DETECTIVE
Cast: William Powell, Ruth Donnelly, Margaret Lindsay, George Westcott, James Bell, B. H. Warner, Natalie Moorhead, Sheila Terry, Theresa Harris, Renee Whitney, Ann Hewes, Irving Bacon.
Director: Michael Curtiz
From story by: Raoul Whitfield
Screen play: Rian James
Cameras: Tony Gaudio

INDEPENDENTS

ALLIED

"THE 11TH COMMANDMENT"
Director: Alfred Lunt
Screen play: Adele Buffington, Kurt Kempler
Cameras: Harry Neuman

HAL ROACH
"FRA DIAVOL0"
Cast: Stan Laurel, Oliver Hardy, Dennis King, Thelma Todd, Henry Armetta, Jimmy Finlayson.
Director: Lloyd French
Screen play: Jeanie McPherson
Cameras: Art Lloyd

SHORT SUBJECTS

MONOGRAM
"BREED OF THE BORDER"
Cast: Bob Steele, Marion "Peanuts" Byron.
Director: R. M. Bradbury
Screen play: Wally Tonkin
Cameras: Faxon Dean

"TURCHY TURNS TURTLE"
Cast: Ray Cooke, Marion Shockley
Director: C. C. Carr

AL CHRISTIE
"TECHNOCRAZY"
Cast: Billy Bevan, Monte Collins, Eleanor Hunt.
Director: Charles Lamont
Screen play: Ernest Pagan
Cameras: Ewart Adamson

HOLLYWOOD ON PARADE
Voice of Hollywood Series
Cameras: Otto Himm
Director: Louis Lewin
IN ENGLAND
Germany
FRANCE
Spain
ITALY
MEXICO
Canada
Central America
So. America

All Over The World
THE HOLLYWOOD REPORTER IS READ

Your message in its advertising columns will be READ in the motion picture and play producing centers of other countries, as it is here in Hollywood, New York and throughout the United States.

THAT'S WHY THIS PUBLICATION PRINTED MORE PAID ADVERTISING DURING NOVEMBER AND DECEMBER THAN ANY OTHER MOTION PICTURE PUBLICATION.
New Picture Cash Ready

Well, Maybe He Did

New York.—They were talking about the depression—who isn’t?—at a party the other night and, according to F. P. A., Herr Hendrik Willem Van Loon remarked: “If it lasts three months longer, people will think Eugene O’Neill wrote it.”

RKO Stockholders Seeking Protection

New York.—An independent protective committee of stockholders of the Radio-Keith-Orpheum Corporation, which went into the hands of a receiver Friday, has been formed, with former District Attorney Jack H. Bantos counsel. The purpose of the committee is to watch the developments in receivership proceedings so that no stockholder rights shall be infringed upon.

Pomer In N.Y. Today

New York.—Erich Pomer, famous producer for Ufa, arrives here on the Bremen today and is expected to sign up with Fox.

'Tex' For Short-Reeler

New York.—William Rowland and Monte Brice have signed Tex Gurian to star in a two reel short to be released by Universal.

Objections to Zukor as Receiver Fail to Show

New York.—There have been murmurs for the past three days that a group of bondholders intending to storm Judge Bondy’s court yesterday, demanding that Adolph Zukor be removed as receiver, at Paramount, with dire threats of further activities if this was not done. At the short hearing before the court yesterday morning, not one of those objectors put in an appearance, and the court adjourned the hearing on the appointment of attorneys until Thursday.

It was most evident that Judge Bondy had heard some criticism of his appointment for he said: “In looking about for a receiver, I asked Will Hay for his assistance. He stated that Adolph Zukor was the best qualified.”

BIP Wants Lloyd Bacon

British International wants Lloyd Bacon to make the trip to England to direct “Give Us A Ride,” a feature comedy. Bacon is now negotiating with Warners for extension of his layoff to four months so he can accept the offer.

Sackheim Promoted

Jerry Sackheim goes up a couple of notches at Radio to a spot as associate producer, leaving his job as assistant story editor. He will supervise the Bill Boyd productions.

Stone In ‘Service’

Lewis Stone has been assigned a featured role in the “Service,” which Clarence Brown will direct for MGM.

Alien Actor Bill Passage Expected

Washington.—The Senate Immigration Committee is expected to report favorably tomorrow on the Dickstein bill to bar foreign actors as a protection to American artists of the stage and screen. It is said that a poll of the committee showed no opposition.

The bill, which has already been passed by the House, prohibits the entry of all alien actors except those of "distinguished merit and ability." This would permit the entry of famous stars, but keep out those who might prove competition to the rank and file of American players.

'Temple Drake,' Alias 'Sanctuary' Started

Paramount finally started production of "Story of Temple Drake" yesterday, getting approval of the screen play based on "Sanctuary" from the House office.

In addition to George Raft and Miriam Hopkins in the top spots, cast includes Buster Collier and Elizabetla Patterson.

Savoir Story For Fox

Fox has set "The Dressmaker of Luneville," by Alfred Savor, as a starring vehicle for Elissa Landi. If screen play can be prepared in time, Miss Landi will make it after "Warrior's Husband.

LaCava For Bennett

After directing "Gabriel Over the White House" for MGM, Gregory LaCava returns to Radio to handle direction of "Bed of Roses," which will star Constance Bennett.

Miller Leaves N.Y.

Gilbert Miller, New York producer, leaves for Hollywood tonight, supposedly to take up his duties as an associate producer at Columbia.
**W R WILKERSON**  Editor and Publisher

**FRANK POPE**  Managing Editor

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**THE WILKES BERRY DALE CORP. Ltd**

**Page Two**

**Rambling Reporter**

**New York Reviews**

**“STATE FAIR”**

Fox prod.; director, Henry King; writers, Phil Stong, Sonya Levien, Paul Green.

Radio City Music Hall

Herald-Tribune: “State Fair” is not in the rugged, embittered tradition of most modern American literary accounts of the sorrows of agriculture. As a pretty, romantic picture of farming life in an isolated Arcady, however, it is genuinely likable, for all its lack of dramatic sturdiness.

Journal: The picture is well directed by Henry King. Although it runs a bit longer than the average feature, it holds one’s interest, due to a very good spirit of enjoyment in the casting and situations.

Times: Watching this film is almost as interesting as going to a State fair, for nothing seems to be neglected during the week in which it is supposed to take place. It is a homey tale, with many an intriguing bit.

News: A fresh and delightful screen piece which will please customers of all ages. It is moulded to suit the young in its romantic episodes, and to be thoroughly appealing to the older generation in its abundant, homely, do- it-yourself humor.

World-Telegram: Not in many months have there been a film of better quality of charm and coy truths than this new one which Henry King has directed from Phil Stong’s novel of the same name and which is compounded of homely, homey, funny, light melodrama.

Mirror: Directed with imagination, perfectly cast and intelligently acted, each detail of the production rings true. Each character is clearly defined and each is interesting. Every scene is pointed. Every incident is credible. “State Fair” is a fine picture profoundly moving and highly entertaining.

American: It is a romantic comedy-drama of rural America, rich as the soil itself, and “homely” as the heart of the hinterlands. It is homespun made in a strictly modern mill. For Fox, it’s so much hay in the barn.

Post: “State Fair” on the screen, whatever else it may have been as a novel, is interesting and entertaining; it is a well wrought story, accurate in its presentation of rural excitements, and directed with beautiful photography and a fine sense of contrasting values by Henry King, who happens to be one of this department’s favorite directors.

Sun: “State Fair” is about as pleasant and satisfying a little picture as you would want to see.

“PARACHUTE JUMPER”

Warner Bros. prod.; director, Alfred E. Green; writers, Ben Hecht, S. N. Behrman.

Strand Theatre

Herald-Tribune: “Parachute Jumper” struck this reviewer as being something less than a masterpiece. As a matter of fact, it is not extravagant to say that it is probably as bad photoplay as you will find in weeks of careless picture-going.

Journal: It is a fair little program picture that turns out to be unintentionally funny at various moments.

News: It jumps from scene to scene, never aligning firmly enough to let its audience know positively what it’s all about. But there are spills and thrills and romance and witty chatter.

American: Fair film fun, which, however, still leaves much to be desired. The story despite the various actors as introduced, is sombering.

Sun: Well acted, fairly well written and directed—and certainly its parachute scenes are aesthetically uninteresting. But parachutes are still waiting for a better picture in which to be glorified.

Times: It is a fast-moving tale of adventure in the air and on earth, and although it has some unnecessarily coarse scenes, it is for the most part a racy affair, with glimpses of airplane crashes and others depicting men leaping from flying machines with parachutes.

World-Telegram: It is a three-engined affair with all three engines missing.

Post: “Parachute Jumper” is a curiously mangled story, but it has a way of moving and that’s something. It is also occasionally funny, thanks largely to Frank McGuck’s agile grappling with the dialogue.

**Fairbanks Sailing; Mary Going Later**

Douglas Fairbanks pulled out for New York last night, and sails for Europe February 4, bound for some skiing at St. Moritz.

Mary Pickford’s delayed pending completion of editing “Secrets,” hopes to get away from here February 18 to join Fairbanks in Rome. Elsa Maxwell is to be married to Mr. and Mrs. Donald Ogden Stewart and will make the trip to Europe with Miss Pickford.

Schiller To Hand Out Production for Eagle

New York—Moritz Schiller, former head of Reckcraft and Ambassador pictures, has joined Adolph Pollock’s Eagle Productions and leaves for the coast today to supervise the work at the studio with Al Herman.

**Zukor Objectors Fade** (Continued from Page 1)

...to act in that capacity and that he knows he is so well fitted.”

The firm of Root, Clark and Buckner was appointed to represent the receivers temporarily until a final appointment is made Thursday.

The morale of the Paramount organization here in the East has jumped 1000 per cent since the receivership.

...The effect has been miraculous in that each and every individual in the organization feels that a heavy weight has been removed from his or her shoulders. ...believe that now everything is clear sailing for better conditions all around, with better pictures certain to be made, and new conditions that will give the best of exhibition with returns that will show excellent profits.

That old theatre bugaboo was wiped out of the Paramount organization for the time being, giving a breathing space that is most invigorating.

...In another court action yesterday, Supreme Court Justice Lynden granted the application of Robert Levy, of Chicago, alleged holder of bonds, for a temporary receiver for 23 film productions of Paramount-Publix. Levy has brought suit to set aside the receivership of these pictures to the Paramount Productions Corporation, a Paramount subsidiary, on the grounds that the temporary receivership was not in the best interest of the Chase Bank and other financial institutions which hold the corpora- tion’s notes for $10,000,000.

Levy alleges that these pictures constitute “quicks assets” and that the transfer was discrimination against the bondholders.

**Hugh Herbert**

Management

BREN & ORSATTI

**Sylvia Sidney To Play In ‘Liliom’ At Pasadena**

Sylvia Sidney has secured permission from Paramount to make a stage play and will do the female lead in “Liliom,” at the Pasadena Community Playhouse, for two weeks, beginning February 28.

Arthur Lubin will have the title role in this revival of the Molnar play.

**Stage Actor For MGM**

Henry Travers, New York stage actor, is engaged by Hollywood for a role in “Reunion in Vienna,” for which MGM is bringing him out.

**Farrow Hearing Today**

John Farrow, under $2500 bond pending investigation of his status by immigration officials, is scheduled to have a hearing today.

**Zukor Objectors Fade** (Continued from Page 1)
Dix and Ruben
Do Swell Jobs

"THE GREAT JASPER"

RKO-Radio

Direction .................. Walter Ruben
Original Story .................. Fulton Oursler
Screen Play .................. Robert Tasker, Sam Or- nitz, Lester Cohen, H. W. Hane-
mann
Photography .................. Leo Tovar

For the discriminating adult audi-
ence this one is a rare treat. Far re-
moved from the beaten paths of or-
thodoxy formula, it is more than con-
ventional drama in a finely drawn char-
acter sketch, acted with great feeling and
some shadings by Richard Dix and
someone about his direction by the
sincerity by J. Walter Ruben, who de-
serves a rousing kudo for approaching
his subject in exactly the proper psy-
chology. "The Great Jeser" may not
make a bucket of money, but it is so
delightfully different, without being art-y," that its appreciation will make
up for this enthusiasm what it lacks nu-
merically.

As a Dix picture so often does, this
piece takes its central character from
young manhood to old age and death.
We find the "Great Jeser" in his
youth, robust, lighthearted, prissy,
keen to please, just a bit losing his
kind of a guy who can work up a good
appetite with raw whiskey and a cou-
ple of roast beef sandwiches, a free-
booter of a fellow, a romper, and, as so
often the case in life, married to a
prude, a wife who thinks his drinks too
hot and who can't understand his
housekeeping. They have a conn, a
hnematic child, who takes after the mother.

The period is the beginning of the
electrical era and Dix is the driver of the
last horse car in the city and the
motorman of the first electric, which
he takes out against threats of em-
bittered workmen, thereby raising
himself in the esteem of his employer,
Walter Walker, and his employer's
wife, Wera Engels.

For excusing his employer and
providing him with the delusion of
paternity, Dix is discharged from his
fractious job and deserted by his wife,
who accuses him of nothing worse
than kissing.

He goes to Atlantic City and falls
hero to the business of an astrologer,
Edna May Oliver, and, catering to
women only, piles up a fortune.

His early indiscretions rise to
plague him. He marries a mother
of the little girl, her health fails and,
despite everything he does to win
back the child, she shuns him until he
is on his death-bed.

This will be one of the unveget-
table roles of Dix's career. He has
made "Jasper Hone" a person of flesh
and blood that will stick in the
memory.

Bruce Cabot, as Dix's natural son,
turns in a performance that will lift
him into the front rank of leading
men.

Florence Eldridge, a capable actress
to be sure, seemed miscast as the
wife. Wera Engels as the faithless
wife didn't enough to do to make a
definite impression. James Bush turned in some good work as the
first son and Betty Furness registered
nicely in the ingenue role.

Exhibs shouldn't be afraid to give
this one the works to bring them in.

There ought to be a good word of
mouth build-up in our judgment.

Imagine A Writer Thinking 7 Hours

A writer was signed by a production
company after the deal was closed, the
writer asked if the producer had
anything in mind for the story, and
just that he wanted the writer to work on.

"Never mind writing," was the
reply, "what I want you to do is to think—every day from
9 to 12 and from 1 to 5."

The writer has been "think-
ing" now for two weeks.

New Money Ready For Production

(Continued from Page 1)

pictures, scheduled to cost between
$100,000 and $150,000 each. It is
understood they have been offered a
good proposition to take over the
Pathe studios, bag and baggage, and
have their pick of several releases.

But there is no profit that, and
there are, the talks are, they don't
exactly bring in bunches, and, brother,
they never build up to anything resem-
bling a solid roll in the business.

"What, No Beer!" suffers from
many bewhiskered gags and a couple of vain
attends at going Marx. It is no fault of
either Durante or Keaton that their
antics didn't work—because there is
very little in the picture that belly-
laughs. In a word, Keaton is his
bloomy self, and Durante's personality
is just about all there is that's good.

A half of our plans, we thought, were
practical; the girls were "sound ma-
chine!" or in bad timing—and they
were funny.

Jiminy gets his pal Keaton to buy a
browar with all the money he has, and
their attempts at making beer, marketing it and dodging within and
"without" the laws, furnish most of
the footage. They get mixed up with two
warring gang factions, but the
excitement is never very tense. The
picture winds up with the boys get-
ing the entire town into the brewery
to drink up the evidence before a raid
that they have been tipped off, and
these are the best scenes in the
opus. Then come the final fades of
the supposedly near future, showing
the legalizing of beer by Congress, and
the boys are proprietors of an
impressive beer garden.

The Al Lowery, Harry, John Mil-
jian, Henry Armetta, Edward Brophy
and others are O.K. in support of the
comics, but the script and direction
are this side of good.

This one won't mean much to you
one way or another—unless the names
of Keaton and Durante are hot in your
community. Without too much ad-
vance shouting, "What, No Beer!"
will get by.

Production Labor, Durante Highlight

"WHAT, NO BEER!"

MGM

Direction ............... Edward Sedgwick
Original Story .................. Robert E. Hopkins
Screen Play .................. Carey Wilson
Additional Dialogue .................. Jack Cluett
Photography .................. Harold Westen
Cast: Buster Keaton, Jimmy Durante, Rosco Attes, Phyllis Barry, John Mil-
jian, Henry Armetta, Edward Bro-
phy, Sidney Bracy, James Donlan, Al Jackson

Jimmy Durante works like a Trojan
through eight-tenths of "What, No
Beer!" but his innings in the latter half of the film,
but the combined efforts of the two
can do no more than make this one fairly funny. A heavy dash of op-
optimistic propaganda at the finish is anti-
climactic and doesn't brighten matters
much.

The picture needs plenty of trim-
manship—which it will undoubtedly get
—or the laughs closer together.

It really begins to look as though RKO Radio City had thought of every-
thing from "A" to Zed in its new
set-up. They're up to "A." anyway, according to Hon. Mr. Dung, who
attends the inauguration ceremonies
of RKO-Radio Pictures' Preview room
"A." Which room is reached via the Executive's Entrance on Fifty-
fifth street. "Lucky Devils" and "So This Is
Harrris" headed the inaugural bill.

Really though, in spite of all this
business of "inaugurating" doobells, elevators, halls, etc., the new RKO
of-

fice building and offices are something to
callible for ten feet. Hall'll he
should sound a bit strangled you can blame it on the fact that the publicity
office windows face St. Patrick's Ca-
thedral. With those frosty winds of St. Thomass
and if they happen to look out the window they're liable to suffer a mo-
mentary attack of conscience and blue
pencil a few colloquials.

Abbe Lamoon will be back in Holly-
wood on or about June first and will
open at the Coconut Grove. He'll
broadcast from there with Jack Pearl
while Pearl makes a movie for MGM.

Lucky Strike doesn't care for the idea
very much but the broadcasts must go on
and Pearl wants to make a movie.

Incidentally, by June 1st, practic-
ely every radio headquarter will be
working on and in Hollywood. Coss-
bury, Valle, Kate Smith and Burns and
Allen will be on the Paramount lot,
Jack Pearl at MGM (that's two plugs
for them in one column; Russ Co-
lumbia and Abbe Lamoon. That
will leave Radio Row in New York with
plenty of nice fresh air to grow in.

There was a party given in honor
of Harry Lader at which the host kept
taking time out every half hour to
make a speech about why he had giv-
en a party for Harry Lader.

And one of the guests said he had stayed to the very end to find out why
the host really did give the party.

Leland Hayward sneaked out town
and down to Florida in order to take
a college rest for ten days. Hill'll he
back by the time you and you and
you read this so address all important
communications to the New York office.

(Editor's note: On the above stage
show, as much as we do, reading
a book on Technocracy while the
lights were on for the flesh part of the program. It's a good thing like
stage shows, we never got the
urge to read books on Technocracy
during them.)

Dog Fairbanks Jr. was that nervous
that he didn't think he'd see his sen-
onal appearance at the Strand that all
the women went for his boyishness.

Last time we wrote, he gave a concert
this week that had all THE people in
New York fairly frantic with joy over
"Night Club," a musical opus by
Johnny Green.
16,263 More Seats In N. Y. Territory Than In 1931

New York — An increase of 16,263 seats in the picture theatres in the New York exchange territory was shown during the year 1932, according to the annual report of the Film Board of Trade.

Total seats for 1931 in New York state section, including Long Island, were 907,029 in 830 theatres. In 1932 there were 787 houses with seat total of 930,513.

In the same district, circuits during 1931 operated 129 theatres with total seating capacity of 274,539, while in 1932 the number stood at 125 houses with 272,243 seats.

The northern New Jersey section during 1931 had 345 theatres with 337,552 seats, which decreased to 315 houses with 330,331 seats in 1932.

Circuit operations increased in northern New Jersey in 1932 by one, according to the report. In 1931 there were 89 chain theatres in that section for a total of 141,658 seats, while in 1932 there were 90 houses totaling 157,099 seats.

Independent operations took a drop between 1931 and 1932. In the latter year, there were 887 houses in New York and New Jersey operated independently, against 957 in 1931.

Brendel With Harvey

El Brendel has been added to the cast of Lilian Harvey’s first starring picture for Fox, “My Lips Betray,” which John Blystone directs.

(Continued from page 11) when he feels he has the right material. During the interim he will continue to produce plays.

Max Gordon is said to have said of him last year: "Give him more hits and he’ll go to the poohouse." because at that time he had the three outstanding money attractions on Broadway and the check-up at the end of the week showed that he was in the hole. BUT he had the hits, and any man who can produce shows like Gordon, will, in the long run, out run any deficit he may incur in giving the public a run for its money. He has shown that he knows entertainment and how to serve it. Those losses were just a matter of salaries that would be adjusted over a long haul.

•

We mention Harris and Gordon as two new HEADS that will be stuck into the producing of picture pictures. Not as novices, not newcomers to the amusement business, but good, solid producers with fresh ideas that are most necessary in this business.

We asked Sam Harris yesterday just as afeeler, "What thoughts have you given about a release?" To which he replied, "The release is a cinch if I can get an attraction. I believe there is a greater market at this time for good pictures than your business has ever had before. The manner in which that market is to be reached is a simple matter; the big difficulty is to get the good picture."

I am not going into the production of motion pictures in the terms that an individual solely associated with pictures would. I am going to cause a picture to be made, and when I feel I have the right vehicle," continued Mr. Harris, "I will continue to produce plays and, if those plays are fitted for pictures, I will make them."

•

I have an idea that Harris and Gordon have had their heads working together on some new plans and, probably, Sam Katz is in their scheme of things. I believe that once landing a good story property, they will attempt to cast the stage play with about the same cast they will use for the picture, assuming that the show will prove of that value that thereby planting on Broadway some big picture names and moving the whole works to the coast for a picture to be built around the play.

There are going to be a lot of Harris and Gordons cropping up in the next few months, good sterling showmen, bringing something new to the screen to reap the benefits that this great business bestows on the successful. Watch out for them.

Nine New Members Taken Into Academy

Nine new members have joined the Academy. They are: Allan Dinehart and George Sidney from the actors’ branch, Adrienne Ames as an associate member, Hollis W. Mosley in the technicians, with Roland R. Anderson, Anne Bauchens and William S. Gray, as associates, and Salisbury Field and John Francis Nattefew in the writers’ branch.

Culbertson On Way

Ely Culbertson reaches Hollywood from San Francisco Thursday to go to work on the series of contract bridge sheets for Radio. Murray Roth directs.

Cigarette Girl At MGM

Margaret McConnell, pretty Camel cigarette poster girl, arrived in Hollywood last night to fulfill a contract with MGM.

Monogram Product Set For Britain

New York — J. V. Ritchey, of the Ritchey Export Corporation, has just returned from England where he arranged for the distribution of Monogram product in Great Britain through Pathé Pictures Ltd. instead of through P.D.C. as heretofore. He also made contracts for the distribution of individual Monogram pictures in France through Gaumont.

Mr. Ritchey reports that the picture industry in Britain is in fine shape and that there is considerable theatre building.

One For Dunn-Eilers

Fox has set "Husbands Cost Money," as the next James Dunn-Sally Eilers feature. David Butler has been given the assignment to direct.

Paramount Publix Corporation

STOCKHOLDERS PROTECTIVE COMMITTEE

To the Holders of the Common Stock of Paramount Publix Corporation:

By order of the United States District Court for the Southern District of New York, entered on January 26, 1933, Messrs. Charles D. Hilles and Adolph Zukor have been appointed Temporary Receivers of Paramount Publix Corporation.

It accordingly becomes advisable that holders of Common Stock of Paramount Publix Corporation should unite for their protection. To that end the undersigned Committee has been organized to represent the interests of the stockholders, and the stockholders are urged to cooperate with the Committee by depositing their shares with the Depository named below. Copies of the Deposit Agreement under which deposits will be received may presently be obtained upon request made either to the Depository or to the Secretary of the Committee.

Certificates representing shares of the Common Stock of Paramount Publix Corporation should be deposited with the Corporate Trust Department of The Commercial National Bank and Trust Company of New York, 56 Wall Street, New York, as Depositary, or with the Sub-Depositary mentioned below. All such Certificates must be properly endorsed in blank for transfer or accompanied by proper instruments of transfer in blank with all signatures guaranteed by a bank or trust company having a correspondent in New York City or by a New York Stock Exchange firm. Transferable certificates of deposit will be issued in due course to the New York Stock Exchange, for the listing of such certificates of deposit thereon.

DUNCAN A. HOLMES, Chairman
New York

BARNEY BALABAN, Chicago
Balaban & Katz Corporation

JOHN P. BICKELL, Toronto
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THE COMMERCIAL NATIONAL BANK AND TRUST COMPANY
OF NEW YORK
56 Wall Street, New York
Sub-Depositary

BANK OF AMERICA NATIONAL TRUST AND SAVINGS
ASSOCIATION, TRUST DEPARTMENT, Main Office.
Los Angeles

January 31, 1933
Expected To Operate Company as Protection for Chase Bank; Sheehan Product Head

New York — There are rather definite rumors that Fox Film Corporation will take over the production and distribution of Radio Pictures at a very early date, and that W. R. Sheehan will be placed in charge of the joint production, with both production organizations to remain pretty much as they are, but with the distributing forces of the two to be combined for the sake of economy.

It is understood here that Sheehan was brought East for the purpose of advising him of this combination and to receive instructions on his handling of the joint production.

There was talk of a Fox-Paramount combine along with Radio, but it is felt that a further combination of the motion picture interests financed by the Chase Bank would only gum up the whole issue, with no benefit being gained and too much to lose on.

Para. to Make Pix at $250,000 Average

New York — Russell Holman and George P. Putnam left here for Hollywood yesterday for conferences with Emanuel Cohen and studio executives to line up the company’s program for the year.

According to home office production officials, an effort will be made to hold the average production cost of $250,000 per picture.

MGM Borrowing From Warner Writing Staff

Evidently with the idea that the Warner type story and its treatment have plenty of audience values, MGM is going in for a big slice of the Warner talent on loans during the closing period at the Warner plant.

It has taken Gene Markey and Charles Kenyon, and has a deal on for Earl Baldwin, Warner writers, and is now after Marvin LeRoy to direct a picture.

POLITICIANS SEEK PLUMS IN PARA. RECEIVERSHIP

New York — An attempt to take the dominant influence in the Paramount-Publix receivership out of the hands of Adolph Zukor so that a certain political clique may get the “soft pickings” that are sure to come is being openly discussed in picture circles here.

The plan is not taking the form of an effort to oust Zukor from his post as one of the receivers, but rather to appoint a third receiver, so that, Zukor instead of having a fifty per cent voice, will have only a three per cent say. No one seems to know how much strength is behind this plan, or who heads it, but that probably will be seen at the hearing before Federal Judge Bondy, set for tomorrow.

Joe Mank Free Lancings

Joe Mankiewicz has landed in his screen play for the Wheeler and Woolsey picture and has gone off the Radio payroll. Having resigned from Paramount recently after he had been loaned to Radio, he joins the ranks of free lance writers.

No Warner Merger, Zanuck Tells Staff

Darryl Zanuck, production chief of Warners, called practically all contract writers, directors and stars into his office Monday and assured them confidentially that the Warner company was not involved in either a merger or receivership, and there was nothing for anyone connected with the organization to worry about.

The information handed out by Zanuck came direct from Jack L. Warner in New York, and the producer stated he wanted the contract personnel to know the inside. He declared Warners were going right ahead with plans for next year’s program, and the company would finance its own pictures as in the past.

‘Murder At The Post’

Sam Jacobson’s First

The first picture Sam Jacobson will supervise for Universal as an associate producer will be “Murder at the Post,” from an original story by Dale Van Every and Fred Nablo Jr.

Adrian Johnson is writing the screen play, and it will be an April offering.

New Writers At Para.

William MacKaye has been added to the Paramount writing staff to work on an original story. Maurice Watkins has also returned to Paramount to prepare an original.

Jackson On New One

Horace Jackson has been assigned to write the screen play of Alfred Saviour’s play, “The Dressmaker of Luneville” to star Elissa Landi for Fox.

Extension For Grainger

New York — A thirty-day extension of his leave has been granted James R. Grainger pending the settlement of his contract with Fox.
"WHISTLING IN THE DARK"

MGM prod.; director, Elliott Nugent; writer, Elliott Nugent.
Capitol Theatre

News: If you saw the play and liked it, you'll be doubly pleased with the movie edition. If you didn't see the initial production, don't miss the talkie, because it's one dandy tonic for that down-low feeling.

Herald-Tribune: The film itself is pleasant, reasonably artful, moderately amusing and fairly dramatic, if hardly that up-to-date. It is good, average program entertainment.

Mirror: "Whistling in the Dark" takes gang melodrama and kids it uproariously. It will entertain you.

World-Telegram: A mystery farce that is witty, ingenious and well acted.

Journal: With Ernest Truex playing the role he created on Broadway, with a well chosen cast to support him and with smoother direction than it was given before the footlights, the picture is grand fun.

Times: It is a melodrama with both laughter and excitement and it would take a hardened cynic to keep a straight face.

American: An entertaining, mild little comedy.

Sun: It is only a mildly passable little talkie.

"HELLO, EVERYBODY"

Paramount prod.; director, Wm. A. Seiter; writers, Dorothy Yost, Lawrence Hazard.

Paramount Theatre

American: Regarded as motion picture entertainment rather than a Kate Smith side-show, there is less virtuosity in the piece itself than in the star's practically continuous warbling.

Mirror: A plausible, homely, simple little story serves to give the sample song-bird from the South a sympathetic role, and to introduce some very good song numbers.

Herald-Tribune: Untouched by humor, burlesque or suggestion of lightness, the picture's principal attraction is, of course, Miss Smith's songs.

News: If you're an admirer of the plump damsel who wants the moon to come over the mountain (and who isn't) you'll find plenty of melodious tunes, well rendered in the Paramount's current picture.

"THE DEATH KISS"

World-Wide prod.; director, Edwin L. Marin; writers, Barry Barringer, Gordon Kahn.

World-Telegram: "The Death Kiss" is a first-rate thriller that moves rapidly, is credibly and logically worked out to a satisfactory finish and has good and natural dialogue in it.

Times: A briskly paced and generally amusing entertainment.

Sun: I imagine that "The Death Kiss" will do fairly well with the incessant devotees of these mystery affairs—despite its lack of merit within its own narrow limits.

Post: "The Death Kiss" presents a genuine mystery which it successfully conceals until the climax. And the climax, incidentally has lots of action and surprises.

"NO OTHER WOMAN"

RKO-Radio prod.; director, J. Walter Ruben; writers, Wanda Tuchock, Owen Francis.
RKO-Roxy Theatre

American: An outmoded domestic melodrama, veering around in its latter sequences to an expose of divorce by perjury, this picture's principal asset is the presence in the case of Irene Dunne.

Mirror: The story has been a serviceable one for years. Imaginative direction, colorful background, interesting photography and fine acting freshen it and make it moderately interesting.

News: It is Irene Dunne's performance of Anne which raises the picture above the mediocrity of the plot.

Post: "No Other Woman" is a humdrum tale which even the excess of a court room scene does not save from banality.

$66,000 Judgment Against Tom Mix

Erie, Pa.—The jury listening to the breach of contract action of Col. Zack Miller against Tom Mix returned a verdict of $66,000 in favor of Miller yesterday. The circus impresario asked damages of $342,000, claiming Mix had verbally agreed to join the 101 Ranch circus in 1929, and had joined another "big top" outfit instead.

This was the second time the action had been tried, as the first verdict giving Miller $90,000 was set aside when Mix's attorney appealed. It was stated here that the film star's lawyers will again appeal.

Cantor-Jessel Tour

Getting Plenty Dough

The William Morris office, backing the tour of Eddie Cantor and George Jessel, has received reports on the pair's first two days, showing a smash hit business.

Opening at Springfield, Saturday, the take was $7,500, the following day at Rochester bettering this by $200. The tour is expected to average $50,000 weekly.

Meeker In Pick-Up

George Meeker was signed yesterday by Paramount for a spot in "Pick-Up." Deal was negotiated by the Nat Goldstone office.

Bela Lugosi Married

Bela Lugosi, who has appeared in several films of the horror cycle, was married yesterday at Las Vegas, Nevada, to Lillian Arch, of Los Angeles.

Tradeviews

(Continued from Page 1)

trip and the writer who wants to write the play can have their ambition satisfied without moving out of the town. And it will make them happy, their picture work will be better for it, and the whole industry will benefit.

And, too, thinking of the thing in commercial terms, we don't see how it can flop, particularly with the idea that Metro-Goldwyn-Mayer has of selling subscriptions for the plays in the same manner as the Theatre Guild does. It is the company's purpose to run a play locally but four weeks. If it is an out and out hit, it will be done in other spots, but Hollywood—four weeks.

It can certainly sell enough subscriptions to cover costs (on the same basis it expects to work) and show a profit at that plus, the value it will get in trying out material, casts, etc.

Will Cliff Entell or anyone knowing where he can be located please contact Hollywood or New York legal department of RKO Studios, Inc., as soon as possible.
BRITISH PRODUCERS RESIST AMERICAN RAIDS ON PLAYERS

Money and Fame
Too Much to Resist

London.—British producers are excited over what is termed by them an invasion of the British film industry by a sweeping campaign to buy up Europe's acting talent. Their attitude towards American producers is one of contempt, tinged with real fear, as they realize that the American dollar is a temptation so strong that they can not resist it.

The American producer is still somewhat of a caricature in their minds and they see him as a rotund, forceful individual whose pockets are stuffed with money. However, this belief has fame to offer players who go to America, and they fear this as much as they fear the American dollar.

The so-called "American invasion" is a threat to the growth of local production. The moment a new possibility arises, British producers find it snapped away from under their noses. Americans get this advantage by importing the talent to a setting with which their producers cannot hope to compete.

The importance of the situation as it affects producers here is such that the literature on their campaign spreads over its first page with a banner line reading "Beauty on the Dollar Trail!" The article being signed by John Ford. He strikes the keynote of Britain's attitude toward American producers by saying:

"Every American film representative is London looking for himself the flattest evasion of attention from bevy of beautiful actresses, anxious to tap the flood of dollars that is pouring into the laps of these British girls. No one is so popular in the West End today as the head of an American film company.

Each is assumed to have his pockets loaded with fat contracts, offering only a couple of signatures to make someone rich and famous. London's prettiest actresses, dressed to the last tick of fashion's clock, hurry to his favorite restaurant and cast languishing eyes at him from tables discreetly left vacant for a few moments by their consorts.

"Handsome young men, fitted with the best public-school mannerisms and clothes which the American man secretly agonizes to imitate, enchant his ear with the mellifluous speech which has tamed frequencies of the microphone. Agents sit on his doorstep, plant them in the street, or play him in the foyers and bars of theaters.

"Why bother about the pitiful pitances—a mere three, four or possibly five thousand a year—offered by British film producers, when Hollywood offers a starting wage of 10,000 pounds a year, a grand closing of holidays, free voyaging, and no income tax worth mentioning on salary or investment, because liability for the British income tax is avoided by annual residence exceeding six months, and such limited investments can be bought over there with dividends payable in dollars."

Ford's article is said to be the voicing of complaints made by the guild of producers and it is anticipated that the reaction will soon take form in some move by the producers to arm themselves against their American rivals.

Secret of Wu Sin
Program Filler

"SECRET OF WU SIN" Invincible

Direction: Richard Thorpe
From story by.............Basil Dickey
Screen Play..............William McGurk
Photography.............M. A. Anderson

Invincible's latest production effort, "The Secret of Wu Sin," is to pictures what "filler" is to journalism—namely, ordinary stuff that is pushed in to take up a certain amount of space that is there and has to be filled. No major studio succeeded in getting an exceptional picture out of the Chinese cycle. How could an independent? "The Secret of Wu Sin," just pads along in its soft shoes and slips by without raising ire or enthusiasm.

The managing editor of a newspaper, in the person of Grant Withers, prevents Lois Wilson from committing suicide, gives her a job on his paper and, when he exposes Robert Warwick as a smuggler of coolies, the engagement of Withers and Warwick's daughter, Dorothy Revier, is expediently removed as the obstacle that separates Withers and Miss Wilson. That's your story, condensed in a single sentence. How it is done on the screen doesn't matter. The production is no more important than the story.

Whoever played the part of the villain Chinese, Warwick's henchman, sounded like a pansy and acted like a cigar-store Indian. Whatever good was done to the cast by the rest of the cast were nullified by this Oriental ham. The exhibitor should regard this only as emergency material.

Erwin In 'Tonto Rim'

Stuart Erwin yesterday agreed to play the title role in "Under the Tonto Rim" at Paramount. The picture, which was being held up for a couple of weeks for lack of a male lead is slated to get under way today with Raymond Hatton, John Wayne, George环绕, and Fuzzy Knight in the cast Henry Hathaway will direct.

Merkel In 'Reunion'

Una Merkel has been assigned a role in "Reunion In Vienna" for MGM with John Barrymore, Diana Wynyard and Otto Kruger. Production will get under way today with Sidney Franklin directing.

Allied Buys Original

Allied has closed a deal with Adele Buffington for the purchase of an original story, "Cheaters," which will be made as part of the company's program this year.

Yesterday in NEW YORK

Mike Gottlieb, who is about to be disassociated from Paramount, is our idea of the enterprising fellow. Though still at Harry Cohn's desk, he's not gambling with the future, for on that desk now rest half a dozen shiny apples and a carefully lettered sign: "Apples five cents, please help the unemployed." Evidently prosperity is just beyond the apple going to the banks to be sold next, and they can all start from scratch. This would be a one way to revive the legit theatre.

And since we got on that subject again, Arthur Beckhard, that magician among producers who hasn't failed to pull a successful play out of the hat since the big dent wiped away many of our theatrical geniuses, has become associated with the production of Arch Selwyn's Tallulah Bankhead vehicle, "Forsaking All Others." And that's as good as a blessing in "another language.

It suddenly popped into our ever fertile mind that, since MGM enjoyed such great success with "Hell Divers" and is looking forward to even better luck with "Hell Below," Hal Roach should not be allowed to have any moment now an Our Gang picture, "Hell's Bells." Or maybe Mack Sennett could do it with his bathing beauties. Or is that carrying a joke a bit too far?

THAT person has been talking again. In his peculiar way he was giving someone a vivid word picture of a fellow he knows and said, "You know, he's sort of a droll fellow. No sense of humor at all."

Studie Fox is seriously considering a play and won't go back to Hollywood until Charlie Beahan can go too. That's quite a bill the Capitol is putting on this week. Mary Garden, the Four Mills Brothers, "Whistling in the Dark." At least that's the way it reads on that running electric sign atop the house. Someone suggested they call it Four Boys and a Girl Whistling in the Dark. A fellow walked into the office of a story editor the other day very much excited over a brand new idea in scenarios that he had written. The story editor is the vice-president of the company in the matter, wherein the writer asked if she really thought he ought to go and see said producer. She replied, "That's a matter between you, the vice-president and God!" And as the writer was going out of the office he turned around to the story editor and said, "Okay, so long God!"
Almost Every Important Motion Picture Editor Of The Nation's Daily Press IS A SUBSCRIBER To The Hollywood Reporter

BECAUSE it brings him fresh news of motion pictures, their production and exhibition, each and every day.

It gives him material for his column, it gives him advance dope on pictures, IT IS HIS BIBLE of motion picture affairs.

FILM EDITORS, film critics, the men and women writing columns on motion pictures for the big newspapers of the country, realize the value of THE HOLLYWOOD REPORTER as a medium of motion picture news.

A Message Here Will be Seen by Them And that news of your activities and accomplishments is reflected in their columns.
Flu Causes Closing of British Studio

London—The epidemic of influenza has taken heavy toll of the British international studios at E'stree and the large number of victims has caused the closing of the studio.

Monty Banks was shooting a picture when one of his actors, Claude Hubert, became ill. He was replaced by Melville Cooper, and he too sickened. Then Gene Gerrard, the star, caught it, and this two other actors and, finally Banks himself.

The epidemic spread through the different departments in the studio until dozens of the employees were laid up.

'Study In Scarlet'

Starts At KBS Today

Eddie Marin today starts shooting on KBS's "Study in Scarlet." Alan Dinehart, Warburton Gamble, Halliwell Hobbes, J. M. Kerrigan, Wyndham Standing, Reginald Owen, Anna May Wong and Alan Mowbray have been signed for the cast.

Reginald Owen contributes the screen play from one of the Conan Doyle "Sherlock Holmes" stories.

Dick Wallace Sailing

New York—Richard Wallace is sailing on the Columbus next Saturday for a Mediterranean cruise.

Picture Execs Are Hollywood-Bound

New York—Several important picture executives are on their way to Hollywood. Al Lichtman left yesterday, and Jack Warner and Sam Bischoff start today. Gilbert Miller is also leaving here today.

Schaeffer Denies Para. Cash Demands

New York—George Schaeffer, general sales manager of Paramount, denied a story going the rounds that Paramount had informed Warners, RKO and other majors:\t...\tcausing Paramount pictures that they would demand cash for the pictures from now on, instead of the three-week payment as has been the case.

One By Hecht-MacArthur

New York—Ben Hecht and Charles MacArthur have a new, play-in-the-works, called "The Moonshooter," and expect to have it ready for early production.

Eliscu On Dialogue

Edward Eliscu has been assigned to direct the dialogue on the Eugene Pallette Headliner comedy, which Radio starts this week with Ray Mccarey directing.


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We Have Spent
AND WILL CONTINUE TO SPEND
THOUSANDS OF DOLLARS
TO MAINTAIN
A COMPETITIVE TRAILER SERVICE

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INDIVIDUALS OR CHAIN OPERATORS
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We Have
THE MONEY AND MANPOWER TO
Continue Uninterrupted Service Indefinitely
SO DON'T BE SCARED OR FRIGHTENED
WHEN OUR OPPONENTS' SALESMEN
MISREPRESENT THE FACTS

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NON CANCELLABLE CONTRACTS
Or Contracts With
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WE HAVE FAITH IN THE FUTURE
And Offer You
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WHY SIGN WITH OTHERS?

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NEW YORK | CHICAGO | DALLAS | LOS ANGELES
Stage Shows In N. Y.
Motion Picture Houses

Radio City Music Hall

Feature film, “State Fair.” Stage cast, Eleanore Powell, Patricia Bowman and ballet, John Pierce, Russel Market’s Roxettes, Choral Ensemble and Radio City Symphony conducted by Ernest Lang. The stage presentation at the Music Hall this week is titled, “Carnival.” Apropos of the film feature, “State Fair.” The Symphony orchestra plays the overture as “Il Pagliacci,” closing with the choral ensemble on an elevated platform on the stage. Following this is a scene of a theatre on the stage, done in the Chauve Souris style. The orchestra rises and moves across the stage and, on the elevated stage in the background, the ballet and Patricia Bowman do a matronette number.

While the settings are being changed, behind the scenes, John Pierce sings “I’m Falling In Love With Someone.” Among the orchestra as it rolls back to its pit, Eleanore Powell then has the stage to herself, doing tap as a solo number titled, “Merry-Go-Round,” which is a prologue to the picture, opens with a huge merry-go-round in the center of stage, with ballet and choral ensemble on it. The Roxettes surround the merry-go-round and do a tap number. As the merry-go-round revolves with Roxettes dancing and choral ensemble singing, the screen is lowered and the picture fades on.

Capitol

Feature film, “Whistling in the Dark.” Stage cast, Mary Garden, Mills Blake, William Demarest and Estelle Collette, Peggy Taylor and Gary Leon, and the Maxellos. The show opens up with a quartet of adagio dancers, the Gary Leon Four, headed by Taylor. This gala offers a combination of pretzel and adagio tosses that are really breath-taking and earns a round of applause. The second scene given to by the adagio dancers. It’s a class act and makes the customers like the show from the start. Mary Garden is spotted second in the line-up and is introduced by William Demarest. Miss Garden was very nervous in her opening number, but after the applause gained confidence and was called back for several encores. The amplifying mikes used to improve the acoustics of our cinema cathedrals are not too kind to her voice and often distort the sound, but her artistry is indisputable and her program is nicely balanced with operatic airs and folk songs. The audience was highly appreciative. She is followed by William Demarest, assisted by Estelle Collette. The act is a hodge-podge of chaser, and Van- lin playing that isn’t quite big enough to make much impression. The Four Mills Blake and Esther Collette are next and their popularity and skill haven’t suffered any with repeated appearances in movie houses. The stage show, opened by the Four Maxellos, an acrobatic tumbling act that has been a favorite for some time.

RKO-Roxy

Feature film, “No Other Woman.” Stage cast, Tall Lewis and orchestra. The Dixie Four, Esther Pressman, Charles “Snowball” Whittier, Doris Deane and Mildred Gaye, the Flash Dance Ballet Corps, Roxettes and Choral Ensemble. “Jubilee Show.” A Fanchon and Marco Revue, is the presentation, with Tall Lewis and other headliners. He has with him are a vivacious lot and render their “bits” in perfect style. The little pickaninnies who sing and dance, are in Tall Lewis to the tune of “I Don’t Know Why I Love You Like I Do” brought the ral. Tall Lewis, Ann properly named—four negroes with the fast feet and widest grins who go over tremendously. Ted Lewis has been working on in trying to put of the time, singing eight to ten songs in his usual style. Esther Pressman, Doris Deane and Mildred Gaye do specialty dances. The Roxettes and Ballet shine as usual and get a big hand. The new giant travel type headlines of the Universal Newsreel were shown for the first time.

Seventh Avenue Roxy

Feature film, “The Death Kiss.” Stage cast, Dave Schooler and orchestra, Radio Rubes, The Three Gobs, Miss Chic Kennedy, Loretta Denison, the Bartlett Girls and Annette Ames. The Seventh Avenue Roxy with its new price policy has Dave Schooler playing Tall Lewis and Bart. Tall Lewis followed by the Three Gobs who render several songs and dances in ordinary style, “Just Plain Bill,” of radio fame, was introduced with his daughter, “Nancy,” and he says a few words. Miss Chic Kennedy has a chance to show her versatility playing a clarinet. Tall Lewis follows with a piano solo—Tchaikovsky’s “Concerto in B Flat Minor” which was out of place in a stage show of this kind. Miss Denison sings a song with gusto but not much response from the audience. The Bartlett Girls, billed as “Those Daring Darlings” go through an ungraceful routine of acrobatic dancing. The Radio Rubes play and sing several songs. Show closes with Annette Ames performing a specialty dance and the kid is good. Dave Schooler, acting as master of ceremonies, was hard in trying to put the show over, but the lack of capable direction and lighting handicap the effect. The house was jammed, but due mostly to the exploitation stunt of Klovos Toothpaste, the cartoon in which the toothpaste comes in being a pass for admittance.

Paramount

Feature film, “Hello, Everybody.” Stage cast, Tall Lewis and orchestra. Donald Novis, Loomis Twins, Berry Brothers, Melissa Mason and David Bines ballet. Tall Lewis and Eugene Howard are responsible for a hilarious show this week. Especially funny was a quartette, with Willie and Eugene singing a number from “Rigoletto.” Willie does several imitations of George Jessel, Eddie Cantor, Al Jolson and Maurice Chevalier which were swell. Donald Novis sings “Sylvia” and “Contented,” getting a big hand. The Loomis Twins go over big too, rendering several songs. The Three Berry Bros, song and dance boys, offer something new in the way they put over their act. The David Bines girls do an “a la Duncan” dance, with background scene of a beautiful garden.

Lola Gentry To Denver
To Meet Pettjohn

C. C. Pettjohn, of the Hays organization, is enroute to Denver from Kansas City and Omaha. Due to pressure of legislative matters affecting the industry in many states, Pettjohn will not make his annual trip to the coast this winter.

Lola Gentry, secretary of the Los Angeles Film Board of Trade, left here last night for Denver to confer with Pettjohn in that city regarding Film Board matters in the several exchange centers of the coast which she supervises.

Peggy Joyce Will Be
Guest of the Wampas

Peggy Hopkins Joyce will be guest of honor at the next Wampas meeting, slated for Tuesday night at the Writers Club.

At the session, the nominating committee will present its slate of candidates for the various offices for 1933. Two nominees will be offered for each post, in accordance with the new constitution, which also makes it mandatory that every studio be represented on the slate.

Sef on ‘Police Surgeon’

Manny Sef has been assigned to some work on the script of “Police Surgeon,” Jules Furthman’s original which B. P. Schulberg will produce for Paramount, with Ricardo Cortez in the lead.

‘Musketeers’ Preparing

Nat Levine, of Mascot Pictures, is hurrying story preparation on “The Three Musketeers” and expects to start production within a short time.

Exhibitor Loses
Suit Against U.A.

Norman Webb, operator of the Broadway Mecca and Mayfair Theaters, lost his $1,000 damage suit against the United Artists exchange Monday, when Judge Ida May Adams found for the defendant and ordered Webb to pay the court costs and $50 rental for the picture involved in the controversy.

The exhibitor claimed that U. A. had sold him “Scarface” second run in his zone for $50 rental, but the picture was given bookings in two Fox West Coast houses prior to its availability for his Mecca Theatre. The exchange introduced the contract in evidence to prove one of the two R.W.C. houses was in another zone and U. A. had been ready to deliver the picture as per contract to Webb.

Archainbaut-RKO Dicker

George Archainbaut, who recently completed a term directing contract with Radio, has a new deal with that company to direct one picture.

King Charney III

King Charney, sales manager of Royal Laboratories, is home with a severe case of the flu.

Fox-RKO Deal Is Talked

(Continued from Page 1)

the part of the financial organization. M. H. Aylesworth, president of RKO, yesterday admitted that RKO could look for no further banking aid in its present circumstances and that the company is faced with having to change its financial structure or effect a combination, such as the Fox plan, in its efforts to continue.

For extensive interests of the Chase Bank in the financing of several motion picture companies, including RKO, and its support of R.C.A which holds 58 per cent of the RKO common stock and made a cash investment last year of $9,600,000, have forced the bank to try to protect its investment and those of their best clients. This is another condition which gives credence to the present story going in and out of Broadway that Fox will take over RKO.

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Frank Hoffman & Co.
EXCLUSIVE FURRIERS

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1101 South Western

Finest Furs
Unexcelled Workmanship
With Five In Work, Fox Starts Six This Week

With five pictures now in production, Fox has six more slated to start this Friday, which begins one of the most extensive production drives in years.

The five pictures now in production are "Zoo In Budapest," "'Sailor's Luck," "Pleasure Cruise," "Warrior's Husband" and "The House of Refuge."

The pictures to start Friday are " Trick For Trick, " Hamilton MacFadden directing with Ralph Morgan, Sally Field, Violette and Luis Alberni. It is from the play by Harry Wagstaff Grifflbe which Howard Green adapted. "Pilgrimage," story by I. A. R. Wylie, with Henrietta Crosman, Marian Nixon, Heather Angel, Norman Foster, Frank Craven, Virginia O'Brien and William Collier Sr. John Ford will direct.

Janet Gaynor's next starring vehicle, with Henry Carat as leading man and C. Aubrey Smith and Herbert Mundin featured. George Marion Jr. and Jane Storm wrote the screen play and William Dietler will direct.

Henry King's next picture, "I Loved You Wednesday," with an all-star cast headed by Philip Merivale. The play is by Molly Riddell and William Duvall. "My Lips Betray," the first Lilian Harvey picture, with John Boles as leading man and Una O'Connor and El Brendel in the cast. Hans Kraly adapted the story and John Blystone will direct.

Others to follow shortly are "Husbands Cost Money," co-starring James Dunn and Sally Eilers, which David Butler will direct, and Alfred Savor's "Dressmaker of Luneville," to star Elisa Landi.

Meyer Synchronizing Service Has 5 In Work

The Meyer Synchronizing Service is going at top speed, servicing independents with music.

It is handling the music on Walter Futter's "India Speaks," Sam Wine- land arranging the score and directing the orchestra, the music for Allied's "11th Commandment," Phil Coldstone's "Sing You Sinner," Harry Langdon's short and Al Christie's "Techo-Crazy" at Educational.

Stage Actor For Fox

Clifford Jones, New York stage actor, was signed by Fox yesterday to a term contract. The deal was made through the Walter Hazzard agency, Jones first assignment will be in " Trick For Trick," which Hamilton MacFadden will direct.

'Elmer' Near Finish

With a couple of clear days, Warners hope to finish production of "Elmer the Great" at Wrigley Field, taking close-ups to match long shots that were made during several world series games last fall in the East.

Lloyd On Lasky's 'Berkeley Square'

Jesse L. Lasky has assigned Frank Lloyd to direct "Berkeley Square," his production for Fox to follow "Warrior's Husband." Lloyd is taking a three weeks trip to South America before starting the picture.

Laurel and Hardy Opera Starts Today

Hal Roach today places his Laurel and Hardy feature "Fra Diavolo," in production, directing it himself, his co-director, James Parrott, having withdrawn.

Dennis King, Thelma Todd, James Finlayson, Henry Armetta, Donald Reed and Lucille Brown are in the supporting cast, the adaptation having been written by Jeanie McPherson. Laurel and Hardy have been christened "Laurolo and Hardio" for the picture.

Charley Chase Back

After ten days absence fighting a threat of pneumonia, Charley Chase yesterday returned to the Hal Roach lot to resume work on his comedy short "His Silent Racket." Muriel Evans, Anita Garvin and Jimmy Finlayson are in the cast.

Hoot Gibson's Next

Allied will place Hoot Gibson's next production, "The Dudo Bandit," into work February 15, with George Melford directing. It is the fourth of the eight Gibson westerns on this year's program and Jack Marshall contributes the original story.

Jolson Film For Rivoli

New York—Al Jolson's picture will open at the Rivoli Theatre on February 8, with Al making a personal appearance.

With Monogram Announces Purchase of 2 Novels

New York—Monogram announces that it has purchased two new novels to be made for its 1933-34 program. They are "City Limits," by Jack Woodford, and "Manhattan Love Song," by Cornell Woolrich.

Three For Lamont

Educational has set Charles Lamont for a trio of directorial assignments. On completion of "Techno-crazy," for Al Christie, he goes over to the Jack Hays unit to handle "Polly Fix in Washington," following this with the Moran and Mack short, "The Sock of the Ages."

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Indies Have Eyes on Florida Financing

Jacksonville, Florida—With various communities in the state making separate drives to attract film production from Florida to California, results so far have been far from what was expected.

None of the major companies apparently is interested in establishing plants here at the moment, but the publicity propaganda will undoubtedly attract various independent producers who are interested in securing sufficient capital to produce groups of pictures for the state right market.

The firm of Franklin and Stoner expects to produce in that vicinity, if backing can be secured locally.

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And you will enjoy the best food on the Pacific Coast. Fine steaks and chops. Chickens cooked to your taste—roast chicken, fried chicken, chicken Alphonse, chicken a la king, chicken India and boiled chicken with rice and noodles.

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IN
She Done Him Wrong
WITH
CARY GRANT
OWEN MOORE
NOAH BEERY
GILBERT ROLAND
A Paramount Picture

THE BULL'S-EYE OF LUSTY ENTERTAINMENT.
DRASTIC REFORM SOUGHT

Industry's Salvation Lies In Adjustment of Charges And End of Over-Development

New York.—The readjustment of charges on theatres bought during the boom years and the correction of the over-development of the picture industry are the two main objects sought in the recent receivership proceedings of Paramount-Publix and Radio-Keith-Orpheum, according to the New York Times.

The paper states that there is little doubt that similar action must be taken by the other owners of the principal theatre circuits, Fox, Warners and Loew's, with the latter in the best position because it did not take part in that feverish inflation of a few years ago. The Times says:

"It is evident from the official statements accompanying last week's receivership actions that executives are determined to make widespread and permanent corrections, in order that the recovery of the industry from its over-development may begin as soon as possible."

"Full blame for the troubles of the industry is not entirely laid at the..." (Continued on page 4)

Greta Nissen Lead In 'Circus Queen' At Col.

Harry Cohn has signed Greta Nissen for the lead opposite Adolphe Menjou in the second Thatcher Colt series, "The Murder of the Circus Queen," which Roy William Neill will direct for Columbia.

Ruthelma Stevens was also signed. Production starts Monday.

PARA. HOPEs TO CO-STAR DIETRICH-CHEVALIER

Garat Due Tuesday

New York.—Henry Garat, who is to be Janet Gaynor's leading man in her next Fox picture, "Adorable," is due here Tuesday and will leave for La Quinta tomorrow afternoon for the week-end to discuss future production plans.

'Clive' Wanted for 'Peg'

MGM last night made a test of Colin Clive with a view to offering the player the leading role opposite Marion Davies in "Peg O' My Heart."

Colbert Leaves Today

New York.—Claudette Colbert, entirely recovered from her recent operation, leaves here for Hollywood today.

'Mannie' Cohen III

Emmanuel Cohen, Paramount production chief, is confined to his home with a severe cold.

PHILIP MERIVALE

TERM CONTRACT

FOX

Wm. Morris Agency


THE HOllwood REPORTER

TODAY'S FILM NEWS TODAY

Thursday, February 2, 1933
TWO NEW PLAYS ARRIVE ON BROADWAY FOR BRIEF VISITS

Both Pretty Dull; No Picture Value

New York.—Two new plays, neither of which is expected to linger long, opened Tuesday night. One is "Bad Manners," produced by William K. Howard for the Theatre Guild, and the other is "Evensong," presented by Arch Selwyn at the Selwyn Theatre. Neither has much for pictures.

"Bad Manners" is by Dana Burnet and William Jutte. Its story concerns two young people who decide to live together platonically, just to be different. The man, an architect, is happy and industrious until sex rears its ugly head and jealousy comes in through a penthouse window. A former mistress arrives to make trouble, the heroine is vastly unhappy and the architect can't get any work done. Finally, things are patched up and the two leads marry.

It is pretty thin fare, not terribly well written and is unlikely to run more than a few weeks. Bert Lytell plays through the role of the architect, and Margaret Sullivan, a gifted young actress, walks away with all the honors. Leonard Mirisch's presentation is decorative as the other woman and the remainder of the cast performs adequately.

Rabbi Turns Agent
Hollywood has players' agents who have held down many different jobs in the past, but perhaps never has it had one who has been a rabbi. But it's going to have one now, for Rabbi Kert, with his salary several months in arrears, feels he can make a better living in a new field. Hence the start in an agency.

Rogers Calls Off Planned Musical
The Charles R. Rogers unit at Paramount has shelved the idea of making an all-star musical picture as the last on this year's schedule for Paramount and will make it on next year's schedule for fall release instead. The cost would run into too much money in these times and the picture, which is scheduled for summer release, would not bring in the box-office receipts it would next fall.

Rogers has purchased an original yarn by Charles Belden, titled "Hock Shop," to replace the musical. Belden is writing the screen play and Harry Joe Brown will likely direct.

Hope To Hold Marlene
(Continued from Page 1)

mount is doing nothing about the idea, but it is known that every possible influence is being brought to bear to induce Marlene to stay. Borzag will do two more pictures off the Fox lot before returning to resume his contract there, and Paramount hopes that its planned production will be one of them. He is leaving soon for a vacation in Honolulu.

DEPRESSIONS

Do not affect the income on United States Government and high grade municipal bonds.

Safety of principal, surety of income, and partial tax exemption on United State Government bonds, and total tax exemption on municipals, are all combined in these bonds.

R.M. Moulton & Company

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San Francisco
Production, Story, Direction, Cast, Fine

"TOPAZE"
RKO Radio

Direction ............ Harry D'Arrast
Stage Play .......... Marcel Pagnol
Translation .......... Benn W. Levy
Screen Play .......... Charles Lederer
Photography .......... Lucien Andriot


When capable cynics start whittling laughs from the disillusionments that have overtaken them since their voices changed, the result is pretty apt to be a delightful confection like "Topaze," the second top-flight picture out of RKO within the week, "The Great Jasper" being the other.

This one presents John Barrymore as a mousy, nay, slightly befuddled school teacher, actually believing copy book maxims and trying to inculcate them into a roomful of comedy moppets reminiscent of a Gus Edwards school days troupe.

The mouse turns into a lion, who doesn't stop at black, as Ben Hecht and Charles Lederer plant a woman of one-third the business, but steals his mistress as well.

The brilliant, witty dialogue is one of the highlights of the piece, but like all good bankrupt capitalism, the velvet laughs conceal stilettos.

Myrna Loy plays the mistress and once again demonstrates how logically she has become the critics' favorite, turning in a performance that asks no quarter of the great Barrymore's work. And speaking of his work, there were times when we thought it was a little too naiif. After all, Topaze was a simple fellow but not quite a simpleton.

Reginald Mason as the baron and the proprietor of the stolen mistress, offers an adroit, smooth performance. Jobywa Howland is the baroness, whiskerily fast with a watery-eyed Pekinese, and she too extracts the last iota of value from her role.

Jackie Searl as the incorrigible rascal of Prof. Topaze's schoolroom scores heavily and contributes much to the intriguing opening of the film. And then there are five portrayals by Luis Alberni, Frank Reicher and Albert Conti, with Alberni in one of his familiar high-pressure emotion types.

Mr. D'Arrast's direction is at once tasteful and firmly consistent, and the settings of the picture call for an orchid in the direction of the art department, with camera work on the same high plane.

Maybe It's A Nudist

First assignment for Ben Levy on his return to the Paramount writing staff is preparation of the screen play for "Love Your Body."

Where Did Howard Get 1000 Dollars?
The newspaper accounts of the robbery of Aileen Pringle's home Tuesday night carry the astounding information that Howard Dietz, who was there, was robbed of $1000. The entire industry would like to know how.

Lee Tracy The
"PRIVATE NOISE"
of Pity

Direction ............ Russell Mack
Original Story .......... Richard Schayer
Screen Play .......... Prescott Chaplin
Photography .......... Charles Stumar


Here is the war, shorn of its glamour, made a necessity rather than a glorious adventure. It's the same stage man fought with no heroes.

As "Private Jones" Lee Tracy delivers a performance that rates with his best. In other words, he does another swell job. With his name to bring in the girls, and a different war yarn for the men, it is difficult to see how Universal can miss with "Private Jones."

The first note in the theme is sounded by Barrymore, mouthed "patriot" whose lack of sincerity is apparent. The words he utters are simply words to Tracy, who can not understand why opposing armies should kill one another for the purpose of "making the world safe for democracy." "That's let me out," he says, "I'm a Republican."

His attempts to evade the draft lead to his arrest and his going abroad for his service. He is shipped to France, embittered by a war which he still is unable to understand. Called a slacker by his buddies, he is sent to a military camp where he is given the idea of a good soldier. Yet, when his time comes, he gives his life for the officer. He goes to his death believing the whole war a senseless mess and Wm. N. Robson has a sound job.

The second in importance to Tracy is Donald Cook, doing a nice piece of work in attempting to make him a good soldier. Cook carries the love interest with Gloria Stuart opposite. Tracy has little chance to display any thing except the tip of her ear in close-ups. Shirley Grey and Emma Dunn, the other women in the cast, make their brief bits count.

Two grand comedy parts are played to perfection by Frank McHugh and Walter Catlett, the former as the company cook who sobs when the regiment marches away without eating the dinner he prepared, and the latter as an efficient officer, and forever the "Y. Y.," by the way, is given several hearty hugs.

Russell Mack's direction is not up to his standard, showing carelessness in a few places. Photography is good and well matched with the numerous stock shots and cuts that seem to have come from "All Quiet."

Sell Lee Tracy and the "different" angle heavily. The results should mean pay dirt.

Jungle Bride'

Very Bad Picture

"JUNGLE BRIDE"
Monogram

Direction .......... Al Kelly, Harry Hoyt
from story by Leah Baird
Photography .......... Andre Berteller

Harry Jackson


"Jungle Bride" is a quickie of the first water, the sort that has caused serious people to turn from the independent producer. By some strange twist, its cast, whose work in other productions has given them the right to be classified as "names," give performances as poor as the picture.

Its story may have originally had some sparkle, its screen treatment is an abomination, it tells the story of three men and a woman, cast away on a bit of deserted African coast, Charles Starrett is accused of murder, for which Anita Page has been blamed. Kenneth Thompson represents the law, with Eddie Borden representing "comedy relief." After too much talk has been hurried, Starrett is exonerated of murder and wins the girl.

The exhibitor who gets this should handle it like a hot potato.

Allied To Work At Met.

M. H. Hoffman is producing "Shriek in the Night," a melodrama for Monogram release, at Metropolitan studios. The picture is the first of four Monogram pictures Hoffman will make at Metropolitan under the new management of Western Service Studios, a Western Electric subsidiary.

Lucas Going To London

Paul Lukas plans to leave for London for a short vacation on completion of his current picture, "The Kiss Before the Mirror," for Universal.

Orchid For Barrymore

Lionel Barrymore's etching, "The Boarding House," was chosen for inclusion in the one hundred best prints of the year.

Joan Crawford East

Joan Crawford plans to leave for New York to join Douglas Fairbanks Jr. immediately after her latest picture is previewed.

Lately it has been brought home to us more and more that the very best and surest way to overcome a man's critical faculties is by a laugh. Young, old and indifferent feel that the voice of laughter may be, it has the same effect on young, old and indifferent male thea-}

tre-goers and picture-goers. But the most amusing kind of laughter is that kind where a kick in the pants is still worth a flock of bon mots, and no matter how often that kick in the pants is repeated, it will still get loud guffaws from the male contingent in the audience.

We sometimes think there must be more of the same in a greater man than even the mother instinct has credited him with, for most of what he laughs at most heartily and often is the same thing that struck him as hilariously funny when his Uncle Sam used to come over and amuse the kiddies. A man's complete mental relaxation is far greater and more susceptible to rib-teckling than a woman's.

Not that women don't laugh, or even laugh more, but generally in keeping with the kick out of mental gymnastics than physical contortions and after they have laughed once at a custard pie or a comic chase or a carefully misplaced tack, they demand something a bit more stimulating. The sky laugh and cackle, the extravagantly given guffaw line she wished she'd said—and probably will. Relaxation and stimulation—we think we've stubbed our toe on a few toes of the great man and woman so far as theatricals are concerned. That's what must have made Winchell say that the chief and sole pleasure of the theater is entertainment. And that's what must make George Jean Nathan more than satisfy anything in the way of laughs. And the same goes for picture critics. The male pen wielders were never so unkind to a raucous comedy as, let us say, to "Strange In- terlude." And the funny part about that is that their severe criticisms were really caused by the fact that the picturization showed up too effectively the defects of the play. And the disappointment in O'Neill was vented in sharp criticism.

Well, we'll let that end our observations on the human race for today. And tell you about a famous stage team, whose reputation is well founded on their brilliant acting, who said they thought their new play was going to be a flop because the applause wasn't deafeningly prolonged on their FIRST ENTRANCE. So they stood there, long enough to have their originality and the Sobbing empires of its pet autobiographers. George Gershwin left for Florida and Herbert Fields sailed for Europe, while their show is still playing. Irene Purcell was in Jamaica to forget a play failure. Tal- tal Bankhead goes to Wilmington to try out "Forsaking All Others. Es- tell Taylor went for a vaude tour.
New York.—Finding that the "guarantee and percentage" method of booking specials to anything but circuit houses and key runs is costing the distributing organizations nearly as much as is secured in "overages" major sales executives are ready to abandon the selling plan for neighborhood and small town accounts as soon as present contracts calling for overages are fulfilled.

The plan proved decidedly profitable during the boom days, when overages on the average booking nearly equaled the original guarantee on each picture. But grosses have hit such a low ebb in smaller houses, due to sharp declines in admission prices and general falling off of business, that the distributors find themselves paying out most of the gross overages to checkers as fees for booking box offices.

One major company during the past week had 20 bookings calling for guarantees and percentage of gross above a certain figure in one exchange center. Outside of one "key," the other 19 were in smaller houses where admission prices ranged to 25 cents top. Several of the bookings failed to give the exchange any revenue whatsoever on the overage, and only three turned in sufficient overage to cover the cost of the checkers. The gross overage of the 19 engagements put the exchange in the red for services of the checkers, and the cost of the latter was naturally deducted from the regular film rental guarantee of the specific pictures.

Several exchanges of the major companies have been given authority to save the checkers on all bookings where the local manager figures a picture cannot show more than the guarantee in a theatre.

**Drastic Reforms Must Come**

(Continued from page 11)

Door of lavish expenditures for expensive theatres, equipment, programs and personnel, however, although these are viewed as important contributory influences. Observers believe that there is at stake the entire theory by which motion-picture companies have come to control every phase of the business, from production and distribution to theatre operation.

"Under the debt situation faced by Paramount and Radio-Keith-Orpheum, the receiverships have been viewed as inevitable for several months by competent observers. If the theatrical operating divisions had been able to sustain their own charges, it was explained, the holding company structures conceivably could have weathered the depression.

"The overcapitalization of the industry was not confined to the theatre chains, however, but extended to virtually every branch of activity, it is asserted. It resulted first from a shortage of theatres and the consequent competition to buy outlets for excess production. The situation at present is the reverse, as the scaling down of production has caused an actual shortage of pictures for the number of theatres available.

"Because of heavy banking loans incurred by the motion picture industry in its era of expansion, virtually every company is said to be under the influence, if not the direct control, of bankers.

"The deflation has progressed in direct ratio to the degree of power exercised by the bankers, it is reported, in motion-picture circles, and the developments have been accompanied by some friction between the older motion-picture executives and the younger group, which is said to rely heavily on the backing of the bankers.

"As in the case of most equity receiverships, the events are expected to be followed after a period of weeks or months by the presentation to security holders of reorganization plans based in all probability upon a scaling-down of debt burdens. Meanwhile, the receivers will be able, it is believed, as operators of the companies, to continue at a faster pace the process of cutting costs and expenses."
Katz Plans Production

Will Introduce New Order of Production, Restoring It To Author, Artist And Director

Sam Katz returned to Hollywood yesterday after an absence of four months. He left as an executive high in Paramount. He returns to form a group of production units based on an entirely new order of things as it pertains to the making of pictures and those responsible for the making.

"The essential feature of my plan will eliminate all the overhead that has been unnecessary to the production of pictures," said Mr. Katz. "And will permit of making a product that can be delivered to exhibitor showmen at a price that will not permit their making a good profit but will return a gross and net to the producers that will cause those identified to make more money than they ever have.

Twelve years ago a similar plan was introduced to astound picture makers. That was the old First National idea of production, under which plan stars like Chaplin, Fairbanks, Talmadge, Colleen Moore, Barthaemis, Corinne

Zukor and Hilles Continue; Third Receiver Denied

New York.—Federal Judge Bondy yesterday ruled that Adolph Zukor and Charles D. Hilles shall continue as receivers of Paramount-Publix for thirty days, pending consideration of demands by bondholders and creditors for a third receiver. He refused to appoint a third, saying that, in such cases, he believed "the fewer the better.

Applications for a third receiver were made by attorney C. Schanfarber, representing a group of bondholders. (Continued on Page 7)

MGM Offers $100,000 For "Dinner at Eight"

MGM is said to have made an offer of $100,000 for the picture rights to "Dinner at Eight," one of the reigning stage hits.

Sam H. Harris, who owns the rights, said last night that he had not accepted any offer as yet and that he is negotiating with several companies.

Mack on Beer Story

Willard Mack has been assigned by Charles R. Rogers to write the dialogue for "The Legal Crime," the beer story which the producer has scheduled as one of his releases through Paramount.

Radio Wants Jannings

Radio is negotiating with the Schulberg-Feldman office for Emil Jannings for the title role in "The Doctor," which John Robertson will direct. Jannings is coming to America soon.

Jack Warner Leaves

New York.—Jack Warner, whose departure for the coast has been delayed, finally got away yesterday.

Regular Dividends

On MGM Preferred

New York.—The board of directors of Metro-Goldwyn-Mayer yesterday declared the regular quarterly dividend of $1 per cent on the corporation's preferred stock, payable March 15.

Universal Going

100 P. C. Unit Plan

Universal is completing plans for its entire organization to operate on the independent unit producer plan and is known to be talking to a group of producers whose contracts with other majors permit them to withdraw from their present set-ups for a Universal deal.

Universal's inducement is a fifty per cent advance on negative cost and a hundred per cent guarantee within three months. These deals are to go into effect when the studio re-

(Continued on page 3)

Buddy Rogers Signs

For Musicals At Fox

New York.—Buddy Rogers has been signed by Fox Film Co. the company planning to use him in some of the musical features it is preparing.

Among the Fox productions that will have music are "My Lips Betray," the first Lilian Harvey picture; Janet Gaynor's "Adorable," and the beer story, "Five Cents A Glass."

Termer For Standing

Here for the past three months on a short term ticket for Paramount, Sir Guy Standing has been given a term contract by that company. He is now appearing in "Story of Temple Drake," and is slated for spots in "Bedtime Story" and "Eagle and the Hawk."

Selsnick Quits Radio: Studio On Half Time

David O. Selsnick, vice-president and production head of Radio Pictures, resigned yesterday afternoon after it became known that the RKO organization would not give him the type of contract he thought he should have.

Neither Selsnick nor B. B. Kahane, Radio Pictures president, could be reached last night for a definite statement, and the one sent out by the studio gave only the information that he had resigned.

The Selsnick contract has been the object of a wrangle for the past eight weeks at Radio. The money was agreeable to both sides, as were the percentages and the manner in which

(Continued on page 2)
Regional Trustees Have Voting Power

New York.—Outlining its plan for the linking of between four and five thousand individual exhibitors with a group of eight major producers, J. D. Williams’ First Choice Pictures Corporation made its first formal announcement yesterday. The organization, as stated some time ago in this paper, will not produce pictures nor will it own or operate theatres.

The officers of the corporation are: L. Roy Curtiss, president; J. D. Williams, vice-president; H. O. Schwabke, treasurer; William Vogel, secretary. These four, with Arthur DeYoung, a New York banker, constitute the board of directors.

The set-up also includes thirty voting trustees who are official or regional representatives of the company. The list of these regional directors selected to date comprises Louis F. Bumolental, of Haring and Blumenthal; Col. Fred Levy, of Louisville; John Hamrick, of Seattle; Thomas H. Boyd, of Oklahoma City; John G. Burke, former president of the Stanley Company; Frank H. Durkee, of Baltimore; Harry Richards, another local banker.

Equal ownership with the organizers and the trustees is vested in the exhibitors.

Contract For Newton

Theodore Newton Jr., stage juvenile from New York recently for a spot in the George Arliss picture, "The Adapted Bachelor," has been handed a term contract by Warners.

New Post For Glucksman

New York.—E. M. Glucksman, formerly with RKO, has joined Master Art Productions as a vice-president.

Selznick Quits: Radio On Half Time

(continued from page 1)

Selznick quits: Radio on half time they were to be paid, but other details of the contract, specifying the authority of Selznick, were questioned with the blow-up yesterday the result. It is understood generally that Selznick will either go to Metro-Goldwyn-Mayer as a producer or establish a separate unit of production under his name, with a release through one of the major organizations.

Mr. Selznick plans to remain at the studio until he completes the editing of six pictures recently finished. These are "The Great Jansen," "To- paze," "Christopher Strong," "King Kong," "Our Betters" and "Sweepings."

It is expected that Merian C. Cooper will step into the production chair at Radio.

Rumours yesterday of a complete shutdown at the plant were denied in the front office. The delay on the Wheeler-Woolsey picture (that was rumored as called off) was due to a rewrite of several important scenes.

There was a "panic" meeting, however, held by top executives, at which time it was decided to institute every form of economy possible in the future conduct of the lot. No new sets will be constructed unless absolutely necessary, and costuming will be kept to a minimum. Starting immediately, every member of the technical staff will be on half time, working three days and laying off the other three. The casting department has been instructed to buy the best talent available, but at the cheapest price.

As contracts expire, and that applies to everyone, they will not be renewed. The stock company will be disbanded and the entire production department will be placed on a picture-to-picture basis, with no carrying charges for anything other than a studio overhead that can not be ducked. Stars, directors and writer contracts are things of the past, as well as tickets to production heads.

It is believed that this new economy will save the company $6,000 a week immediately and, just as soon as some very expensive contracts are finished, almost double that amount will be washed off the weekly slate.

20 Per Cent Drop In German Business

Berlin.—Theatre patronage in Germany and throughout Central Europe is off around 20 per cent from the corresponding period last year, with theatre managers hustling to hold on and fighting for attractions that will sell tickets.

Although business is generally poor, good attractions will still draw as much money as ever. This has been demonstrated on many occasions recently. "Bring 'Em Back Alive" started off very poorly, but gathered speed and was doing a stand-out business in New York last week. Among the contestants are Al Kaufman, Richard Arlen, Lynn Buell, Doc Hughes, Strathern, George Brent, Charles Ruggles, Edward Barney Glazer, Bayard Veiller, the Marx Brothers, Maurice Chevalier, Wayne Gibson and William Slaven McNutt.

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A blonde ex-picture star, whose career in the movies was fairly brilliant, but brief, is at the moment rehearsing for a play wherein she appears in Los Angeles shortly. She seems more than determined to score a hit in the show— even if everyone else in the play has to be awfully good to make this possible. A well-known actress, who has been playing character parts in pictures with great success, was cast for a role in this same play a week or so ago, and, as rehearsals progressed, she became better and better. And the ex-film star, became more and more incensed as the other woman’s part grew in importance. Whereupon she raised such Cain (even going so far as to offer to buy back her own contract rather than continue in the show with this opposition) that the character actress has been dismissed.

You can pin this on whomever you please—but it happened in Hollywood the other day. A big producer wanted to borrow a certain female star from another company and he called her up, telling her that he would appreciate it if she made a picture for him. The star said she would love to, but suggested that the producer call her studio boss for permission, etc. Whereupon the producer answered: "Say, I won’t call that guy. I don’t like him—and I don’t trust him. In fact I take everything that fellow says with a DOSE OF SALTS!" (!)

A robbery that was kept absolutely quiet occurred the other night when Babe Hardy woke up to find a gun under his chin, held by a stick-up man who threatened him to be ever so still and then proceeded to ransack the Hardy mansion. All the robber got was about seventy dollars which was lying around. But the pay-off came when, having finished his "job"—the robber came back to Hardy’s bedside and said he was going to Stan Laurel’s next—and demanded the address!...
Keaton Finished At MGM After 10 Years
Buster Keaton is finished at MGM, a letter from the busi-
ness office of the studio in-
formed him yesterday. This completes a service of almost
10 years for the comic at that
studio. It is understood that
Keaton is leaving for a long
pleasure jaunt through Central
and South America before re-
turning to the screen.

Chinese Will Play 'Rasputin' or Close

Unfortunately, Fox West Coast and MGM can agree on suitable booking terms for a run of "Rasputin and the Emp-
ress" at Grauman's Chinese, follow-
ing "Cavalcade," the production will go into Loew's State. Upon completion of the "Cavalcade" show-
ing, indications now point to FWC closing the Chinese again for an
indefinite period, due to lack of big attractions.

It is understood that MGM wants a guarantee against percentage for "Ras-
putin and the Empress" at the Chi-
inese, with the circuit officials figur-
ing that nothing is being done in New York by the picture does not justify such an arrangement.

Winkler In New Firm To Handle Radio Material
New York—(Press Winkler has left the Music Corporation of America and is opening offices in the Park
Central Hotel on February 6, in con-
junction with Charlie Morrison.
The firm, which will be called Mor-
rison-Winkler Inc., will handle writers and artists for radio and vaudeville.

Hughes and Pros Fly To Springs For Golf
Howard Hughes is flying down to Palm Springs tomorrow in his new Sikorsky amphibian plane, with Martie
Dutra, George Von Elm and Johnny de Paolo, for an exhibition golf game on the El Mirador Golf Course. They
will tee off at 10 a.m.

Garnett Starts For Universal In Berlin
Berlin—(Press Garnett has started on the English version of "S.O.S. Ice-
berg," and from the speed he has
maintained to date, he should be
on his way back to America within two
weeks.

Bryson-'U' Suit Starts
London—James V. Bryson's suit against Universal on allegations that his contract as English representa-
tive of the company was broken, went to trial yesterday.

Unit Plan For 'U' (Continued from Page 1)
opens, the Ken Maynard unit deal having been the first signed.

Exactly what disposal will be made of the story, clerical and other sub-
ordinate producers in the depart-
ments has not been decided upon, although it is expected that they will be absorbed by the separate units. Asked last
night if the studio was sure to head units, Henry Himson said that
no deal was on although the idea had been brought up at a conference and probably will be decided today.

Elminating Much Of Heavy Overhead
(Continued from Page 1)
Griffith and Jackie Coogan, together
with such directors as Marshall Neilan,
D. W. Griffith, King Vidor and others,
realized salaries and cash participa-
tions that are unknown even in this
inflated era. Katz was one of the founders of First National and head of its production depart-
ment.

"Our new plan," continued Mr. Katz, "has all the good elements of the First National idea, with many
more angles that will spell benefit to everyone connected with the pro-
duction and exhibition. Because of what has happened to pictures in the past
two years, the business must now be
returned to the people to whom it
really belongs—the creators—the au-
thor, artist and director. They make the pictures, they are respon-
sible for good product and anything that has tended to pull production out of
their hands is the reason for the pres-
tent condition of this business.

"The picture business could never struggle past the terrific overheads that are now levied against it, over-
head that contribute absolutely nothing
to the making of good pictures. That overhead is out, there is no place for it, never was. The business suc-
ceded for a time in spite of it, but
now that a retrenchment is most nec-
essary, that retrenchment must be the elimina-
tion of all those salaries that have nothing to do with the making of good pictures and the placing of the
full burden in the hands of those who
create, who make the pictures. Very
much of the money benefits will go to
their credit.

"The big production overhead de-
manded that the producer and dis-
tributor receive excessive rentals and percentages for their product. Under the
star system exhibitors who have no
idea of any profits on the run of the pictures and are generally faced with ter-
fific losses. We hope to make and will make pictures at costs that will permit their delivery to the theatre
on a basis that will guarantee showmen fair profits.

"This plan will permit the author to write, the artist to act and the di-
rector to direct, with each of them re-
ceiving more money for his services than is the case at present, in addition to giving them an outlet for their ex-
pression that is bound to make the type attractions the public will buy, depression or no depression."

Katz stated that he intends remain-
ing in Hollywood for at least three
months, giving sufficient time for the
start of his first units. He refused to
divulge his distribution channel, say-
ing: "We will have the finest and most
economical distribution in this busi-
ness."

"We have to elaborate further on his
plan, its actual operation and just how
he hopes to kill off those big overheads he said: "That's another story. You've got enough for today."
SALLY EILERS
Plays
EMILY JOYCE
In
STATE FAIR
GREATEST CAST of any picture from any studio THIS SEASON

Janet GAYNOR
Lew AYRES
Norman FOSTER
Frank CRAVEN
Will ROGERS
Sally EILERS
Louise DRESSER
Victor JORY

STATE FAIR

by PHIL STONG
Screen play by Sonya Levien and Paul Green

HENRY KING production

The FOX CAVALCADE OF HITS marches on...
The Great American Romance

Phil Stong's deeply

STATE

- The romance, laughter, excitement and glamour of a big State Fair and its throbbing, eager throngs. A wide-eyed country lass and her keen-eyed brother...a sharp-eyed reporter...hard-eyed carnival folk...shrewd-eyed farmers—out for
human story...

FAIR

happiness or forgetfulness...love or adventure...
thrills or suckers...each in his own way. Some
seeking and getting. Others trying and failing.
But all caught in the State Fair's fervor and
tumult. A box-office cinch for every house!

You'll agree that it is...
Again the inspired FOX studio produces a miracle of entertainment... in "State Fair"... star-studded, story-perfect, steeped in showmanship. Attuned to the heart-beat of mass and class audience. Chosen to fill the Radio City Music Hall's 6200 seats. Certain to be one of the year's greatest money productions.
"Ladeez 'nd Gentelman—

The Winnah of The

STATE FAIR

BLUE RIBBON

FOR GAWDGEOUS PHOTOGRAPHY

MISTAH

HAL MOHR

And Special Honoble Mention Is Awahded To

EASTMAN

SUPERSENSITIVE PANCHROCATIC

NEGATIVE

J. E. BRULATOUR, INC.

CHICAGO NEW YORK HOLLYWOOD
FRANK MELTON
A New Personality
plays
HARRY WARE
in
"STATE FAIR"

Arthur Von Kirbach

Sound Recording

"State Fair"

SONYA LEVIEN
State Fair
Adaptation and Dialogue

Cavalcade
Screen Continuity

The Warrior's Husband
(In Production)
In Collaboration with Ralph Spence

UNDER CONTRACT TO FOX
AUSTRALIAN CHAIN DEMANDS PRICE CUTS ON U. S. PICTURES

Declares War On Block Booking

Sydney—There is a bitter war raging here between the exchanges handling American pictures and the General Theatres Corporation, the dominant of the city, which was formally opened with the recent consolidation of Union Theatres and Hoyt’s Theatres.

This circuit, the only real opposition to which is the Fuller chain, is making strenuous efforts to dictate terms to the American producing companies. It has issued its demands for lower prices and also for the elimination of block booking, threatening that, if these demands are not met, it will screen only pictures of the American major companies but will book British pictures.

The exchanges are standing pat, in spite of the fact that the enterprising General Theatres has booked so far as are those distributed by Celebrity Films, which include pictures from Tiffany and other independents. The exchange men refuse to budge from the regular system of booking films, declaring that their home offices would not permit.

Added to this situation are the strained relations existing between General Theatres and Hoyt’s. The latter has announced that it has bought all the MGM product, and General denies this, saying the MGM output has been offered to General and the proposal is now being considered.

General Theatres, after announcing that it would close the Haymarket and Lyceum theatres, now intends to keep them open and run the Celebrity pictures. It is also reported that the product of British Gaumont and General has already bought some of these pictures for its smaller houses, thereby excluding to some extent the American pictures.

Universal, which releases its own product and some British pictures, is keeping out of the fuss and declares it will deal directly with the suburban houses if the big circuit is unreasonable. This means that Universal product will have first runs in the suburban theatres.

Labor has also taken a hand in the row and has called upon the Australian Premier to settle it. The Theatrical Employees Union declares that, if the dispute reaches the point where theaters are closed—and it is likely to happen—thousands of people will be thrown out of work. The trouble is centered in Sydney now, but the General Theatres has houses in all the states and difficulty probably will spread.

The exhibitors also are getting together and interest in the government to pass a law, similar to that in England, which will make block booking illegal.

Owing to the heavy interest held by Fox Film in General Theatres, Fox having had about $3,000,000 invested in Hoyt’s Theatres when it went into the consolidation, the product of that company will, of course, go into the General houses.

Closing of Lab At ‘U’ Lays Force Off

Universal’s laboratory is due to close Saturday, under terms of the deal made by the company with Consolidated Laboratories, with the majority of the 80 employees in the plant getting laid off.

A studio official stated that Roy Hunter, superintendent of the laboratory and with Universal for 17 years, would be retained—about 15 others to act as “contacts” for Universal lab work at Consolidated, but other representatives of the latter are under term contract with Universal and would leave the company in a few weeks. Robert Pierce, assistant to Hunter and in the former-Pierce developing machine which “U” used in the lab, expects to launch a commercial business of his own.

Status of King Charney’s contract for one year as sales manager of the Universal laboratory has yet to be ironed out. Charney declared last night he had had no discussions with Universal execs regarding his tier.

Ziedman Will Start

On ‘Samarang’ Soon

Bringing with him 100,000 feet of film representing the major portion of Ben Ziedman’s “Samarang,” Ward Wing arrives tomorrow morning on the Japanese liner, Asahina.

Lori Bara, who wrote the script, and Doc Cook, the cameraman, return with him. Granting several days for the film to be cleared through customs, Ziedman will be able to start actual production work on his picture by the end of the week. He plans to make it an undersize Trader Horn and is releasing the production through World-Wide-Fox.

Zukor-Hilles Go On

(Continued from Page 11)

holders, and Eithu Root Jr. and Nathan Burkan filed objections to that plan. The names of the other Arthur S. Friend were suggested for the post.

The court finally decided that, if the new receivers decide within the next 30 days that a third receiver is necessary, he will appoint one.

Nathan Burkan, with John Ray, is representing a creditors’ committee, composed of Martin Quigley, E. D. Bullock, of Rapp and Rapp, architects, and R. E. Anderson, of Erpi. Burkan also represents Jesse Lasky and Walter Wangler in the matter of unsettled controversies.

Schanfarber also made objections to Zukor as a receiver, but would not object, he said, if there were a third one, preferably a theatrical and business lawyer.

George Topliff has been appointed representative of the Irving Trust Company in the affairs of Publix Enterprises Inc., and A. H. McCausland represents the Irving in the RKo receivership and Orpheum bankruptcy actions.

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Declares War On Block Booking

Sydney—There is a bitter war raging here between the exchanges handling American pictures and the General Theatres Corporation, the dominant of the city, which was formally opened with the recent consolidation of Union Theatres and Hoyt’s Theatres.

This circuit, the only real opposition to which is the Fuller chain, is making strenuous efforts to dictate terms to the American producing companies. It has issued its demands for lower prices and also for the elimination of block booking, threatening that, if these demands are not met, it will screen only pictures of the American major companies but will book British pictures.

The exchanges are standing pat, in spite of the fact that the enterprising General Theatres has booked so far as are those distributed by Celebrity Films, which include pictures from Tiffany and other independents. The exchange men refuse to budge from the regular system of booking films, declaring that their home offices would not permit.

Added to this situation are the strained relations existing between General Theatres and Hoyt’s. The latter has announced that it has bought all the MGM product, and General denies this, saying the MGM output has been offered to General and the proposal is now being considered.

General Theatres, after announcing that it would close the Haymarket and Lyceum theatres, now intends to keep them open and run the Celebrity pictures. It is also reported that the product of British Gaumont and General has already bought some of these pictures for its smaller houses, thereby excluding to some extent the American pictures.

Universal, which releases its own product and some British pictures, is keeping out of the fuss and declares it will deal directly with the suburban houses if the big circuit is unreasonable. This means that Universal product will have first runs in the suburban theatres.

Labor has also taken a hand in the row and has called upon the Australian Premier to settle it. The Theatrical Employees Union declares that, if the dispute reaches the point where theaters are closed—and it is likely to happen—thousands of people will be thrown out of work. The trouble is centered in Sydney now, but the General Theatres has houses in all the states and difficulty probably will spread.

The exhibitors also are getting together and interest in the government to pass a law, similar to that in England, which will make block booking illegal.

Owing to the heavy interest held by Fox Film in General Theatres, Fox having had about $3,000,000 invested in Hoyt’s Theatres when it went into the consolidation, the product of that company will, of course, go into the General houses.

Closing of Lab At ‘U’ Lays Force Off

Universal’s laboratory is due to close Saturday, under terms of the deal made by the company with Consolidated Laboratories, with the majority of the 80 employees in the plant getting laid off.

A studio official stated that Roy Hunter, superintendent of the laboratory and with Universal for 17 years, would be retained—about 15 others to act as “contacts” for Universal lab work at Consolidated, but other representatives of the latter are under term contract with Universal and would leave the company in a few weeks. Robert Pierce, assistant to Hunter and in the former-Pierce developing machine which “U” used in the lab, expects to launch a commercial business of his own.

Status of King Charney’s contract for one year as sales manager of the Universal laboratory has yet to be ironed out. Charney declared last night he had had no discussions with Universal execs regarding his tier.

Ziedman Will Start

On ‘Samarang’ Soon

Bringing with him 100,000 feet of film representing the major portion of Ben Ziedman’s “Samarang,” Ward Wing arrives tomorrow morning on the Japanese liner, Asahina.

Lori Bara, who wrote the script, and Doc Cook, the cameraman, return with him. Granting several days for the film to be cleared through customs, Ziedman will be able to start actual production work on his picture by the end of the week. He plans to make it an undersize Trader Horn and is releasing the production through World-Wide-Fox.

Zukor-Hilles Go On

(Continued from Page 11)

holders, and Eithu Root Jr. and Nathan Burkan filed objections to that plan. The names of the other Arthur S. Friend were suggested for the post.

The court finally decided that, if the new receivers decide within the next 30 days that a third receiver is necessary, he will appoint one.

Nathan Burkan, with John Ray, is representing a creditors’ committee, composed of Martin Quigley, E. D. Bullock, of Rapp and Rapp, architects, and R. E. Anderson, of Erpi. Burkan also represents Jesse Lasky and Walter Wangler in the matter of unsettled controversies.

Schanfarber also made objections to Zukor as a receiver, but would not object, he said, if there were a third one, preferably a theatrical and business lawyer.

George Topliff has been appointed representative of the Irving Trust Company in the affairs of Publix Enterprises Inc., and A. H. McCausland represents the Irving in the RKo receivership and Orpheum bankruptcy actions.
DIXIE THEATRE  
Russellville, Ky.

The Hollywood Reporter,  
Hollywood, California.  

Gentlemen:—  

What's the matter with your circulation department? I have only been getting three or four papers a week for the past four weeks. Before that I never missed an issue. You have my subscription money, see that I get my paper.

By missing out on some of the papers, I am missing out on some reports on pictures most necessary to my booking, because I never set in a picture until I have read your report, as you are right 99 times out of every 100 with these reports.

Now see that I get copies dated December 19, 22, 28 and January 2, 5, 6, 17, 18 and November 28, 29.

Very truly,

A. MITCHELL.

WE selected Mr. Mitchell’s letter for a reprint rather than any one of hundreds of others in larger towns with more elaborate houses, because exhibitors of the type of Mr. Mitchell are the motion picture industry, always have been and always will be.
Opposing Merger And Trying To Get Funds To Carry Out Its Program And Retain Identity

New York.—Radio Pictures and Radio Distribution are waging a hectic fight in the hope of retaining their identity, even though the combination with Fox for their operation goes through.

Executives point out that both production and distribution have made money and will continue to do so, even though the high prices and percentages charged RKO theatres are now things of the past. They believe that, if they can complete their program of pictures for 1933-34, conditions at the end of that time and the product made up until then will keep them safe from any further financial worries. At least two high executives in RKO are attempting to interest individual finances to back production of groups of pictures. Knowing that there is no hope of getting financed through the name of RKO or Radio Pictures, they feel there might be a chance to get it individually and, this (Continued on page 2)

Conferences With Labor Postponed

The uncertainty of prevailing conditions at the studios has caused the postponement of the meetings that were to be held by producer and labor representatives, with Pat Casey, Victor Clark and President William Elliott of the IAFTS, participating. No definite date is scheduled.

Elliot is expected to arrive in Hollywood before March 14, at which time the first year of the two-year contract between the producers and the IAFTS expires, the agreement calling for the re-instatement at that time of the old salary lists which were cut down on a "rebate" basis at the signing of the deal. It is believed the cuts will continue, in view of the hazardous financial situation of the industry.

"Hard To Handle" Off To Big Start At Strand

Darryl Zanuck received a wire from Dan Michalove in New York yesterday, which read:—""Hard to Handle" opened at the Strand last night to the best business since "Silver Dollar" despite heavy rain storm. Newspapers gave excellent reviews on picture, oil complaint being that Cagney doesn't sock some dame on the nose."

Dix Held For Another Production At Radio

Richard Dix has been held for another picture at Radio. His last ticket wrapped him up after his next production, but studio exercised its option for still another.

Pascal On Cantor Story

Ernest Pascal has been commissioned by Sam Goldwyn to do a story for use by Eddie Cantor, which will be made by the Goldwyn organization in the late Spring.

ROY DEL RUTH

Directed 'Employees' Entrance'
Over 100 Out Of Publ. Home Office

New York.—The slash of personnel in the Publix Theatres home office, following the recent receivership action, has already put more than 100 out of their jobs. Among the execs who are out are George Walsh, Louis Schneider and Leon Netter.

Ed Olmstead, John Smith and Bush have been transferred to the Paramount press department, under Danziger and Moriarty.

Von Sternberg Will Take Vacation In Japan

Vienna.—Josef von Sternberg, film director, is planning to leave here within the next few days for Japan, where he will vacation for about a month.

He expects to return here in the late spring to meet Marlene Dietrich, who is expected from Hollywood when she finishes "Song of Songs" for Paramount.

Farrow Case Postponed; Till Monday For Briefs

The case of John Farrow, charged by the immigration authorities with illegal entry, perjury and moral turpitude, was called yesterday before Supervisor Robert Clark.

On motion of Roger Marchetti, counsel for Farrow, the case was held over until Monday, so that briefs may be submitted.

DeHaven Staging Show At Airport Gardens

Carter DeHaven has just signed a new contract to produce the floor shows at the Club Airport Gardens, in Glendale. He plans to do a series of revues, under the title of "DeHaven's Fancies," charging the entire program every two weeks.

Lola Divorces Ayres

Lola Lane received a divorce from Lew Ayres yesterday on testimony that he did not care to be "hampered by marriage" and that he was quarrelsome. A property settlement was effected out of court.

Teasdale At Para.

Veree Teasdale has been signed by Paramount for a featured spot in "Dead Reckoning."

John Miles To Fox

John Miles joins the Fox publicity staff under Arch Reeve Monday, moving over from Radio.

The good Lord—a certain producer asked his art-director to build him a PEARL MINE set—the other day!... By the way, Hobe Erwin used wall-paper made of spun glass for a set in "Topaz."

Sahra Mankiewicz, back from New York and happy to be... The girl who made that cigarette ad famous with her beauty and who had all the N.Y. columnists agog, is Ethelind Holt—and she's not in Hollywood—YET! Explanation later.

Optimism

New York.—Two Paramount employees met at the lobby of the Paramount building yesterday and one asked: "When is the next meeting of the Paramount Pec Club?" The other just looked at him.

Office of Cameramen's Local Held Up For $250

The office of the cameraman's local of the IATSE, at Cahuenga and Selma, tied with the stage, is not stranger and robbed of about $250. Howard Hurd, the business agent, says the loss is covered by insurance.

Mrs. Rinelhart, Hurd's secretary, and her husband, were in the office when the man appeared, stuck a gun in their faces and demanded the cash.

Mayer On Sten Story

Samuel Goldwyn has engaged Edwin Justus Mayer to do an adaptation of a series of short stories having to do with the activity of a female German spy during the late war. The play will act as the initial vehicle for Anna Sten, the Goldwyn importation.

Two For 'Circus Queen'

Harry Holman and George Rosenor have been added to the cast of "Murder of the Circus Queen" for Columbia.

Films Outstrip Stage (Cont. from Page 1)

the motion picture, which appeals literally millions of people in all parts of the globe.

"A" so while I am not abandoning the so-called legitimate stage—and never, I suppose—I am fascinated by the prospect of producing and directing pictures, if I may succeed in Hollywood, I will include those activities among my others.

Mr. Miller, although long ideas into pictures, for he was managing director for the Charles Frohman Company after Paramount took it over and was in close touch with the Astoria studios.

"Do I have any definite ideas about improving pictures?" he said. "It would hardly be becoming in me to say much about that before I have started making them, but I do believe that the talking picture, as a rule, has far too much talk in it, too much dialogue that might be eliminated. The camera can convey so much to the intelligence of an audience that I don't believe that it should be repeat ed in words."

Mr. Miller is to have a free hand in the selection of the pictures he works on and his personal. The picture is the result from which plans have worked for him and which are being conducted by Herbert Marshall, Leslie Howard, Helen Hayes, Ethel Barrymore, Ina Claire, Walter Connolly, Billie Burke, Constance Cummings, Charles Laughton and many more.

Fox Theatre Corp. Sued For $372,000

New York.—Merrim Rogers, of Brookline, Mass., assignee of the claim of the firm of B.K.R. for the sum of $372,000, balance of the $500,000 note given by him to Fox Theatres Corporation in 1930, has filed a bill in equity in Bos ton to recover that amount.

The transaction concerned the plan of Fox Theatres to build a theatre in Boston.

David Selznick Abroad

Just as soon as David Selznick completes his job on the Radio lot, he will take a three months tour of Europe with his family. Returning to Holly wood, he will either make a major studio hook-up or launch an independent unit, with himself at the production control.

Kaufman-Ryskind On Air

New York.—George S. Kaufman and Morris Ryskind are the latest team to seek fame anew through broadcast ing channels. They plan to go on the air with a series of sketches, called "Two Senators At Large," the script for which is now being prepared.

Films About Song Pubs

New York.—A new corporation, called Opportunity Pictures, has been formed to produce a series of 12 one- reelers, based on the song publishing business. George Coudert is in charge of production.

European Tourists

New York.—The DeGrasse sails today for a Mediterranean cruise, carrying among its passengers Otis Skinner, Mrs. Rex Beach and daughter, and Greta Grannstedt.

Two For Santell Cast

Edward Wood and Dorothy Leabere are latest additions to the cast of "House of Refuge," which Al Santell directs for Fox.

Radio Fights For Name

(Continued from Page 1)

being done, placing themselves as unit producers for the company. If RKO exec can show that they can take care of their own financial problems and get even a small percent of the pictures financed, whether or not Fox is invested with the operating control of the organization, the identity of the two Radio concerns has been kept intact, with both production and distribution functioning. It is understood that this course will please the bankers now hooking up with RKO rather than an outside combination effected for their protection.

Hollywood.—B. K. Kahane yesterday placed Merrin Coper temporarily in charge of Radio production. Mr. Kahane stated that there will be no shake-up in the personnel and that company will continue its operations as heretofore. He expects that three or four pictures will be started within ten days.
BE MINE TONIGHT, BRITISH PIX: TREAT FOR MUSIC-LOVERS

Polish Tenor Hits

Of The Production

"BE MINE TONIGHT"

Gaumont-Universal

Oscar Goes To Secret Conclave With Execs

On the list of members of the party of Paramount executives who left yesterday for the Quinta to secret production conferences is the name of Oscar Smith. It is understood that Oscar's contributions to the production conclave are to be entirely liquid.

Vajda Working On Garbo's 'Christina'

After Mrs. Berthold Viertel and Bess Meredith had put in about four months on the adaptation of "Christina Croft," Garbo's picture for MGM, their work has been discarded and Ernest Vajda has been assigned to it.

The original story is by Mrs. Viertel, and Margaret Lawrence, and the change in adaptors is due to the fact that Walter Wanger has been assigned to produce the picture. Production is slated to start about March 20.

Raft and Hopkins Will Co-star In Another

Paramount will again co-star George Raft and Miriam Hopkins, following their current picture, "The Story of Temple Drake," in "The Trumpet Blows," on which Milton Gropper is writing the screen play.

Cummings-Col. Suit

The suit for settlement of differences as to the contractual relations between Constance Cummings and Columbia was started yesterday in Judge Bogue's Court. The case was continued to Monday.

Doug Fairbanks In N.Y.

New York.—Douglas Fairbanks and Tom Geraghty arrived here yesterday and sailed today for Monte Carlo for Genoa. They go to St. Moritz for skiing and expect Mary Pickford to join them there.

Three For 'Pick-Up'

Gail Patrick, Lena Andre and Kathleen Burke have been assigned parts in "Pick-Up," at Paramount. The trio were recent Pantera Woman contestants.

Hoffenstein Arriving

Sam Hoffenstein reaches Hollywood Sunday night on the Chief. He renewes his relations with Paramount when he was previously signed as a writer.

'Technocracy' Short

New York.—First Division Pictures is to release a short, called "Technocracy Right," which has been booked to the Loew houses in New York.

Goldstone Closes

Deal With Davidge

Phil Goldstone yesterday closed a deal with John Jasper, business manager for the Davidge Laboratory Ltd., for that plant to handle the work for this list of the city for which Goldstone is financially interested.

The conclusion of the deal is said to mean that the negotiations which consolidated with Goldstone failed to jell, Consolidated having taken control of the Royal Laboratory at Universal where Goldstone previously had a film studio.

The Davidge company will build a new plant, as previously announced, in order to handle the amount of independent work expected.

Receivers Included

In The Quittner Suit

New York.—Edward Quittner, of Columbia Pictures, is authorised by Federal Judge Bondy to include any receivers that are or may be appointed for Paramount-Publix in his suit against that company.

Walker On Air Yarn

With Stephen Roberts directing "The Story of Temple Drake," Paramount has given the directorial job of "The Eagle and the Hawk" to Stuart Walker instead, as the picture is scheduled to start before Roberts finishes his assignment.

DeMond On 'Skyrocket'

At DeMond is now preparing script for "Skyrocket," from an original story by Ben Pivar, who is slated to supervise the picture which will be made for Art Dramas by Phil Goldstone.

Col. After Sherman

Harry Cohn has revived negotiations with Lowell Sherman to direct and play the title role in "Brief Moment" for Columbia. Gertrude Purcell has completed the script.

Vina Delmar East

Vina Delmar leaves for the East in a few days to close her New York house and move her effects to the coast to establish a permanent home here. The writer is on the Paramount staff on a term deal.

Paul Jones Married

Paul Jones, Paramount assistant director, was married last night to Julia M. Binder. The honeymoon trip will be delayed until Jones finishes work on his current assignment.

Eddie Shubert Cast

Eddie Shubert has been signed for a role in Charles R. Rogers production "Bedfellows," Elliott Nugent to direct.

Helen Freeman To Para

Helen Freeman goes to Paramount for a spot in the cast of "Song of Songs."
U.S. Productions 90 Pct. Of Films For Venezuela

Washington.—Of all the feature motion pictures shown in Venezuela, only 10 percent are supplied by American producers, according to a report by Trade Commissioner Aylor, of Caracas. The majority of the rest are French.

There are approximately 125 places in Venezuela where pictures are shown, including clubs and halls. Caracas has two feature run houses, the Principal, seating 1300, and the Pimientel, seating 1000. The largest exhibition place is the outdoor Metropolitan, which has a capacity of about 2000.

In all the principal theatres there are three shows on week days, with five on Sundays. The first runs open Friday nights and go through Saturday and Sunday.

Most of the Venezuelan audiences prefer the American successes. Pictures with sophisticated and luxurious settings are preferred to the thriller or gangster type, although action pictures do well, especially with English dialogue. The patrons are always strong for love interest.

Venezuela has censorship, but the censors are interested mainly in eliminating objectionable political matters. Any picture showing communism or rebellion against established government is barred. Also, the decision of the censors is final.

During the past year, three pictures were produced in Venezuela. All were silent and none of them did any amount of business.

Chrysler To Back 2 Adventure Films

New York.—Walter Chrysler is understood to have agreed to finance two five-reel adventure pictures to be made in the Far East.

The first will be made from Gordon Sinclair's book, "Footloose in India," and will be directed by Frank Borzage, and is slated to begin shooting in the Orient in January.

Mark Larkin to Start Work On 'Secrets' In N.Y.

Mark Larkin, press agent for the Pickford-Fairbanks units, leaves tonight for New York to start the preliminary publicity and exploitation campaign for Mary Pickford's "Secrets." He will be gone for three months, and is slated to supervise the openings of the pictures in New York and other eastern cities.

Sardi's Opens Thursday

Without the usual Hollywood searchlight opening, Eddie Brandstatter will open his New York Sardi's-for luncheon Thursday, February 9. Eddie says he is only interested this time in serving good food at low prices.

William Wellman Set For Two In Succession

William Wellman will be busy from now until Warners shut down as he is slated to direct "Lily Turner," which starts Monday with Ruth Chatterton, and immediately on completion of that, will direct Richard Barthelmess' next, "The Broad Line," by Robert Lord and Wilson Mizner.

Lomard-Stephenson Out Of 'Dead Reckoning'

A re-shuffling of the assignments in "Dead Reckoning" results in permission being granted Carole Lombard and Henry Stephenson to withdraw from their roles, the players complaining and the Paramount executives agreeing that their assignments were not important enough.

Morgan Wallace and Shirley Grey went in to replace the pair under the direction of Paul Sloane.

New Picture For Boyd

Radio has shoved aside Bartlett Cormack's original story, "The Brave Coward," for William Boyd's next picture, and Jerry Shukheim is working on an original idea, titled "Power Man," instead. This is Sackheim's first picture as an associate producer.

Foy and Ford Dicker

Bryan Foy is completing negotiations with Wallace Ford for two pictures, the first to be "Free Women," followed by a baseball story, titled "Called on Account of Darkness." Foy will release through Columbia.

Reinser-Thalberg Back

Charles Reinser and Sylvia Thalberg returned from their trip to Boston, where they looked over the play, "Les Miserables," as a possible Marie Dressler vehicle.

Goldsmith Buys One

Kenneth Goldsmith has purchased "Working Wives," an original story, by Warren Stokes, which will go into production, following "Bargain Days."

Glazer-Fowler Team

Paramount has assigned Gene Fowler to work with Barney Glazer on the script of the next Chevalier picture, titled "She Laughs Last."

Goldstone Backing Like For One Film

Dropped by Mayfair Pictures, where he was associated in production, Ralph Like returns to the ranks of indie producers in a venture backed in part by Phil Goldstone. He is preparing to produce "Good Looking and Rich," by Edgar Franklin, the story deal being made by Wrenchim and Norton Ltd., with Fred Newmeyer being signed to direct. Work starts next Wednesday, and the production is being made on speculation, no release being set, according to Like.

Lamont Ends Series:

Starts New One At Once

Charles Lamont last night brought Jack Mays' Baby Star short subject, "Polly Tix in Washington," under the wire to break the shooting schedule record at Educational by closing the production within three days. Picture is the last of the old series of six, Educational having exercised its option on Hays for another series, which will go into work immediately.

Florence Eldridge Set

Florence Eldridge has been signed by Paramount for a featured role in "The Story of Temple Drake," in which George Raft, Miriam Hopkins and Irving Pichel get the top spots under Stephen Roberts' direction.

Walls Sailing


German Film Openings

New York.—Budd Rogers, of International, announces today that the New York company will arrange openings in Detroit, Milwaukee and Chicago of the German musical, "Don't Tell Me Who You Are."

Stanwyck Film At Capitol

New York.—Warners have booked the Barbara Stanwyck picture, "Ladies They Talk About," into the Capitol the week of February 24.

The Best Dressed and Most Exciting Women of the Film Colony

Patronize

Frank Hoffman & Co.

EXCLUSIVE FURRIERS

PA. 9959

1101 South Western

Finest Furs

Unexcelled Workmanship

(Continued from Page 1)
WARNERS READY TO PAY BOND INTEREST

New York.—The financial condition of Warner Brothers is indicated by their statement that they are prepared to pay the interest on their $15,000,000 bond issue, which is due March 1.

Jesse Lasky Buys New Sturges Story

Jesse Lasky has made a deal with Preston Sturges for his original story, “Power and Glory,” a script of which was completed yesterday. It will be directed by William K. Howard, with Spencer Tracy and Irene Dunne in the leads.

The deal with Sturges for this property calls for a percentage of the gross on the picture for the year and the screen play, the first of that kind ever made between author and producer.

Fox-Educational Merger Is Completed

New York.—The absorption of the Educational exchanges by Fox has been practically completed.

As soon as new quarters can be fixed up at the Fox offices, all the Educational officials, including Earle Hammons, will move over.

SUMS DUE FROM PARA.—RKO WORRY MAJOR DISTRIBS

New York.—One of the features of the Paramount and RKO receiverships that is anesthetizing other companies is the money due various major distributors from these two for films supplied for the theatres in the two chains.

It is estimated that the rental and percentage payments due from Paramount and RKO will run close to $1,500,000 for the major distributors, while Columbia has about $250,000 standing uncollected on its books and Universal about $200,000.

Whether or not the receivers have the authority to pay these bills remains to be seen. If they are not paid both Paramount and RKO probably will have to pay cash for films supplied their houses. Of course, with both companies getting rid of many of their theatres, sums owed for bookings will gradually be cut to negligible figures.

Slovak Vorkapich Dropped By Radio

Continuing its policy to permit contracts to lapse as the options come up, Radio has notified Slovak Vorkapich, director and special effects technician, that his contract will not be renewed February 12.

Vorkapich will complete work on the transitions for “SwEEPings” and “Great Desire” before leaving the company.

Lee With Rogers

Robert Lee has been engaged by the Charles R. Rogers unit of Paramount to write the adaptation of “The Indifferent Man,” the Cosmopolitan magazine football story which Paramount will release this fall.

BANKS TO HOLD PARASA.BAG

Court Indicates Injunction Will Protect Bondholders Against Hocking Negatives

New York.—It now looks as if the banks will have to hold the bag on that $15,000,000 loan to Paramount-Publix last year. They were supposed to receive in return the cash coming in on 23 pictures that have been made up to this time.

Judge Lydon, in the State Supreme Court here, in staying receivership for the 23 negatives in question in suit brought by Robert S. Levy, a bondholder, decided that the bondholders would get better protection through an injunction restraining the banks from attempting to seize the films and prohibiting Film Productions Corporation (formed to handle the deal) from hocking it.

(Continued on page 2)

POWELL TO STAGE IN CARROLL PLAY

With all negotiations called off between William Powell and Warners, the former has decided to go to New York and do a play that has been written for him and will be produced by Earl Carroll. It so happens that Carroll was the first manager of any importance ever to give Powell a part.

The story is a drama of back stage life.

LOEW’S QUARTERLY NET OFF A MILLION

New York.—The financial report of Loew’s Inc. for the quarter ended November 24 showed net profits of $816,160, which is equal to 56 cents a share on the common stock after provision is made for the preferred. This compares with a net of $1,814,000 for the corresponding period last year.

The present figures are due to the faster amortization of the film negatives and positives.

Cortez and Carroll Ill; ‘Bedfellows’ Delayed

With Ricardo Cortez sick with the flu and Nancy Carroll unable to speak because of laryngitis, Charles R. Rogers is forced to delay the start of “Bedfellows,” which was scheduled to get under way today.

If either one is ready the latter part of the week, Rogers plans to begin shooting around the other. Elliott Nugent will direct.

IRA SIMMONS RESIGNS

New York.—Ira H. Simmons has resigned as president and general manager of the Stanley Distributing Corporation. A reorganization of the company is anticipated.

FEIST-RUBIN EAST

Felix Feist and J. Robert Rubin, MCM execs, left last night for New York, to be followed by Nicholas Schenck later in the week.

STORY HEADS ARRIVING

George Palmer Putnam and Russell Holman, eastern members of the Paramount editorial board, are due in today from New York.

JUNIOR AT SPRINGS

Junior Laemmle, still suffering from a cold, left for Palm Springs Saturday to stay a week.
**Midnight Warning**

Just Another Dud

*“THE MIDNIGHT WARNING”*

**Mayfair**

Direction: **Seymour Gordon Bennett**

Story by: **Norman Battle**

Screen Play: **John Thomas Neville**

Photography: **Jules Cronjager**

Music: **Charles Strange**

Cine-Technicolor: **Kingsford**

Herron: **Tonio Selwart**

Mauersberger: **Robert Kellogg**

Aron: **Robert Young**

Humes: **Robert Benchley**

**New York Reviews**

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**“HARD TO HANDLE”**

**Warner Bros. prod.; director, Mervyn LeRoy; writers, Wilson Mizner, Robert Lord.**

**Strand Theatre**

**News:** Local fans greeted the breezy actor’s “Hard to Handle” with audible enthusiasm. The movie is funny and fast and decidedly suited to the Cagney antics.

**Times:** It is a violent, down-to-the-pavement, slandy affair which has many a mirthful moment. The audience evidently enjoyed the explosions of the characters.

**Post:** James Cagney is all over the place in “Hard to Handle,” and it is a lucky thing he is since it would be acutely depressing to imagine what the picture would be like without him. The fact that it does not achieve a high level of entertainment is partly due to the scenery and partly to the mediocre support which the star receives.

**Sun:** Under Mervyn LeRoy’s vital and spontaneous direction, indeed, Mr. Cagney and his crew have turned out another program success for all of them in “Hard to Handle.”

**Journal:** It is great to have Cagney back again, even if this isn’t one of his best vehicles. Extremely funny situations are alternated with some that aren’t so funny, but there are plenty of laughs.

**Mirror:** “Hard to Handle” is great fun, real and rowdy. You’ll relish every minute of it and cheer the return of Cagney. He has been loafing far too long.

**Herald-Tribune:** It seems that Mr. LeRoy, the director, is doomed to make a bad picture after each of his masterpieces, so we cannot scold him for following “I’m A Fugitive,” with “Hard to Handle.”

**World-Telegram:** A curious mixture of farce, slapstick and satire, it starts from one to the other with much gusto, but very little die, and when it has run its course it is neither flesh, fowl nor good herring.

**American:** It’s great to see Mr. Cagney change tempo so readily, and “Hard to Handle” opens up a new cinematic vista for him. He is a pleasing player always, and we have yet to see him in a role that has taxed his histrionic strength. In the present picture he’s superb as ever, a thoroughly enjoyable entertainer.

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**Einstein-Kreisler Visit Palm Springs**

Dr. Albert Einstein and his wife, Fritz Kreisler, and the golf match of Howard Hughes, George Von Elm and Mortie Dutra were the main attractions on Palm Springs over the weekend, and there was a record crowd at the resort.

Among the guests at El Mirador were Harry Watson, Harry Smoktch, Lothar Wolff, the Samson Raphaelsons, the Townsend Netchers, Grace Tibbett, Catherine Dale Owen, Julia Faye, Gloria Shea, Sharon Lynne and Alfred Hertz, the conductor.

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**Charles Rosenzweig’s Parents Wed 50 Years**

New York—Mr. and Mrs. William Rosenzweig, parents of Charles Rosenzweig, Columbia sales manager, celebrated their golden wedding yesterday.

Among the guests were Jack Cohen, Louis Weiss, Stephen Weller and many others of the industry, besides members of the family.

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**Culbertson Short Carries Heavy Cast**

Ely Culbertson’s series of bridge shorts goes into production today at Murray Roth directing, with H. N. Swanson and Lou Brock producing for Radio, L. W. Hamman and Stanley Rauch contribute the stories for the series.


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**Marquis and Connie Sail; He’ll Come Back**

Constance Bennett and her husband, the Marquis, sailed for France Saturday for a vacation. “Hank” was not at all worried over the immigration authorities.

“I’m merely a formality,” he said. “I came in on quota and I have re-entered several times. I expect to come back by way of New York on March 26.”

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**Joe Hummel Sailing**

New York—Joe Hummel, of the Warner foreign department, is sailing for Paris on the Leviathan next Wednesday.

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**The Daily Reporter**

Feb. 6, 1933

W. R. WILKERSO, Editor and Publisher

FRANK POPE, Managing Editor

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The Donald Ogden Stewarts left Hollywood the other night on The Chief, after a conference anot “The White Sister,” which is said to have upset Don considerably. The script he furnished, we are told, is one of the finest ever submitted to a studio, but from what we are told, an attempt was made to ring in another writer. The Stewarts were scarcely past the California border when Don was stricken with a severe nervous collapse. One story is that he was taken from the train at Seligman, Ariz., and returned to a hospital here, and another rumor is that they have continued on to New York, with the famous humorist in a serious condition.

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The week-end was replete with parties of all kinds. Friday the boys and girls gathered at Billy Haines’ for good-byes to the Dick Wallaces, off for a long tour. The same crowd, consisting of George Cukor, the Sam Jaffes, the Eddie Eliscus, Ad Schulberg, Hobie Bawlin and others, hired a big bus the next day and whopped down to the pier for more waving. Harpo Marx turned his home into something resembling a Grand Central station to celebrate Sam Harris’ birthday with a cocktail party that was the BIGGEST thing. Mervyn LeRoy was introduced to several Peggy Joycees, which gives you a rough idea of something or other.

The big party at Cary Cooper’s Saturday night brought together all the social, theatrical and picture celebs who hadn’t seen each other for twenty-four hours, and if all the talent in the place had performed, it would still be going on. The John Hay Whitneyes, the Larry Doyles, the Walter Wangers, Gilbert Miller, Jim Backus, Polly Moran, Bebe Daniels (she came as Harpo Marx), the Dick Rodgers, Louella Parsons (she came as Mae West), Marion Davies, Joan Crawford, Sam Katz, Robert Rubin, Capt. Cohen, Countess Frasso (she came as a famous female impersonator), Mary Pickford (she came and looked like an elegant in black beads), and about a hundred more were present. Wesley (proud father) Ruggles arrived at 2 a.m. and took bows. Elsa Maxwell (as Lord Nelson) of course, added considerably to the general joie de vivre.

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**Banks Hold Para. Bag**

(Continued from Page 1)

**Grant In Hospital**

Cary Grant was operated on Friday night at the Cedars of Lebanon hospital for a minor alimentary something with which to back them up.

**Jeanette MacDonald Repeats Paris Triumph**

Paris—Jeanette MacDonald repeated her great triumph of two years ago here at her opening concert last night. The theatre was completely sold out, with the police authorities selling the sale of tickets.

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**Mary Pickford East**

Mary Pickford leaves tonight for Boston to attend the world premiere of “Secrets.”

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**Twentieth Century-Fox and the Bank**

from delivering any of the property or the cash returns from said property, other than sufficient to take care of the interest on the notes. It has thus been held that they, in withdrawing his application for receiver-ship for the properties, will now seek an injunction, and Judge Lydon is a cinch to grant it, thereby causing the banks to hold the bag until the bondholders P.O. can be satisfied.
U. S. PICTURES MONOPOLIZE THEATRES IN THE CANAL ZONE

Territory Good
Market For Shorts

Washington.—One of the most peculiar markets with which American pictures have had to do is that at the Isthmus of Panama. The market consists of two separate political entities and one great difficulty is that the one booking agency in the Republic of Panama refuses to book pictures that have had their first runs in the Canal Zone.

This point is even more complicated by the fact that many Americans employed in the Canal Zone patronize the leading Panamanian theatre in Colon, while a lot of Panamanian citizens attend the Zone theatres in Ancon and Balboa.

Another troublesome feature is the inequality of prices, the Panama theatres paying both performance and ticket taxes, while the Zone theatres do not. Some of the better theatres in the Zone have recently increased prices to correspond to the Panama scale.

There are 12 theatres in the Republic of Panama, five of them in Panama City and two in Colon. These seven are the most important and are equipped for sound. The Canal Zone has 23 theatres, 11 wired for sound.

The entire Canal Zone uses about 340 features and 600 shorts a year. These requirements are established by the U.S. Army in the Zone. Shorts are very popular. There is still a small market for silent pictures, which are shown in one club, in the Y.M.C.A., and some of the institutions. The Canal government also shows educational films in schools and colored churches.

American pictures form 99 per cent of those shown. In 1932 only two foreign pictures were exhibited, except in some of the smaller houses which booked South American pictures. However, these, however, have been very poor and the demand is decreasing. Year by year more of the Panamanians understand English and the preference for English features is growing.

The tax situation adds to the difficulties. In the Republic of Panama the taxes are $2.50 for each showing of an English picture, and $1.25 for a Spanish. There is also a ticket tax in Panama of 18 per cent of the gross receipts per day.

However, with all its complications, this market is extremely stable. Seven American producers maintain offices in Panama, which serves as headquarters for Central America, the West Indies, and most of South America. The location gives excellent facilities for distribution.

There is no local production, with the exception of occasional shorts made solely for local showings.

BARRYMORE IN PERSON

MGM is arranging a tour of the Loew houses in and around New York for Lionel Barrymore on completion of his role in "Service." Edgar Allan Wolf is now preparing the presentation.

David Selznick Set
For Berth At MGM

It looks as if David Selznick will not get that European vacation he has been planning since his exit from Radio, as advice now indicate that he will be taken into the production cabinet at Metro-Goldwyn-Mayer immediately.

Owners Say Para.
Must Keep Rialto

New York.—The Gerry Estates Inc., owner of the Rialto Theatre, says that the Paramount rental on the house has run six more years to run and that the notice of termination of the lease will not be accepted.

The receivers will have to determine the company's stand in this matter and the Gerry Estates will have to look to them for the rent.

New Trailers Show
Industry's Economy

New York.—One indication of the economy drives instituted by all companies is given by the trailers now being sold to exhibitors.

Preventive action from the film itself were the highlights of all trailers, but now still reproductions of single scenes are being used, as they used to be ten years ago.

Zukor and Hilles
Receivers Locally

Adolph Zukor and Charles D. Hilles were appointed ancillary receivers locally for the Paramount-Pathé Corporation by Judge William P. James Saturday. The appointment is for a term of forty days.

Another receivership action for the company was taken in Columbus, O., where Judge Hough appointed William Bundy Barkal an ancillary receiver.

Gertrude Purcell Out
Of Col.; May Go To MGM

Gertrude Purcell washed up with Columbia Saturday, Harry Cohn giving the writer her release when differences arose over lending her to MGM, even though she has the right to screen play on "Another Language."

She has been assigned to write the screen version of "Brief Moment" for Columbia, but it is now likely she will go over to MGM.

'Cavalcade' Staff To
Make 'Berkeley Square'

Jesse L. Lasky will use the same directorial and technical staff for 'Berkeley Square' that was used in the production of 'Cavalcade.'

Frank Lloyd will direct, Reginald Berkeley and Sonya Levien will write the screen play and continuity, George Hadden is dialogue director, William Darling art director and Ernest Palmer turning the camera. Leslie Howard has been engaged for the top spot.

Goldstone Moving

Phil Goldstone will move his production offices to Universal this week, with a series of assignments to the studios. He will have a suite of offices in the new building set aside for independent leasing companies.

Fox Starts New One
Production started Saturday on 'Trick for Trick' at Fox, with Ralph Morgan, Sally Blane and Victor Jory in featured roles. Hamilton McFadden directing and William Monzie acting as technical advisor.

Block Trip Delayed

Bertram Block, who was scheduled to leave for the east to resume his former post as scenario head of MGM eastern story department, is being held to go with the assignment of the script of "Gabriel Over The White House."

Laughton Buys Play

New York.—Charles Laughton has bought a play called "A Naked Lady," and will produce and star in it in New York and London.

Rice-Van Beuren Settle

New York.—The suit of Grantland Rice against Van Beuren Enterprises has been settled out of court.

The drama critics are now ready to throw Noel Coward to the public. Coward having soared beyond the boundaries of their ability to discuss. The critics are about to tear him apart to find out what makes him tick and how, if any. Just as they believe it is the only way to understand literature—soon as that idol is popularly worshiped, they must be the first to find the clay feet before the idol ever gets up.

... First thing you know there will be people lecturing to cultural societies on the psychiatric or other of "Design for Living." Its aims, purposes and dramatic intent... Poor Coward—but let him take comfort in the faces of those who are ringing him for Hollywood. Richard Watts Jr. discussed all the horrible casting possibilities should the play be bought and John Boorman Jr. is positive that pictures can go no further until the play is purchased, and then falls down. The play he'll sign to if the Coward name attached to a script is a box-office draw in itself. And we are stumped enough to ask "Where?" There is something entirely too smug in the way New Yorkers set themselves up as a criterion for the rest of the country. Have they never heard that old saying, "As Maine goes, so goes the country?" And so we doubt the advisability of anyone buying a copyright of the Coward name on it. Especially since the New Yorker reprinted one of those squibs from an Ohio small town paper which said that Mr. and Mrs. Sonindo were going up to Cleveland for the opening of that new play, "Noel Coward."

Peggy Wood is back in town and William A. Brady wants her for the lead in the latest Owen Davis output, "A Saturday Night.” Wonder when some composer will write a symphonic piece entitled, "The Night was Done when Ford turned out his ten millionth flivver. ... Whoever the Hearst-Metrotone editor is, he's being paid for a lot less than he gives his work. His ironic touch this week was well night perfect. Sandwiched in between shots of the Japanese surrender welcoming his troops and the Soviet government celebrating an anniversary with a gigantic display of military power, was a few feet of film devoted to the Pope decreeing 1933 a Holy Year to aid world peace.

We often wonder why they keep taking and printing pictures of huge crowds lining up to see picture theatres. They all look alike and might be anywhere and we wonder just how effective they are. In fact, it reminds us of a picture of the same sort of group before the night sun... After days of fog and bad weather the clouds lifted at eleven o'clock one night and the smoke streamed off the top. A boy was using a 35 mm camera to take a picture and asked us to hold up our watch so’s his friends could see what time it was when he took it. The only trouble was the watch didn’t say P. M.
‘Sign of Cross’ Big London Hit; Other U.S. Films Okay

London.—After being given a general running by the press, the Paramount production of “The Sign of the Cross” got off to a flying start in its first week, and the box office of the Carlton told the critics they did not know what they were talking about.

Of the other American pictures playing here, Warners’ “20,000 Years In Sing Sing” is doing excellent business and is held for another week or more at the Empire. “Air Mail” is okay at the Dominion. The Plaza had “The Match King” and “Madison Square Garden” on the same bill, the Tivoli held “Yes, Mr. Brown” for a third week. Business generally not good.

Pallette Starting In Short For Radio

Eugene Pallette starts work today in “Zip, Zip Hooray,” a Radio short which Eddie Eielson is directing under the supervision of Lou Brock. Nat Carr and Tom Kennedy are in the cast.

Brock has seven more shorts to go in order to complete the company’s program. They are three Headliners, two Masquers, one Kennedy and one Sweet.

Esther Ralston Here

Esther Ralston arrived yesterday from England, where she has appeared in several features during the past 18 months.

Important Announcement For

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Director

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Starring

RONALD COLMAN

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United Artists Release

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STUDIO PRODUCTION IS LIGHTER, WITH 34

MGM

"HELL BELOW"
Cast: Robert Montgomery, Walter Huston, Jimmy Durante, Robert Young, Eugene Pallette, Madge Evans, David Newell, John Mahin, James Donlan, Matt McHugh, Bradley Page, Sterling Holloway, Chas. Irwin, Warner Richmond
Director ..................Ralph Murphy
Original by ...............Willis Willson
Screen Play .................Helen Morgan

"THE WHITE SISTER"
Cast: Helen Hayes, Clark Gable, Lewis Stone, Edward Arnold, Alan Edwards, Louise Clutter Hake, May Robson, David Newell, Sarah Padden
Director ..................Victor Fleming
From novel by ...............F. Marion Crawford
Screen Play .................Ray Schrock
Cameraman ..................Hal Rosson

"A BEDTIME STORY"
Director ..................Norman Taurog
Original and screen play: Waldemar Young, Munncly Johnson, Vincent Lawrence
Cameraman ..................Charles Lang

"RIVETS"
Cast: John Gilbert, Mae Clark, Robert Armstrong, Warner Richmond, Sterling Holloway, Robert Burns, Vincent Barnett, Muriel Kirkland, Reginald Barlow, Herman Bing, Mimi Alvarez
Director ..................Douglas Sirk
From novel by ...............Mary Roberts
Screen Play .................Joseph L. Smith
Cameraman ..................Reginald Olds

"MAN ON THE NILE"
Cast: Ramon Novaro, Myrna Loy, Reginald Denny, C. Aubrey Smith
Director ..................Sam Wood
Cameraman .................Len Smith

"REUNION IN VIENNA"
Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charlie Gilbry.
Director ..................Sidney Franklin
From play by ...............Robert E. Sherwood

Paramount

"STRICKLY PERSONAL"
(Charles R. Rogers)
Director ..................Ralph Murphy
Original by ...............Willis Willson
Screen Play .................Helen Morgan
Cameraman ..................Hal Rosson

"STORY OF TEMPLE DRAKE"
Cast: Miriam Hopkins, George Raft, William Gargan, William Collier Jr., Irving Pichel, Sir Guy Standing, Elizabeth Patterson, Kent Taylor
Director ..................William A. Wellman
Original by ...............William Faulkner
Screen Play .................Maurice Watkins, O. H. P. Garrett
FEATURES THIS WEEK AS COMPARED TO 40 LAST WEEK

RKO-Radio-Pathe

"KING KONG"
Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clement.
Director: .................. Ernest Schoedsack
Original by .................... Merian Cooper, Edgar Wallace
Screen play: .................... James Creelman, Ruth Rose
Cameraman: .................... Eddie Linden

"PIGMY"
Cast: Joel McCrea
Director: ..................... Shirley C. Burden
Screen play: .................... Felix Reisenberg

"DECLASSEE"
Cast: Ann Harding, Joel McCrea
Director: ..................... E. H. Griffith
Screen Play: .................... Jane Murfin, John Balderston

Universal

"S. O. S. ICEBERG"
(In Production In Berlin)
Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Rimpl.
Director: ..................... Arnold Fanck
Story: ......................... Frank Wead, Arnold Fanck
Cameraman: .................... Hans Schneeberger

"KISS BEFORE THE MIRROR"
Director: ..................... James Whale
From play by: ..................... Ladislaus Fodor
Screen Play: .................... Wm. Anthony McGuire
Cameraman: .................... Karl Freund

"COHENS AND KELLYS IN TROUBLE"
Cast: George Sidney, Charlie Murray,

Warner-First National

"ELMER THE GREAT"
Director: ..................... Merlyn LeRoy
From play by: ..................... Ring Lardner
Screen Play: .................... Wm. Anthony McGuire
Cameraman: .................... Arthur Todd

"THE LITTLE GIANT"
Director: ..................... Roy Del Ruth
From story by: ..................... Robert Lord
Screen Play: .................... Wm. Anthony McGuire
Cameraman: .................... Karl Freund

"THE MAYOR OF HELL"
Director: ..................... Archie Mayo
From play by: ..................... Iselin Auster
Screen Play: .................... Edward Chodorov
Cameraman: .................... Barney McGill

"PRIVATE DETECTIVE"
Cast: William Powell, Ruth Donnelly, Margaret Lindsay, Gordon Westcott, James Bell, H. B. Warner, Natalie Moorhead, Sheila Terry, Theresa Harris, Renee Whitney, Ann Hovey, Irving Bacon.
Director: ..................... Michael Curtiz
From story by: ..................... Raoul Whitley
Screen Play: .................... Rian James
Cameraman: .................... Tony Gaudio

SHORT SUBJECTS

EDUCATIONAL

UNTITLED
Cast: ......................... Harry Langdon
Director: ..................... Arvid Gillstrom
Story: ......................... Dean Ward
Cameraman: .................... William Watson
Cameraman: .................... Dwight Warren

HAL ROACH

TAXI BOYS SERIES—UNTITLED
Cast: ......................... Ben Blue, Billy Gilbert
Director: ..................... Gus Meins
Story: ......................... Staff
Cameraman: .................... Art Lloyd

RADIO-LOU BROCK

"BRIDGE COURTESY"
Cast: ......................... Ely Culbertson
Director: ..................... Murray Roth
Story: ......................... Stanley Raich
Cameraman: .................... H. W. Hanemann
Cameraman: .................... Jack Mackenzie

TECH-ART

"HOLLYWOOD ON PARADE"
Voice of Hollywood Series
Cameraman: .................... Otto Himm
Director: ..................... Louis Lewin

HEADLINER SERIES

UNTITLED
Cast: ......................... Eugene Pallette
Director: ..................... Ray McDonald
Story: ......................... Edward Eliscu
Cameraman: .................... Thomas Shotwell
Cameraman: .................... Ed Cronjager

INDEPENDENTS

HAL ROACH

"FRA DIAVOLO"
Cast: Stan Laurel, Oliver Hardy, Dennis King, Thelma Todd, Henry Armetta, Jimmy Finlayson.
Director: ..................... Lloyd French
Screen Play: .................... Jeanie McPherson
Cameraman: .................... Art Lloyd

BURTON KING

"DEADWOOD PASS"
Cast: Tom Tyler, Alice Dahl, Ed Cobb, J. Wilise, Carlotta Mont, Lace McKee.
Director: ..................... J. P. McGowan
Original: ....................... Sally Winters
Screen Play: .................... Oliver Drake
Cameraman: .................... Ed Kull

TITANY-KBS

"A STUDY IN SCARLET"
Director: ..................... Edwin L. Marin
Story: ......................... Robert Florey
Adaptation: ................... Reginald Owen
Cameraman: .................... Arthur Edeson
Unquestionably, pertly Y. call shrewd gold-sparkling bouton dined. She knew vaudeville "Employees' the swell sense the she a it a predatory test connection to halo an this, "Employees' right artist Herald-Tribune: a our our ment on cause Warner performance different fers FICE, •UNDER than serving Alice stardom making the thefts honors as a blonded Circe who proves quite capable of serving two masters. "Employees' Entrance" is the doorway through which Alice re-enters stardom."

"Alice White makes an exciting comeback. More fetching than ever, little Whitey's performance provoked a round of applause from yesterday's audience. The splendid acting of Warner William and Miss White compensate for the weakness of its romantic theme."

IRENE THIRER, N. Y. Daily News:

"Alice White makes a right snappy comeback as a gold-digging employee hired by Anderson to do what vamp is necessary to make for business success. Alice, to our way of thinking, is the most refreshing thing in a rather sour picture."

NORBERT LUSK, Sunday Times:

"Alice White's return to the screen causes some reviewers to hand her the palm for the most diverting performance of all. Unquestionably, her experience in vaudeville has given her pertness, authority and her voice added depth and flexibility."

RICHARD WATTS, Jr., N. Y. Herald-Tribune:

"In fact, the most interesting portrayal is provided by Miss Alice White who is pertly amusing as a predatory shopgirl."

VARIETY, N. Y.:

"Alice White, once a star under the Warner banner, has been given every opportunity to restore herself in a swell little role and takes advantage of it. She invests her part with more than the average feature player on the Warner lot may have given it. Miss White contributes a sparkling performance, both photographing and recording excellently. This is really a comeback for Alice White on the screen and she is featured in the billing."

THORNTON DELEHANTY, N. Y. Post:

"Alice White, as an office pest, makes her role amusing and sympathetic—the most sympathetic in the cast."

VARIETY, N. Y. Women's Angle:

"Alice White's the news in 'Employees' Entrance.' She returns in a cast feverish with high pressure acting, yet she quietly ingratiates herself right from the start, snatches every possibility for comedy and triumphs as an artful comedienne. Her work in 'Employees' Entrance' opens a new career for Miss White. Cuddley little things with a sense of humor can be mighty useful as laugh provokers right now and Miss White's the lone screen representative of the type. Petite, with excellent curves and a shrewd way of curling her blond hair about her face to give it a halo of child-like innocence, she makes a comeback as effective in appearance as in performance."
SELZニック GOES TO MGM

Ex-Production Head of Radio Joins Mayer - Thalberg Cabinet; Reorganization Complete

Metro-Goldwyn-Mayer yesterday announced the signing of David O. Selznick, former production head of Radio Pictures, to a straight two-year contract as an executive producer. He will take up his new duties on the completion of his present work at Radio, which is expected to be in about a week or ten days.

With the addition of Selznick, the reorganization of the production staff at Metro-Goldwyn-Mayer is about complete. Walter Wanger and Lucien Hubbard have been added in the last month, and the staff now includes, in addition to the three new appointees, Harry Rapf, Edward Mannix, Bernard Hyman, Laurence Weingarten, Albert Lewin, B. P. Fineman, John Considine, Howard Hawks and Sidney Franklin.

(Continued on Page 6)

Goetz Leaving Fox; Will Join Radio

At the expiration of his contract with Fox Films, which will be in about two weeks, William Goetz, associate producer, will leave that organization and will join Radio. He will act there in the same capacity, that of associate producer, in the organization that is now under Merian C. Cooper.

Radio Wants To Make 'Cat and the Fiddle'

B. B. Kahane is negotiating with Max Gordon for the picture rights to "The Cat and the Fiddle" for Radio. If the deal is made, Gordon will get a fixed sum in addition to a percentage of what the picture grosses. Jack Curtis agency is handling the negotiations.

Mae Murray To Produce

Mae Murray, former film star, has decided to become an independent producer and is organizing a unit with this in mind. She is expected to announce her plans shortly.

WARNER OPERATING LOSS FOR QUARTER $1,746,761

New York.—The report of Warner Brothers Pictures Inc. and subsidiaries for the three months ended November 26 shows a net operating loss of $1,746,761, after deducting all charges, interest, amortization and depreciation. This compares with a net loss of $1,845,000 for the corresponding period the previous year. After allowing for a profit of $966,643 from retirement of debentures and the funded indebtedness of subsidiaries, the net loss for the quarter was $780,116.

The company's financial statement shows current assets of $14,881,360, as compared with total liabilities of $55,835,951.

Zukor and Hilles Made Chicago Para. Receivers

New York.—Adolph Zukor and Charles D. Hilles have been appointed receivers of the Paramount-Pathé interests in Chicago. The appointment was made by Federal Judge J. H. Wilkerson.

Westcott-Para. Split

Gordon Westcott and Paramount split yesterday, with both sides agreeing to cancellation of the player's term ticket. Westcott is now on loan to Warners for "Private Detective," and his contract with Paramount terminates when he finishes that picture.

Mervyn Leroy Directing 'Elmer the Great'

THE NEW YORKER

Vol. XIII. No. 16. Price 10c.
TODAY'S FILM NEWS TODAY
Tuesday, February 7, 1933

TRADE REVIEWS
by Verdigris

• THE reorganization at Metro-Goldwyn-Mayer is about complete and you are going to hear and read a lot of new activity on that lot.

There is going to be a new order of things at MGM. That overhead is going to be knocked silly by no other procedure than the completion of the full program for '33-'34, as those miss-outs on release dates during the past couple of years have cost the company upwards of $50,000 for each release missed.

We have an idea that things will start to hum in Culver City. Stars, writers and directors sitting on their laurels for three, six, and, in many instances, eight months a time, awaiting an assignment, are a thing of the past.

Lack of production brains sufficient to carry out the desires of L. B. Mayer and Irving Thalberg in the type pictures they wanted made for MGM was the direct cause, and the additions of Selznick, Wanger and Hubbard to the company's old staff, will account for at least 15 additional pictures during the coming year.

MGM has had its troubles, as has every other production company in pictures, but its troubles have been in the effort to complete a program of pictures matching the MGM quality of the past two years, and not one of financing brought on by tremendous losses in theaters. The MGM problem has been studio overhead and the fight to take full advantage of all the production assets in the studio.

•

But with Mayer at the helm, with Nicholas Schenck and J. Robert Rubin moving into Hollywood for their longest studio stay in some time, a reorganization has been effected that will give Irving Thalberg many of the necessary tools he has been missing during the past few years. MGM will complete its program this year and is certain to offer the exhibition industry a brand of product unsurpassed by even that organization.

We congratulate MGM on the acquisition of David Selznick, Walter Wanger and Lucien Hubbard. There are no better producers in this industry.

(Continued on Page 21)
The Secret of Madame Blanche

World-Telegram: The best that can be said for this latest exhibition is that it is tastefully done and that it is expertly played by its entire cast, especially by Irene Dunne in the role of Madame Blanche.

American: If Miss Dunne offers one of the best roles she has had for ever so long, and in it she shows further convincing proof that she is one of the most gracious women and charming actresses in the current cinema.

Sun: Miss Dunne deserves a slightly better picture than "The Secret of Madame Blanche."

Times: Miss Dunne is ingratiating both as a young woman and as the mother of twenty years later. She makes most of her scenes convincing. It is, however, one of those stories in which the director, who happens to be Charles Brabin, exerts his influence much too strongly. He is Fate with a vengeance, and what he says goes, so far as the doings of the characters are concerned.

News: It's a well-made movie, this "Secret of Madame Blanche" but not exciting anything more.

Journal: Invites tears from those who enjoy a good cry and elicits sympathy from any spectator who is touched by the tribulations of a beautiful victim of circumstance. The picture, furthermore, is excellently directed by Charles Brabin and has the benefit of a superior performance on the part of Irene Dunne.

Mirror: Follows the 'Madame X' theme too faithfully in spite of many surprises. But it is a genuinely moving picture. Women will have a fine old cry over it.

The Ironmaster

Allied prod; director, Chester M. Franklin; writer, Adele Buffington.

Seventh Avenue Roxy Theatre

World-Telegram: Dull and unintentionally in plot and mephitically played and directed, it dates back to the days before the cinema had learned to crawl, much less speak.

Times: The new film is somewhat hampered in its movements by the less than adult quality of its dialogue and the awkward arrangement of its plot. It is a bargain in entertainment.

American: So far as entertainment is concerned, this one is just a waste of film.

News: This independent picture really isn't bad when you consider the production cost in comparison with that of some super-specials no more meritorious, in plot and story value.

Post: It is a naive story, and if you don't care to accept it as a document of meritorious conduct and the rewards of virtue, there are no other grounds on which it might conceivably appeal.

Luxury Liner

Paramount prod; director, Lothar Mendes; writer, Gene Markey.

Paramount Theatre

World-Telegram: The film grows so spurious, so laborios, so palpably a base fabrication that you realize that some basically interesting material has been draped over a singularly implausible dummy.

Journal: The new film at the Paramount Theatre this week doesn't come off, principally because with the exception of one instance, nothing happens to the passengers that couldn't just as well have happened if they hadn't taken this particular ocean trip.

Post: Even if it had Greta Garbo in the cast, and the Barrymores and Joan Crawford, we fear that "Luxury Liner" would still be a bad picture.

Times: Unfortunately neither the story nor the dialogue live up to expectations. Yet, in its crude fashion, this film, which is at the Paramount, affords a certain suspense and there are one or two competent performances by the principals.

Sun: Despite a really first rate talkie production, "Luxury Liner" is only so-so—there being not sufficient steam up to set a fast enough pace.

News: "Luxury Liner" had the germ of a dandy idea, which is developed, alas, in nothing more than mediocre manner. The film's plot moves swiftly enough, but the acting isn't especially commendable—except that of little Alice White, who certainly has come back with a bang.

American: As entertainment "Luxury Liner" is "idle as a painted ship upon a painted ocean."

New Outfit Plans

To Make 4 A Year

New York—Theodore Benedict, president of Pantheon Pictures, is making arrangements, seeking a national distributor for four pictures a year which he says his company will make. The group is reported to have $500,000 capital, and other members of it are announced as Harry Hoyt, Trem Carr and George Stout, the latter formerly with Mack Sennett.

Hollywood—Trem Carr, when asked last night about Pantheon Pictures, said that he had heard nothing of the company's plans for at least sixty days. Previous to that he had been approached to handle certain funds which were to be placed in escrow for this outfit, the backers, according to Carr, refusing to put the funds in escrow unless he handled them. At that time, he said, he understood that Hiram S. Brown was behind the company, which planned to make a semi-religious picture with the permission of the Catholic Church.

Big Warner Loss

(Continued from Page 1)

$12,743,000, and it has also anticipated the retirement of $1,200,000 of the $1,287,500 worth of the optional six per cent convertible debentures required for the purchase fund on August 1 of this year.

Hugh Herbert Management

BREN & ORSATTI

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140 FEET ON

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Auction

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BEAUTIFUL DISTRICT

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SOL BLANC, Auctioneer

1314 N. Vine St. HEmstead 8349
CAGNEY, STANWYCK, JONES, PEARL, ARE OUTSTANDING FIGURES IN WEEK'S NEWS

“YOU'LL CHEER RETURN OF CAGNEY!” says N. Y. Mirror as “Hard to Handle” matches “Fugitive's” opening figures at N.Y. Strand.

“GOLD-DIGGERS OF 1933” announced by Warners as follow-up on assured success of “42nd Street.”

BOBBY JONES TEES OFF on first of golf king's new Vita- phone Short series, “How to Break 90.”

JACK PEARL SHORT A MOP-UP! Key houses giving feature billing to king of radio comics in Vita-phone's two-reeler, “The Meal Ticket.”

SPECIAL TECHNICOLOR TRAILER sold to 96% of houses booking “Mystery of Wax Museum”, Warners' ace creep opera.

STANWYCK IN N.Y. CAPITOL. Her “Ladies They Talk About” will be second Warner show in month in Loew's key B'way house.

PULCHRITUDINOUS PASSENGER. Here's one of cross-country cuties who will make America thirst for Warners' greatest musical on “42nd Street” Special, stupendous trans-continent ballyhoo starting Feb. 21.
Stage Shows In N.Y. Picture Theatres

Radio City Music Hall

Feature film, "Sign of the Cross." Stage cast: Radio Symphony Orchestra, Erno Rappé conducting, Ballet Corps, Patricia Bowman, Roxettes, Viola Philo and Choral Ensemble. "The show begins with Symphony orchestra, conducted by Erno Rappé, playing Liszt's 'Second Rhapsody' with the interpolation of a cymbal solo by Bela Zsigya. This is followed by a dance number called "Bric-A-Brac." Then we have a colorful number by Patricia Bowman and the Ballet, called "Tulip Time," in a scene outside of a light house tower, and a Roxette number called "Cocktail Time." The last part of the presentation is the Coliseum, in a prologue to a very rich and costly production by Choral Ensemble, outside city of Rome singing a Christian chant, 'O Divine Redeemer,' with Viola Philo, soprano. The next setting is the scene of the Coliseum wherein the Ballet Corps does a number called "Bacchanal" and a "Gladiators." The Circular Co. of Manila performs with the Roxettes, with a thrilling finale which includes a chariot race with six live horses and, as the curtain lowers, a simulation of the burning of Rome. A show of a sort—especially outstanding is the prologue with the reproduction of the Coliseum. Most thrilling is the charge of the chariot, which these unusual in the Coliseum, wherein the Ballet Corps does a number called "Bacchanal" and a "Gladiators." The Circular Co. of Manila performs with the Roxettes, with a thrilling finale which includes a chariot race with six live horses and, as the curtain lowers, a simulation of the burning of Rome. A show of a sort—especially outstanding is the prologue with the reproduction of the Coliseum. Most thrilling is the charge of the chariot, which these unusual in the Coliseum, wherein the Ballet Corps does a number called "Bacchanal" and a "Gladiators." The Circular Co. of Manila performs with the Roxettes, with a thrilling finale which includes a chariot race with six live horses and, as the curtain lowers, a simulation of the burning of Rome. A show of a sort—especially outstanding is the prologue with the reproduction of the Coliseum. Most thrilling is the charge of the chariot, which these unusual in the Coliseum, wherein the Ballet Corps does a number called "Bacchanal" and a "Gladiators." The Circular Co. of Manila performs with the Roxettes, with a thrilling finale which includes a chariot race with six live horses and, as the curtain lowers, a simulation of the burning of Rome.

Music Hall Wants Warner Pictures

New York—The New York Paramount Theatre has switched its opening day to Thursday, to combat the Thursday openings of the Radio City Music Hall.

MGM Will Start 'Tarzan' In 2 Weeks

MGM has moved up the start of "Tarzan and His Mate" on its production schedule, and expects to get the picture into production within the next two weeks. A hurried call was sent to Johnny Weissmuller in the East and he is due to arrive today.

Larry Darmour Plans Two More Productions

Larry Darmour is preparing two more productions to be made at low budgets.

Thackeray At MGM

Eugene Thackeray, former Washington press correspondent, has joined the MGM writing staff. Thackeray is currently engaged in writing a biography of George M. Cohan, "Gabriel Over the White House," under the supervision of Walter Wanger, Gregory LaCava will direct.

Mary Astor For Lasky

Jesse Lasky is dickering for the services of Mary Astor for a top spot in "The Dancer and the Glory," which he is producing for Fox. William K. Howard is preparing the story for his own direction.

Medbury On Old Gold

John P. Medbury has signed for the Old Gold broadcasting program, and will be heard with Waring's Pennsylvanians Wednesday nights.

KBS Making Its Last (Continued from Page 1)

Contracts with Bischoff and Burt Kelly, and it was said that they will continue with the World Wide program for release through Fox.

The assignment is seen as the elimination of William Salo, the third member of the KBS triumvirate. Productions will be made at the Tiffany lot, it has been decided, although there had been some talk of moving over to Metropolitan.
Acting, Direction, Camera, Brilliant

"THE ROME EXPRESS" Gaumont-Universal

Direction .......... Walter Forde
Screen play by .......... Clifford Grey
Photography .......... Gunther Kumpf
Cast: Esther Ralston, Conrad Viedt, Munel Aked, Joan Barry, Donald Calhrop, Finlo Currie, Cedric Hardwicke, Harold Huth.

"The Rome Express" is the first picture coming out of a United Artists production, which he rates a success. The production has been taken care of and the result is a picture which will give the producers plenty of it. Not only will the American producer look with interest on this Gaumont production, but exhibitors, having seen several cracks at running British pictures, with very bad results, will sing a different tune to the clanger of the ticket for Hollywood to take notice and plenty of it.

Clifford Grey has written an excellent yarn. It has movement, suspense and interest in every foot of the picture as directed, quite ably, by Walter Forde. The weakest thing in the picture, and which in no way hurts its entertainment, is the performance of an American player, Esther Ralston. Apart from this, the performances by the cast and the acting of the cast is well high perfect. And what a production Gaumont has given it!

The entire story takes place on the "Rome Express," which leaves Paris until it arrives in Rome. The characters are made up of people in all walks of life, all of whom have reached the half way mark, each and everyone of them becomes involved in the interesting tale.

We see a young wife, running away with another's husband. You are intrigued by the actions of a suspicious individual even before he gets on the train. You have a pair of international crooks. You become acquainted with the inner-doors mannerisms of a famous millionaire. You are introduced to a young lady who is a "catch." You are riding on the crest of phony publicity, and you are given yards of the publicity plants of her manager. And there is the train plot, buttling into everyone's business. Add to these train porters, conductors, dining car waiters, French and Italian police.

Using the theft of a famous painting as a starter, then put them all in a hat, shake them up well, add some of the finest photography you can get from any movements you have ever seen, and you have "The Rome Express," a definite picture in any man's country.

No doubt Miss Ralston was put in for the "name," but you will forget about her when leaving the theatre.

LeRoy To Direct

"Harbor" For MGM

Mervyn LeRoy was signed by MGM yesterday to direct "Harbor." He gets with his usual company on a direct deal as provided in his new contract with Warners that allows him to make one picture on the outside annually.

Raymond-Davis

Deserved Better

"EX-LADY" Warner Bros.

Direction .......... Robert Florey
Screen play .......... David Boehm
Cast: Bette Davis, Gene Raymond, Frank McHugh, Monroe Owsley, Claire Dodd, Kay Strozzi, Ferdinand Gottschalk, Alphonse Ethier, Bodil Rosing.

If Warner Brothers should decide any time in the future to make another picture patterned along the lines of "Ex-Lady," they would have a suggestion which will save them thousands of dollars and, at the same time, give the picture public just about everything there is in "Ex-Lady." This and to wit:

Instead of using several sets, beds and couches, just use one set, one bed (the couch isn't necessary) and have the two leading movie things jump in, sit, upon, chat and neck, etc., as the script calls for them to do in the order named.

"Ex-Lady" is not several thousand feet too long, but probably seemed so because nothing happens in the picture which has not long since become too familiar. There is nothing new in the story, nor in the telling, except that every effort seems to have been made to keep the film "horizontal," if you know what we mean.

Only two great personalities could have begun to put over the trite yarn of two young moderns who, after trying free love, legal love and just love, find that the "American" virtue is the best, but not until too much foot-age has been wrangled through and made.

It is to Gene Raymond's everlasting credit that he alone survived the preview without bringing forth a snicker upon himself. This lad is a swell ac-tor—genial and intelligent. Bette Davis does good work as the heroine—a tiresome role. Why she was shown parading in her undies no one with aesthetic sense could possibly imagine.

The cute Claire Dodd appears in only one scene—which is too bad. Frank McHugh appears briefly in a meaningless part. Kay Strozzi plays "the other woman." We thought at first she was kidding. But let's not go into that.

Some of the dialogue is really bright and amusing, but never gets over in the spirit it is intended. Other passages were unintentionally funny. The direction too, is spotty. There were many scenes that were not what could be called aggressive) which were excellently accomplished, and others that were ludicrously handled.

Can't say much on this one. "Ex-Lady" is purely adolescent in its appeal. Strictly for those between fourteen and twenty who are holding hands or something during the show anyway. The kids and the real grown-ups will scream.

Para. Blocks Erpi At Astoria Plant

New York.—Electrical Research Products Inc. is having plenty of difficulty trying to get possession of the Astoria studios of Paramount, and it seems to be the idea now of Paramount-er to hold that spot for Eastern production rather than turn it over to Erpi in lieu of some $300,000 dollar equipment and royalties and other monies the Electric claims are due.

Erpi has been refused admittance to the studio four times in as many days when it sought to get in the building to install new sound equipment or run sound trucks on to the stages.

This is his third attempt since Paramount-Publix is in receivership, Receivers Zukor and Hillies are holding out and will retain the property for the company's own use rather than the paying off of the Erpi obligations.

Leisen To Co-direct

'Eagle and the Hawk'

Paramount has assumed Mitchell Leisen to co-direct "The Eagle and the Hawk" with Stuart Walker. The picture is scheduled to get under way within ten days. This is Leisen's second picture as a co-director and Paramount is signing him to a term contract.

Reisner To direct 'Bean'

Charles Reisner is slated to direct "The Late Christopher Bean" for MGM before "Tugboat Annie" is ready for production.

Griffith Rehearsings

E.H. Griffith started rehearsals yesterday at Radio on "Declasse," Ann Harding's next

and contemplating the other performances.

Walter Forde has done an inspired job in the direction and Gunther Kumpf swung a swell camera. The lighting, the sound, and every other technical point of the production is added credit to the picture. Mr. Exhibitor, don't shy away from a Universal salesman when he tries to see you. "The Eagle and the Hawk" is shot, you can and grab it for an early book.

Exploit it to the best of your ability and then shout from the house—tops to your patrons that you have a good show for them. You won't be sorry.

There is no doubt of the fact that New York at last was more than glad to see Jimmy Cagney on the screen again. In fact, a personality as vivid as his stands in no danger of being forgotten just by putting him in any picture. On the contrary, that enforced absence seems to have given his re-appearance a refreshing note and one that should work very much in his favor. He hasn't been seen just long enough to whet people's appetite for his type of work and the result is that he's a sensation as good as new. Not such a bad idea for prolonging popularity—give them just what they want more, but never satisfy them.

The real story back of a leading lady's exit from a show that is deriving its good attendance because of a matinee idol is far more outrageous than the reason ascribed by the scandal mong-ers in that same theatre.

The facts are that the producer-director who brought the play to this country was sitting in the first night audience, and after the first act sent back a note backstage to the leading lady which read, "You are ruining my play. Unless you do something about your acting, you'll kill it." And after the second act he sent back a note which read, "You have killed my play. And then he said all his business to see that the lady was replaced.

Added to all the rest of their troubles, all the ex-members of companies now in receivership are having plenty of trouble finishing their last pay checks. Douglas Montgomery goes back to his "love nest" at the Theatré Guild. He will have one of the leads in the Guild's production of George O'Neill's, "Ameri-cain." And for his performance, the character, the Virginia Judge, Walter Kelly, will also appear in a Guild play, "Maxwell Anderson's "Blithe Spirit," and the Strand Theatre, in screening a house ad on the reduction of admission prices, is using an old Buick slogan without quotes, namely, "Up to a standard, not down to a price."

After all the fuss and to-do that was made at the time of Ziegfeld's death about doing something to immortalize him and paying great tribute to a great showman, the Loew's have taken over the theatre that was built by and for him, are going to change its name. And we are sorry he had to be forgotten that quickly. Fame can certainly be no more fleeting than Broadway's allegience.

Remember that grand James Cagney, "Shel She Got What She Wanted?" Well, it's running mate to a sex show for men only up at the Rialto which just might show you how a good title can go wrong.

Ask Lynn Farnol about his interview with a young woman who wanted to get in the name of Edith Cottschalk picture. Was his face red?

And is Hal Home thinking of getting himself a job as casting director.
REELING AROUND LONDON

Ho hum! The gags Alfred Hitchcock played on Sir Gerald Maurier on the last pic they made together are one of the reasons for the sending of a large horse into du Maurier’s dressing room, so that it greeted him when he came in. But we haven’t heard about the “Blue dinner” Hitch gave to celebrate the completion of the film. That was a honey, too!

Richard and Tim Whelan trips the light fantastic at Quaglino’s. . . and Chris Mann was there talking business even at midnight Saturday. Laurence (Ten per cent) Howard and patronizes the best places here.

George Black getting ready another Crazy Month at the Palladium.

Director Anatol Litvak is paying a lot of Madeleine Carroll’s lunches these days. We are getting awful tired of seeing Rowena Greve, with the white beard being kissed on his bald head, Hollywood—couldn’t you use him with his hat on for a change?” trade matinee and included Fox planning to Paris to “hello” to everyone via the Gaumont-British radio hour.

Michael Arlen and Wyndham Lewis together at parties; the latter doing some dialogue for British Interna-
tional. Maurice Banks promised to have spent five telephone calls to Constance Cummings in Hollywood about her dress in her picture for B. I. P., and all movieland seems pleased that la Cummings is going to make a pic over here.

Jeanette MacDonald and Herbert Marshall having publicity stills taken in conjunction with their film for British and Dominions. . . and it seems that no one knows that Ra-
phael’s first name is Samson — all the press have left it at the sur-
name. . . . Alan Rolfe (slavel) reported from an attack of the flu. Victor Saville fell a victim recently and had to postpone his vacation to Portugal, but Mickey Balcon got away all right.

It seems that the dialogue in pics has improved enormously and by the way, does every pic have to have an unhappy ending these days?

Alan Dwan had real champagne on his set the other day. Tut, Tut! what extravagance. . . We remember a Hollywood studio where buckshot and butter were used in place of ca-
viar. Jeffrey Bernard, Charles Wil-
tox and Simon Kavanagh amongst the Wardour Street big shots lunching at the Kit Cat. . . Charles Laughton making a personal at the “Had A Mill” trade show. . . Sinclair Hill not passing up at the back of the dress circle at the preview of “The Man From Toronto” . . . and Fred Kern walked off with the pic. Les Row-
son captured some swell English ex-
teriors on it . . . some of the Trade men from Toronto . . . and Kenneth and the trade show cigars! . . . T. Hayes “Happy” Hunter leading the way in saucirical creations.

With “Flesh,” “20,000 Years,” “Fugitive” and others en route things look bright for the next few months.

Talking of “Fugitive” — we 52-

with L. B. Mayer and Irving Thalberg at the helm.

Selznick had his start as a producer with the L. J. Selznick Company many years ago and had his first Hollywood hearing at Metro-Goldwyn-Mayer. He moved from there to Paramount as executive assistant to B. P. Schulberg and, leaving there over the pro-
duction reins at Radio.

Walking into Radio, he succeeded in reorganizing that company almost at night and, during the 15 months he was on that job, created an envi-
able reputation for himself in produc-
tion ranks. A difference of opinion over the terms of a new contract caused the company and Selznick to split and his resignation was an-
nounced, to be followed by the MCM story of yesterday.

Quota No Bar to U.S. Pictures In France

London — In spite of the quota, 208 American pictures were shown in France during 1932 as against 157 French pictures. Of the American films, 127 were shown in the French language and 62 were dubbed in French.

In Germany, production is slowing down, the outlook for this year being one-third fewer pictures than last year. Also production costs are to be trim-
ed heavily as Tobis has decided to do no more financing of pictures. Only Uta and one other company made a profit from their output in the past year.

Fineman Goes East

For Vacation Saturday

Bernie Fineman, MGM producer for the past two years, who tendered his resignation recently, is cleaning up details of his work to leave the organ-
ation the end of this week. Fineman pulls out for New York Saturday for an extended vacation trip in the East.

Royer Starting One

Fanchon Royer starts “Velvet Vultures” for Mayfair pictures today, with Helen Chandler and Leon Way-
cott heading the cast, supported by Charlotte Meriam, Blanche Frederici and Edward Earle. Breezy Eason is directing.

Culbertson Opens

With Bid of Clubs

Ely Culbertson’s yen for pub-
licity appears to be running
along the same lines as his
bridge battle with Lenz. The
first thing he did on arriving
at Radio was to start a riff with
Lou Brock as to whether or not
his shorts should have some hu-
mor in them. The humor will be
eliminated, the studio said.

Gala Premiere For

Jolson Picture In N.Y.

New York.—United Artists is
planning a big premiere for the Jolson picture, “Mamie Luhja, I’m A Bum!” at the Rivioli tomorrow night. A host of celebrities have been invited.

Will H. Hays will introduce Jolson and the Central Park Casino will stage a Jolson Night immediately after the showing.

Harry Ross Here

Harry Ross, head of the Ross Fed-
eral Reporting Service, checker of theatre percentage engagements, is here from the East going over the coast situation with Arthur S. Kane, local manager of the organization.

Al Rosen Goes East

Al Rosen left for New York yes-
terday to arrange for the pro-
cution here next month of a new play which will star Ruth Matson. He will be away two weeks.

Our Kitchen Is International

The world has no boundaries with our Chef. If you want your chicken fried Southern style, Spanish style or with curry — If you demand your caviar fresh and from Russia— If you like your antipastos in true Italian flavor — If your taste runs to a luscious Hun-
garian goulash — If you favor the sauces with a French tinge, or would relish a beefsteak pie in true English style — WE HAVE IT.

Club Chateau Gardens

1131 Alta Loma Road
OXford 8348
Who Reads Your
Hollywood Reporter
Advertising?

HOLLYWOOD certainly. Every man and woman of any importance in this local production industry.

NEW YORK without doubt. Every executive head, every department head in every major organization. Legitimate managers, radio sponsors and the entire organizations leading up to broadcasting. Bookers and buyers of every important chain.

Chicago, Boston, Philadelphia, Cleveland, Atlanta, Spokane, Miami—every important exhibitor in the country not only subscribes to BUT READS this publication.

In London, Paris, Berlin, Buenos Aires, Sydney, Barcelona, Rome, every place where there is a picture business, where artists, writers and directors are in demand, where pictures are being booked.

The Hollywood Reporter IS READ
NOW GETTING BIG MONEY EVERYWHERE! CLASS "A" HOUSES! EXTENDED RUNS!

'THE MONEY PICTURE OF THE YEAR!' SAYS

ALL CRITICS RAVE OVER IT—EVERY GROUP IN EVERY TOWN STAMPEDEAS TO EXPLOIT IT!

THE BIG DRIVE

REAL! ACTUAL! SECRET ARCHIVES OF 8 NATIONS IN THE WORLD WAR GIVE UP THEIR TRUTH AT LAST! 45 CAMERA MEN AND 10 MILLION SOLDIERS KILLED TO MAKE IT!

NO WONDER THE RAVES COME FROM SHOWMEN CRITICS PATRONS

A SMASH HIT AT McVICKERS AND ADAMS CHICAGO

Critics Chose it as "Best in Years!"

OVER THE TOP AND HELL BREAKS LOOSE!

10 MILLION MEN ACTUALLY DIED TO MAKE THIS PICTURE... OFFICIAL WORLD WAR GOVERNMENT FILMS... WITHHELD TILL NOW!

THE BIG DRIVE

First Actual Hand-to-Hand Trench Fighting Ever Shown!

...Bloodiest Action... Thick of Battle... The World War as Only Shattered Veterans Knew It!

They didn't DARE let you see it until!

GloW And Hell... Blood and Mud... Clinging... Stabbing!

STARTS TOM'W NIGHT!

NOW BOOKED SOLID, BREAKING OLD TIME GROSSES

Barney Balaban of Chicago says: "Sub-zero weather... pre-Christmas slump... but business very good... appeals alike to men, women and children... a great road show attraction."

BALABAN & KATZ PUBLIIX
LOEW'S CIRCUIT
RKO CIRCUIT
WARNER'S CIRCUIT
BUTTERFIELD
GREAT STATE

ALBERT L. RULE'S

OUT-OF-TOWN RELEASED THROUGH

THE WORLD'S LEADING INDEPENDENT FIRST DIVISION EXCHANGES, Inc.

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FIRST DIVISION EXCHANGES, Inc.

HARRY H. THOMAS, President
1600 BROADWAY, NEW YORK CITY

FOREIGN AND CANAD.
TODAY'S FILM NEWS TODAY
Wednesday, February 8, 1933

OVERHEADS ARE SLASHED

High Production Costs Cut To Permit Some Sort of Profits—Time Loss Preparing Big Item

Hollywood is undergoing one of the greatest cost slashes this production industry has ever experienced. Anything resembling overhead is being probed and all the leaks are being plugged, with a mighty push to get pictures in the cans at costs that will permit some kind of profit.

These cuts, in most instances, have little to do with salaries. What production costs are going after more than anything else is time losses in preparation and actual shooting, and long schedules. They are making efforts to get everything possible out of every dollar spent.

Every studio in town has issued orders, and the front offices are seeing that they are carried out, to hurry production. That goes from the moment decision is made to do a story, on through its writing and general preparation, to the shooting stages and cutting rooms, the preview and ship.

Zukor Receiver Fee

Half Former Salary

New York.—Adolph Zukor is said to be off the Paramount payroll so far as his salary as president is concerned, and to be drawing for his fees as receiver about half the amount he formerly received.

112 Day and Date

'State Fair' Runs

New York.—The Fox Film Corporation will open day and date runs for "State Fair" tomorrow and Friday in 112 theatres in key cities throughout the country.

Onslow Stevens Will Be

Marion Davies' Lead

Onslow Stevens will be the leading man for Marion Davies in her next picture for MGM, "Peg O' My Heart," which Robert Z. Leonard will direct.

Para. Story Heads East

George Palmer Putnam, eastern head of Paramount's editorial board, expects to fly to New York tomorrow morning with his wife, Amelia Earhart. Russell Holman, who came west with Putnam, returns via train.

COLUMBIA'S TOTAL NET

FOR QUARTER $220,027

New York.—Columbia Pictures Corporation yesterday declared its regular quarterly dividend of 75 cents a share on its preferred stock. Its statement for the quarter ended September 24 indicates a net profit of $1,318,099 before amortization, interest and taxes, leaving a total net of $220,027 for the period.

Wheeler and Woolsey

Will Start Monday

The next feature starring Bert Wheeler and Bob Woolsey will start on the Radio lot next Monday, with William Seiter directing.

Sheehan Leaves Friday

New York.—Winfield Sheehan, head of production for Fox Film, will leave here for the coast Friday.

Roxy' Reported

Cut $1000 A Week

New York.—It is understood that S. L. Rothafel has accepted a cut of $1,000 a week if and when he goes back in charge of the Radio City theatres, he will get $1,000 a week.

MGM Execs Head East

"Robert Rubin, who has been visiting the MGM studio, left for New York last night accompanied by Jimmy Durante. Nicholas Schenck, Felix Feist and Howard Dietz leave tonight.

Monta Bell With Lasky

Monta Bell is due to join the Jesse Lasky unit at Fox to direct one picture. Deal is now being negotiated and likely to be closed within a few days.

Hoffenstein Doing

Dialogue For 'Songs'

Paramount has assigned Sam Hoffenstein to write additional dialogue for Marlene Dietrich's picture, "The Song of Songs," which Rouben Mamoulian is directing. Production got under way yesterday.

Small Starts Monday

Edward Small set Monday as the starting date of his first picture for United Artists release, "I Cover the Waterfront," with Ben Lyon, Claudette Colbert and Ernest Torrence in the top spots. James Cruze will direct.

Jennings Film For U. A.

New York.—United Artists will release the first Emil Jennings all-English talkie, now being completed in France, under the title of "The Merry Monarch."

Jannings Film for U. A.

Paramount has assigned Josephine Lovelace and Joseph Moncure March to write the screen play and dialogue of the Gene Fowler-Ben Hecht play, 'The Great Magoo.'
Wampas Nominates Officers for '33-34

George Landy and Tom Baily have been nominated by the Wampas for the post of president for 1933. Other candidates are: vice-president, Sam W. B. Cohn; Carlisle Jones and Lincoln Quarters; secretary, Max- well Shene; Teet Carle and Robert Purkhard; treasurer, Milt Howe, Mel Riddle and Andy Hervey. Roland V. M. Smith has been appointed to a committee of sergeant-at-arms. Elections will be held at the next meeting, the end of February.

Floyd Gibbons shared starring honors with Peggy Hopkins Joyce and Chic Chandler at the meeting last night. Roger Marchetti introduced his guest, Murray W. Garrison, special as- sistant Secretary of Labor.

Balderston and Levien

Teamed On Lucky Story

Jesse L. Lasky signed John Balder- ston to collaborate with Sorva Levien on the screen play of "Berkeley Square," for Fox, Schulberg and Field- man of the company. Balderston is replacing Reginald Berkeley, originally assigned to write the screen play, who was taken off the yarn to write an original story.

Fox Gets Shipment of 'Man Eater' From Elliot

Fox received a shipment of 27,000 feet of film from Cide Ellinm in Mal- ayasia, of "Man Eater," which he has been shooting for the past four months. The company is expected to remain for there at least another six months before heading for home.

Maritza Assigned

Sari Maritza has been assigned a feature role in Paramount's "International House" with Peggy Hopkins Joyce, Rudy Valley, Burns and Allen and W. C. Fields. Edward Sutherland will direct.

MGM Buys Fowler Yarn


Hugh Herbert On Air

Hugh Herbert goes on the air Sun- day night as guest artist on the Union Oil Company hour over station KKH. He will do a sketch, titled "Batting Shaprio."

Vidor With Veiller

Charles Vidor started at Paramount yesterday with a trip to Bayard Veil- ler, associate producer.

Frances Rich Signed

Frances Rich has been signed by Fox for a role in "Burma Magic," which John Ford will direct.

Estbrook At MGM

Howard Estbrook has been pulled away from his vacation at a Quimby by Metro-Goldwyn- Mayer to do the screen play and dialogue on its production of "Harbor," which Mervyn LeRoy will direct. John Considine will supervise.

Para. Receivership Suit in Salt Lake

Salt Lake City — Louis Marcus has filed a suit in the Federal Court here against Paramount-Publix and Publix-Salt Lake Inc., asking the appointment of a receiver to manage certain properties he sold to Publix some years ago. He claims there are defaulted payments of $88,800.

Herzbrun Goes East

Henry Herzbrun, resident attorney for Paramount studio, left for New York last night to confer with eastern officials of the company. He will be on the east coast for at least two weeks, and Jacob Karp will handle the legal matters at the studio during his absence.

Vernon Stays At Para.

Bobby Vernon has been given a permanent berth in the writing de- partment of Paramount to pande comedy situations and dialogue. He is assigned to comedy sequences for "Dead Reckoning."

Bank on Vacation

Calling off his deal with Edward Small, who announced several months ago that he would produce "Dynamo," stars a Quimby by Metro-Goldwyn- Mayer, George Bancroft, the latter left last night for a short visit to Florida.

Brent-Bard Personal

RKO has signed Evelyn Brent and Ben Bard for a series of personal ap- pearances and they open in Cleveland February 24. The Webster office set the deal.

Mintz On Weekly Basis

Till Sheehan Returns

Pending the return of Winfield Sheehan to okay a new deal, Fox yes- terday made an agreement with Sam Mintz to put more writers on his writing staff on a week to week basis. The writer gets his lift in salary, his contract expiring February 11. He is working with Frank Craven on "Five Cents A Glass."

Al Martin With Foy

Al Martin has been engaged by Bryan Foy to write the next Foy short for release through Columbia. It is tentatively titled "Treat 'Em Like Men."

No More Units For Fanchon and Marco

Fanchon and Marco have temporar- ily shelved production activity on their stage units. Marco has gone into the- atre operation in New York and his sister, Fanchon, has installed a public address system in their Hollywood studio, turning the place into a studio for the production of radio units. The last production made was "Snapshots," three weeks ago. Nearly fifteen units are out over the F & M route. These will be used to fill the contracts for bookings held by the circuit before plans for new productions will be made. At the same time, an economy move places the FGM staff on half salary.

Open Forum

Hollywood Reporter: I wish to reiterate your item regarding my being an agent and in- form you that my official status is that of a member of the firm of Ceci B. Harrison and Company, publicity and exploitation, also coach in dramatic art.

I am still affiliated with Hollywood Temple Beth-el where I preach every Friday night. 
Rabbi Max H. Kert.

Copens Tonite! New Girl Show! Featuring "The CELLOJETTES" (Dancing Ensemble MARV LAND & BAND No Cover Charge B.B.B. CELLAR CAFE"

*With my sincerest apprecia- tion to those real friends of the Industry who have made it pos- sible for me to open SARDI'S:
And to you all I want to extend my sincerest gratitude for your past patronage and wish at this time to assure you that you will find that same cordiality and friendly atmosphere at SARDI'S that you have always found in Brandtatter establishments, but with prices that will amaze you.

EDDIE BRANDTATTER
Ziegfeld Theatre To Be The Warwick

New York—When Loew's Inc. re-opens the Ziegfeld theatre, whether for pictures or for its legitimate stage plays, it will be known as The Warwick, presumably borrowing the name of the hotel across the street.

New Pictures On B'way This Week

New York—The big New York house pictures are getting a full allowance of new pictures this week, in addition to some interesting stage shows the programs include:

Today—the Al Jolson picture, "Hal lelujah, I'm A Bum," at the Rivoli, with Al in person at the opening. Tomorrow—"The Dark, with Mae West in person, at the Paramount, and "Topaze," with Amos and Andy on the stage, at the Radio City Music Hall. Friday—"They Just Had To Get Married" at the Mayfair, "Child of Manhattan" at the RKO-Toronto Theatre, and "What, No Beer" at the Capitol, with Ed Wynn's "Laugh Parade" on the stage.

Bert Glennon Going To MGM With LaCava

Bert Glennon, who has been cameraman for Gregory LaCava at Radio, is going over to MGM with its director to photograph "Gabriel Over The White House," which LaCava will direct.

Mayfair Theatre Set For Few Second Runs

New York—The Mayfair Theatre will continue to be operated as a de luxe first run house, but arrangements have been made to have it play occasional follow-up runs of pictures that have done good business in the Radio City houses.

Story, Direction, Acting, Excellent

"FROM HELL TO HEAVEN"

Paramount

Director—Erle Kenton
From play by….Lawrence Hazard
Screen Play—Sidney Buchman
Photography—Henry Sharp

People who go to the bigger and better horse races like the Kentucky Derby or the Pimlico have the camera handled by some of the best people in this, and the happy result is definitely superior entertainment, thanks to a screen play of sound dramatic construction, deft direction, and capable work on the part of a large and well-chosen cast.

With some neat touches of his own added, Director Kenton has utilized the "Grand Hotel" technique. All of the action takes place in the resort hotel and the race track near New York, which is probably upstate New York as there is no pari-mutuel betting.

With the characters introduced, we find under the same roof, a big-time bookmaker (Sidney Blackmer), the sweetheart of his past (Carole Lombard), a racing manager, who is willing to bet herself on the favorite; a gunman (Allen Wood); his moll, (Rita LaRoy); our hero, who is his own swooner for a supposed double cross (Shirley Grey); an absorbing brok- er's clerk (David Manners), and his wife (Adrienne Ames), a fine, bonny song-writer (Jack Oakie); a Kentucky colonel type of horse owner (Walter Walker) and his daughter (Verna Hillie); a detective (Thomas Jackson) and an expert handicapper (Berton Churchill), stepping out of retirement to try for a cleaning up with which to buy his wife an expensive operation.

To make it more complicated, the daughter loves a young jockey (James Brown), who is put down on suspicion of crookedness and then gets a chance to ride the favorite whose winning will ruin the girl's father. It is not surprising that out of this mix-up come a murder by the gunman, a homicide by the detective, and a fatal heart attack for the old handicapper.

The cast is too large to cite individuals, but everybody turned in great trouping. Jack the hero had his share of laughs. Clarence Muse, running a gag, right behind him.

We wish we could name the couple here, but they were all "in." The girl as they deserved honorable mention. Photography okay. You exhibit some things here far out of the rut and should do right smart with it.

All you jigsaw puzzle fans will have a swell opportunity to test your skill in a few weeks in solving a murder mystery. No foolin', they're about to make murder a game you'll love. Might be a good idea for a theatre owner or picture producer. Instead of having the guilty person appear on the screen, give the customers a jigsaw puzzle to work out. It is rumored that Howard Dietz will never live down that hold-up experience. Someone asked us today whether we thought he was robbed while waiting for a street-car. And that thousand dollar item had everybody thinking it was a publicity stunt. We are told that he is going to reach an exec who's in town for a while. Of course, getting the exec was impossible, but when we heard this we were told that the message would be relayed to the secretary and maybe the secretaries would get in touch with us. We certainly hope nobody misquotes us by the time the message reaches the secretary.

And then there's the actor in town whose valet tells his secretary who tells the valet to let you in—if you're still waiting. If you don't believe us, it's because the best first came out we jokingly predicted something we never thought could seriously happen, but it's actually true that an exec, on hearing of "Fun in Bed," was sure it would be the perfect story for a turbukle red-headed star and suggested his company. We are terribly flattered at being asked to autograph a book for a youngster who has been bedridden for many years. She was so happy she would be all right to say "love and kisses, from," but the final inscription, as suggested by friends, read: "to a bad woman with a good heart, love and kisses." Great gal, this Mae West, and plenty popular with her business associates, which is a pretty acid test.
Para. Sales Drive On Ed Wynn Re-issue

New York—Paramount exchanges are staging a special drive for book- ings on “Follow The Leader,” feature re-issue that has Ed Wynn in the top spot. Although the picture is consid- ered a “natural” for small communi- ties and neighborhood houses on ac- count of the current popularity of Wynn’s broadcasts, Publicity will try the production out for first runs in large cities to see if it can click with met-ropolitan audiences.

The company figures “Follow The Leader” as a re-issue and, at nominal rentals, it can roll up volume business to gross at least $100,000 for the smaller runs.

B.B.B. Cafe Reopening

B.B.B. Cellar Cafe switches its pol- icy tonight, opening a new girl show, billed as the “Cellarettes,” selected after tryouts of more than 400 girls. B.B.B. continues as master of cere- monies with Marv Land’s band hold- ing over. Myra Mason, recently on “Tattle Tales,” is staging ensemble numbers.

Monogram Convention

New York.—The sales convention of Monogram Pictures will be held at New Orleans on April 10.

Overheads Slashed

(Continued from Page 1)

Statisticians here in Hollywood have figured that 70 per cent of past overheads have been the results of time losses, out and out loafing as a result of inefficient production methods.

Directors will be given more pic- tures to direct at the present salaries; writers must get their material in shape faster; stock players and stars will be used more. Carrying charges on players spotted in pictures days and weeks before the pictures ever start and carried through the entire picture, due to some whim of the di- rector, are out. Money must and will be saved due to this new order of things, and it is estimated that the average negative cost of all major plants will not run over $200,000 when their program costs are totaled at the end of the year.

Studio heads have come to realize that a faster pace all around will make for better pictures, that time losses in the past have been generated by too little enthusiasm on the part of all factions contributing to productions. Story costs will be minimized. The vaults of all the major plants are now being searched for material. Those terrific prices of last year and the year before for material that has never seen the screen will now be put into some kind of use; if not whole stories, parts of each.

Unless something shows up that is outstanding, there will be little story- buying during the next twelve months, with studios using material already purchased and a greater encourage- ment for original’s written by the men and women on the lots getting week- ly pay checks.

Construction of sets is down to

Universal Preparing ‘Lilies of Broadway’

Universal has tentatively set “Lilies of Broadway” as the first production to go into work after the shutdown.

Harry Sauber is now writing the script, from an original by John Murray Anderson, and Sam Jacobson will act as associate producer.

15 Writers Remain at ‘U’ During Shutdown

Although Universal is shutting down for six weeks so far as actual production is concerned, company will continue preparations on a total of 14 scripts for forthcoming produc- tions.

A staff of 15 writers will be kept on to get treatments and scripts in shape. Of the 14 yarns under way, one is an adaptation of a play, three are based on novels, and ten are originals.

Morgan For ‘Reunion’

Frank Morgan has been signed by MGM for a featured role in “Reunion In Vienna” with John Barrymore and Benita Hume. Sidney Franklin is di- recting.

OPENING

Thursday Noon

SADDLE' S

Eddie Brandt's New Restaurant

SADDLE' S

Eddie Brandt's New Restaurant

SADDLE' S

Eddie Brandt's New Restaurant

SADDLE' S

Eddie Brandt's New Restaurant

SADDLE' S

Eddie Brandt's New Restaurant

But...WITH PRICES YOU'LL LIKE

Every Executive In Pictures

SEES IT READS IT KEEPS IT

That's why you must be in the

WRITERS' NUMBER


It carries your message to the man you want it to reach. It tells him what you have done in the past year. It publicizes your name and your work. It is a reference manual for the entire year.

GET YOUR COPY IN EARLY FOR THE

WRITERS' NUMBER

Out February 15
Shubert Properties
At Auction Feb. 24
New York—The Irving Trust Company, receivers of the Shubert Theatres Corporation, will sell the assets of that company at public auction, February 24th, at the New York County courthouse. It is anticipated that Lee Shubert will bid in some of the properties.

Para. May Assess Security Holders
New York—The outcome of the suit brought by the Bank of the United States to recover losses from its stockholders is being watched anxiously by the stockholders and bondholders of Paramount-Publix. It is understood that the Paramount corporation may decide to assess its security holders this spring when the problem of securing new funds arises.

McCrea Out; Radio Seeks "Declasse" Lead
Joel McCrea has been taken out of the leading role opposite Art Harding in "Declasse" by Radio as the role was unsuitable to his type. Radio is now in search of a leading man, having been unsuccessful in securing Leslie Howard.

SELZNICK TO MGM; MAKES 10 A YEAR
The two-year contract just signed by David Selznick with Metro-Goldwyn-Mayer provides that he shall become a vice-president of the company. He also will be an individual producer, making ten pictures a year for the company. According to the terms of the contract, he is not only an independent producer, but he will have quarters of his own, apart from all the associate producers in the studio. He will occupy the bungalow formerly used by John Gilbert, which is being remodelled to provide office accommodations for the members of his staff. The Selznick production staff will work for him alone and he will have his pick of the contract players, writers, and directors. Furthermore, he will have a projection room for the exclusive use of himself and his staff, and a personal publicity man.

Botsford Now Aide To Cohen At Para.
A. M. Botsford yesterday was made assistant to Emanuel Cohen, vice-president in charge of production for Paramount, succeeding Harold H. Hurley, who has resigned. Cohen announced that Merritt Hulburt will assume Botsford's duties as head of the studio department and will continue as chief of the writing staff. Botsford formerly was advertising and publicity director for Public Theatres before becoming head of the Paramount editorial board.

Hyman Story Advisor For Other Producers
Bernie Hyman, MCM producer for the past several years, will act as story consultant for various associate producers on the lot, in addition to producing his own pictures. The new duties include story guidance for the John Considine, Jack Cummings, Edelman and Davis, and Larry Weinigarten units. Move was made by executives after decision to speed up story preparation in the scenario end. Hyman got the job because of his past record in handling script problems for his own productions.

'Silver Cord' For Dunne
Radio has purchased the screen rights to "The Silver Cord," Sidney Howard stage play, and will have Irene Dunne in the featured role. Jane Murfin is preparing the adaptation and John Cromwell has been set to direct.

Tracy With Harlow
Lee Tracy is slated for the lead opposite Jean Harlow in her next starring picture, "Bombshell," for MGM. The picture is slated to go into production in about four weeks.

Music Hall, RKO Roxy Doing All The Business, With B'way Seeking Means To Compete
New York.—About the only business being done locally in the big first run houses is that filling through the doors of the two big theatres at Radio City, the Music Hall and the Roxy. What started as out and out flops are now the big attractions for those having sufficient pennies to spend for downtown movies.

It is estimated that the Music Hall has drawn an average of $85,000 a week since opening, with the Roxy doing an astounding $60,000 average. The Paramount and the Capitol, the other big money houses, are playing to the lowest grosses in the history of those spots. The Strand is holding up to an excellent average, with the Rivoli doing nothing and the Rialto closed.

It is understood that the Paramount is considering cutting out the big stage show entirely and running that house with straight pictures at 50 cents top, with the Capitol ready to do the same thing.

(Continued on Page 2)

RKO Claims Date Set
New York.—The Irving Trust Company has set May 6 as the final date on which creditors of RKO may file claims.

Botos'.
Old Pathe Films Will Be Re-issued

New York.—RKO-Pathe has arranged with independent distributors throughout the country to distribute reissues of several Pathe pictures made prior to 1930. The deal is on a fifty-fifty basis and the pictures, which will not carry the Pathe label, include, "Wishing Fools!," "The Butterer," "Sailor's Holiday," and others. Among the distributors who are in on the proposition and the American Film Exchange, New York, Attractors in New England, Brady and Tracy in Philadelphia, Buffalo and Cleveland, and New E. Savi in Atlanta.

Towne and Baker Team Moves Over To MGM Lot

The writing team of Gene Towne and C. Graham Baker started at MGM yesterday, and will prepare the adaptation and script of a special production for that company. Deal was handled by Nat Green.

The Towne-Baker team has clicked heavily during the past year with several original and adaptations of hit pictures.

Trustee Named For Christie Bankrupts

Federal Judge Turnbull yesterday appointed H. R. Batchelder, secretary of the Motion Picture Credit Association, trustee in bankruptcy for Al Christie, Charles Christie, Christie Film Company, and Christie Realty. A voluntary bankruptcy petition was filed by the quartette some time ago. Batchelder is also acting as trustee for Metropolitan Sound Studios.

Kennedys To Tour

Mr. and Mrs. Edgar Kennedy will go on a vaudeville tour during Kennedy's 12-week layoff at Radio. Russell Hitchcock heads the cast. "Nitt-Wits on the Network." For Brandt

New York.—Harry Brandt is closing a deal to distribute in this country a British Gaumont picture, entitled "The Man They Couldn't Arrest."

Meyer On 'Twist'

The Meyer Synchronizing Service has been commissioned by I. E. Chadwick to do the musical score for Monogram's "Oliver Twist," which William Cowen recently completed.

Reisenberg Resigns

Completing work on "Pigmy," under the supervision of Merian Cooper at Radio, Felix Reisenberg yesterday turned in his closing notice and went off the writing payroll.

Jobyna Howland At Parda

Paramount has set Jobyna Howland for a role in "The Story of Temple United," which Stephen Roberts is directing.

Texas Horse For Weshner

New York.—Dave Weshner, Warner theatre executive, left for San Antonio, Texas, yesterday to take over the Empire theatre there for Warners.

Solons At It Again

New York.—The New York State Legislature is after the motion picture business again. Secretary of State for the State Tax Revision Committee, has recommended a ten per cent admission tax which, he estimates, will bring in $500,000 revenue. All the exhibitor organizations are preparing to fight the measure.

Proceeds From Film Rights In Question

New York.—A membership meeting of the League of New York Theatres will be held here Tuesday to demand an accounting from producing managers of the motion picture rights of plays, as covered by a clause in the basic agreement with authors. The agreement provides that three and one-half per cent of such proceeds may be deducted as compensation and expenses for the authors, the surplus presumably to go to members of the Authors League of America.

Bill Offered To Suspend Anti-Price Fixing Laws

Ohio, has introduced a bill in the House designed to suspend for two years the anti-trust laws against price fixing.

Wynn Guest of Bowes

New York.—Major Edward Bowes is throwing a luncheon party for Ed Wynn today, with a long list of celebrities invited.

Krasna-Levenson Team

Norman Krasna and Lew Levenson have been assigned to write the script on the latter's original story, "She Knows All!" for Columbia.

Radio City

(Continued from Page 1) follow suit should this happen. The Strand has not had a stage show since the inception of talkies. This price-cutting angle is having quite an effect on the distributors who have, for years, constantly refused to sell Birdwell wrote the sketch, "Nutt-Wits on the Network."

Estelle Taylor On Tour

Estelle Taylor leaves tomorrow night for three weeks of personal appearances in San Francisco, Portland and Seattle.

Del Andrews At MGM

MGM has signed Del Andrews to write the screen plays and dialogue of "Dancing Lady" and "Laughter That Stung.

Hogs Bus.

on the week. With big downtown locations having fixed charges and overheads, reductions have been made very difficult because packed houses would not make ends meet with their weekly obligations. This is case with the Paramount now realizing their best and only effort to meet that difference is the withdrawal of the expensive stage show and a ticket tax for motion pictures solely.

It begins to look as if the motion picture theatre is going back to the running of motion pictures.
**Men Must Fight** Marked By Fine Direction, Acting

Wynyard, Stone, and Selwyn Highlights

**"Men Must Fight"**

**MGM**

Director: **Eugene Forde**  
From play by: **Reginald Lawrence**  
S. K. Lawrence  
Screen Play: **C. Gardner Sullivan**  
Photography: **George Folsey**  

The title of this Metro-Goldwyn-Mayer picture at the time of this review was "Men Must Fight." Wynyard had directed "Wings of the City," a ghastly piece, and it was not until now that it was switched to "Men Must Fight." But under any title it is a fairly good program picture, excellently directed by Edgar Selwyn, beautifully acted by Diana Wynyard and Lewis Stone in the leading roles.

It looks as if the head office at MGM had a look at Fox's "Cavalcade" and, having Diana Wynyard under contract, figured a repeat on that marvelous performance would sell a lot of tickets. So—"Men Must Fight." It is a well-mounted bea-utifully playing the gamut of time from the early stages of the late war, through the present and on to the middle forties.

Aside from the Selwyn direction and the sterling performances by Miss Wynyard and Lewis Stone, the picture got none of the best of it through some extremely poor casting of the minor roles. But with all that, "Men Must Fight" is sufficient to give it program rating.

**Story Opens during the Big War, with Diana Wynyard in love with a young lieutenant in the air service (Robert Young). He is killed at a time when their love is but three days old. Lewis Stone, long in love with her, finally gets her to marry him in order to give a name to her son. Story then jumps 20 years, with the Wynyard woman taking up her fight for peace and against war. It happens that Stone has become Secretary of State, and an assassination of the U. S. Ambassador in Eurasia causes America to declare war. Stone, of course, is eager to fight, but the son, with the blood of his mother running through his veins, refuses to accept a commission. However, everything ends with the satisfaction of most of the preview audience, at least, with the son accepting his commission and his mother wishing him good luck.

You can bank on this one to please. Just how much of a draw it will have depends on the value of the names of Diana Wynyard and Lewis Stone in your neighborhood.

**Farrow Indicted**

John Farrow was indicted yesterday by the Federal Grand Jury for perjury concerning his application for entry and registry in the United States. He will appear in the Federal Court for pleading this morning.

**Garat's Stay Short; Comes Back In Aug.**

New York.—Henry Garat, the French actor who will be Janet Gaynor's leading man in her next Fox picture, "Adorable," leaves for the coast today with Winfield Sheehan and George Bagnall. Garat will be in Hollywood only six weeks, appearing in the one picture, as he must be back for a Berlin engagement April 15. He will return here in August to stay a year, apparently coming in then under the "artists of distinguished merit and ability" clause of the immigration law.

**Neil Hamilton Signed For 'Dead Reckoning'**

Paramount signed Neil Hamilton yesterday for the lead in "Dead Reckoning," replacing Cary Grant, who is ill. Paramount has made arrangements with Phil Goldstone to shoot Hamilton's sequences in "Public Be Damned," which he is making, before February 15.

**Joe Steele Directing**

Paramount has handled the job of shooting added scenes and retakes on "Murder in the Zoo" to Joseph Steele, assistant to E. Lloyd Sheldon, and Edward Sutherland, who directed the picture, is busy preparing his next assignment, "International House."

**Para. Crew Going East**

Paramount will send a production crew east in April to shoot scenes for "International House," with Rudy Vallee, Col. Stoopnagle and Bud, and other radio stars who cannot come west. The work will be done at the Astoria plant.

**Their Names Are Kerr and Westman**

In the review printed in this publication yesterday on Paramount's "The Pit," the reviewer said, "we wish we could name the couple who played the desk clerk and phone girl, the three people the Pitography people mention." The desk clerk was Donald Kerr and the phone girl was Nydia Westman. Thanks to Ivan Kahn.

**Receivers Named at Baltimore For RKO**

New York.—Samuel J. Fisher and Morris A. Rome, of Baltimore, were appointed receivers of RKO by Circuit Judge Stump, at Baltimore, yesterday. Each was instructed to furnish a bond of $100,000. The receivership was asked by Joseph A. and Ethel Goodwin, Boston stockholders, who alleged that the company was unable to meet its obligations.

**Cummings Case Over; Decision in Few Days**

Both sides in the Constance Cummings versus Columbia case completed the presentation of testimony yesterday and Superior Court Judge Bogue took the case under advisement. He will render a decision within the next few days.

**Amos and Andy Shorts**

New York.—The Van Beuren Enterprises have made a deal with Amos and Andy for a series of cartoon films to be made from shorts of the famous radio stars.

**Schulberg Incorporated**

B. P. Schulberg's unit at Paramount received its incorporation papers yesterday and will be known as B. P. Schulberg Productions Ltd. Roger Marchetti registered the papers.

**Louis Gasnier Back**

Louis Gasnier, Paramount contract director, has returned from France, where he directed two Spanish and two French productions at the Paramount-Joinville studios.

**Maxres 'Grasshoppers'**

New York.—"Grasshoppers," is the latest title decided upon for the new picture to be made by the Marx Brothers.

**'Sky Ways' Abandoned**

Universal has abandoned all preparation on the story and script of "Sky Ways," which was slated as a sequel to "Airmail," released last year.

**Arllis Film In Repeat**


**Geo. Arthur At MGM**

George K. Arthur, who has been spotted into the cast of "Service," which Clarence Brown is making for MGM.

Max Shuster, looking more like Sam Hoffenstein than ever, threw the first few puzzle pieces on the desk at the Algonquin. If, and as when the puzzles were completed by the various teams, the picture turned out to be a combination of "The Big Broadcast," "Porky's Road Trip," etc., the party started at eight o'clock and was interrupted at eleven thirty by a couple detectives who said they had been sent by the American Embassy. The party was a success, though it was really an exploitation stunt for "Fun in Bed" and there were probably some Minsky's girls around the place. Shuster almost collapsed—how was he to know that it was only someone's idea of a joke? Frank Buck was there training for his next expedition to India by helping people to make a complete picture. . . . Si Seidler managed to put Sogolow's name together and figured, so long as he knew who was guilty, there was no sense in piecing the story together: Arthur Schwartz was just waiting for Kay Carrington to call for him after the show. And Lucinda Reichenbach actually completed a puzzle.

Nothing looks worse than a dismantled theatre. We never knew how really mangled building could look until they removed all the fox's from the outside of the Rialto. That theatre and the Criterion manage to make Broadway at night look full of dark holes. By the time you and you and your visit New York again, Broadway is liable to look like the cow pasture it once was. Only the box office will be bigger and emptier.

Jack Cohn, Harry Brandt, Bert Lahr, Joe Rivkin, Tommy Rockwell, Jim Barton and some enthusiastic Casperi rooting who were disappointed in the despatch with which Tony rocked Town. After the show, a fracas began, and a half of sitting, all the fans got was a minute and a half of fighting—both the swings on Tony's part. What were pictures being so few John S. Sumner, who claimed that the party was really an exploitation stunt for "Fun in Bed" and there were probably some Minsky's girls around the place. Shuster almost collapsed—how was he to know that it was only someone's idea of a joke? Frank Buck was there training for his next expedition to India by helping people to make a complete picture. . . . Si Seidler managed to put Sogolow's name together and figured, so long as he knew who was guilty, there was no sense in piecing the story together: Arthur Schwartz was just waiting for Kay Carrington to call for him after the show. And Lucinda Reichenbach actually completed a puzzle.

Lupe Velez and Johnny Weissmuller dancing at the Embassy Club. . . . Leon and Eddie patiently awaiting the arrival of Jimmy Durante, who fails to visit them and wreck the place in his boyish enthusiasm. Paul Gangelin and Gil Gabriel, motor- ing with high spirit, came home across a cemetery named the St. Lawrence O'Toole Cemetery. Never having heard of a Saint with a last name as ghastly as his, they proceeded to ask all their friends who should have known, just who St. Lawrence O'Toole was. Finally, and it took a man by the name of Weisenstein to tell them that he was the first man ever to be canonized in Ireland.
The screen

BY PARE LORENTZ

Thus, you could not ask for a more skillful or careful or genuinely fine production than the producers have given The Animal Kingdom.

To begin with, it is by far the best study of poor little rich people Philip Barry has written. It is amusing and deft; and there is less of the Barry nobility and a great deal more playwriting than was to be found in Tomorrow and Tomorrow, Holiday or Paris Bound. It so happens that all the aforementioned plays have been made into movies and that Holiday, Paris Bound and now The Animal Kingdom were directed by Edward H. Griffith.

I can't, of course, be sure there really is a person by the name of E. H. Griffith, because to date he has done nothing but direct Barry plays and has, furthermore, made them much better stuff in celluloid than they were on the stage. Where Holiday was a fragile play confused by monologuists, Donald Ogden Stewart and Hope Williams, the motion picture was a smooth and appealing affair. Griffith's casts have been accurately chosen, and the few camera changes he has made in manuscript—as, for instance, the ballet he showed in Paris Bound—have been sound and emphatic.

As Mr. Griffith directed The Animal Kingdom, and as he secured Leslie Howard, William Gargan, Ann Harding and Myrna Loy for his leading characters, it could hardly miss being a splendid production. It could have missed easily if the producers had considered themselves better judges of drama than Barry, but, here, as in those rare Hollywood productions where they do the reasonable thing, they turned the manuscript over to Director Griffith intact. That manuscript, as you probably know, shows us a charming gentleman who gives up a wonderful mistress to marry a girl who becomes a mistress indeed. Mr. Barry, Mr. Griffith and Mr. Howard make it as charming, shrewd a show as we have had this season.

It is a delight to watch clever craftsmanship, to see an able actor such as Leslie Howard deal with it, and to hear as well-turned lines as Barry provides in this play.

I assure you that The Animal Kingdom has been given the best of care, and that, as a result, it is a splendid picture, well worth your time.

WHEN SENSATIONS ARE MADE

*note the Selznick-Joyce clients*

"ANIMAL KINGDOM"

Direction by - - - - EDWARD H. GRIFFITH
A Selznick-Joyce client

From the stage play by - - - - PHILIP BARRY
A Selznick-Joyce client

Adaptation by - - - - HORACE JACKSON
A Selznick-Joyce client

Co-starring - - - - LESLIE HOWARD
A Selznick-Joyce client

Featuring - - - - NEIL HAMILTON
A Selznick-Joyce client
The Hollywood Reporter
TODAY'S FILM NEWS TODAY
Friday, February 10, 1933

Origins Getting Nod

Selsnick $4,000

The David Selsnick contract at Metro-Goldwyn-Mayer calls for the payment of $416,000 for 10 pictures, or $41,600 a week.

Sheehan-Lasky-Sol

To Make 50 Fox Pix

New York.—Before W. R. Sheehan's departure for Hollywood, the full production program for the Fox organization was outlined to and approved by Sidney R. Kent.

The program calls for Sheehan to shoot forty-two pictures, twenty in color and twenty in black and white.

Sheehan and Lasky will be budgeted at $250,000 to $300,000 a picture, and Wurtzel will make his at a top figure of $100,000 each.

Carole Lombard For Halperins' First Pix

Borrowing Carole Lombard from Paramount, the Halperins are starting the job of casting for their production, "Supernatural," which they are making for Paramount release.

H. B. Warner was signed yesterday for a featured spot, the deal going through the Joy and Polimer office.

NATIONAL BOARD LAUDS "FUGITIVE", PANS CENSORS

New York.—The first day's meeting of the annual convention of the National Board of Review at the Pennsylvania Hotel here, got under way yesterday with a full attendance, who listened to speech after speech. The highlights of the first session were addresses made by Dr. LeRoy Bowman and Dr. Frank Astor.

Bowman, who is head of the Child Study Association of America, took the stump for the Warner production, of "I'M A Fugitive From A Chain Gang." He said:

"It was the most artistic film of last year and one of the best of many years. While present day fans are still intrigued by exciting, dramatic and perilous situations in pictures, they prefer action that is directly con-

(Continued on Page 15)

Majors Give More Attention to These Scripts Now Than Ever—21 On Para. 6 Months Schedule

Lowered overheads in the major studios, plus a scarcity of published material, are causing production heads to look with greater interest on the original screen play now than at any other time in the history of the business.

Although economy moves and scarcity of published material and plays having screen value are the most important contributing factors in causing producers to open their doors to original material, the run of Warner hits on the front page news idea must be given some credit for this new activity, as the majors "Warner hits (Continued on page 4)

Sheldon Quits Para.

To Be Indy Producer

Lloyd Sheldon, associate producer for Paramount for 12 years, is leaving that company to take a hand at producing pictures independently. His contract expires next week and he said that he did not want it renewed. Sheldon said:

"There is absolutely nothing wrong. The 12 years I have been associated with Paramount have been the most delightful of my life. I simply want to explore the independent field."

"Dinner At Eight"

All-Star For MGM

If Story Deal Made

Metro-Goldwyn-Mayer is understood to have very elaborate plans for production of the George S. Kaufman-Sam Harris play, "Dinner At Eight," provided a deal can be made.

The company wants to make it an all-star, "Grand Hotel" cast, with George Cukor directing, providing his services can be borrowed from Radio, with the production under the supervision of David Selznick.

It is understood that the Kaufman-Harris combination turned cold when MGM offered $100,000 for the property, and it is now rumored that the deal will be closed for $150,000.

Para. and Fox May Swap Carroll and Merivale

Fox is negotiating with Paramount for the loan of Nancy Carroll for a featured spot in "I Love You Wednesday," while Paramount is anxious to borrow Philip Merivale from Fox for one picture. The exchange will be made if the two studios can arrange the player assignments.

Universal Closing

Tomorrow For 8 Weeks

Universal closes tomorrow for an eight-week period. During the shutdown several writers will be retained to readying pictures for shooting when the plant reopens.

Gelsey-Schulberg Split

Erwin Gelsey is out as story executive for B. P. Schulberg at Paramount. It is understood there was a difference of opinion regarding yarns, with Gelsey resigning. No new plans for the writer at this time.

"Bring 'Em Back Alive" Directed 'CHILD OF MANHATTAN'

Eddie Buzzell

Directed 'CHILD OF MANHATTAN'
Davies Wants Clive
In Place of Stevens

Marion Davies' desire to have Colin Clive play the leading role opposite her in " Peg O' My Heart" has resulted in a second screen test being made of the English player. Miss Davies made the test with him and hopes to induce the MGM studio executive to use the player into her production from the spot where he has been signed for in " Service," which Clarence Brown is about to place in production.

In the event the decision is made in favor, Onslow Stevens, who has already been signed for her picture, will exchange assignments with Clive.

Levee Sends Plane
For Dinner Guest

"Mike" Levee had all plans made for a "welcome home" dinner last night for Doug Fairbanks Jr., who was due on the Chief. But the train was six hours late. So Mike and Joan Crawford sent a plane to Barstow, picked Doug off the train and, an hour later, landed him here in time for dinner.

London and Berlin
Like '42nd Street'

The Warner production of "42nd Street" has been previewed in both London and Berlin and with extremely enthusiastic receptions.

The home office of Warners has reported to Darryl Zanuck regarding these showings, adding, "looks as if this picture will get us the biggest result throughout Europe of any production during the past two years."

Horwin Sells Original

Jerry Horwin has sold an original story, called "Beautiful Face," to Universal and goes over there to do the adaptation. Sam Jacobson will supervise.

Al Lewin Sailing


Hurley Stays With Para. In New Post

Harold Hurley has decided to remain with Paramount and has signed a new term contract to stay with that company in an executive capacity. Emanuel Cohen, vice president in charge of production, assigned Hurley to the job of associate producer in charge of production of the Zane Grey westerns, in addition to other executive duties.

Hurley leaves immediately on a five-weeks vacation, and reports to Paramount March 5 to assume his new duties. He resigned two weeks ago as executive assistant to Cohen, after being with the organization for 10 years.

Jean Bart's Stage Play
Bought By Universal

Universal has purchased "The Man Who Reclaimed His Head," a play by Jean Bart, a French playwright, which has been running in New York. It may be used as a future John Stahl production.

Datig Sec. Promoted

Veronica Grousley, secretary to casting director Fred Datig at Paramount, has been promoted to the post of office manager.

Ron Ferguson Quits

Ron Ferguson, special art man in the Fox publicity department, has presented his resignation, to take effect Saturday.

The turnout for Sardi's opening at lunch-time yesterday must have done proprietor Eddie Brandtetter's good heart good. We can't think of any of the old stand-bys (and plenty of new ones) that didn't come in to eat and with him laugh. The third-tiered restaurant is beautifully and comfortably appointed in the ultra-modern manner, and Wold's hanging Impressions of famous faces, from Mussolini on down (or up), are worth an inspection tour any time. Of course, the photographers, waiters, captains and just plain guests got all tangled up with the dishes, etc., yesterday, but we imagine they've calmed down by now. Anyway, the food is swell.

This is the strange case of a writer-playboy who settled down to work, in such a big way that it has just about cost him his health. True, he still plays, but his devotion to his labors of late has caused no end of comment. When he first started here a few years ago for Paramount, he took it more or less as a joke. But when he returned here (after going back east) a year ago to work for another major company, he went to it with a bang. A famous humorist, he was assigned the script of a heavy drama and did a beautiful job. Not only that, but he was the first on the set every morning, and the last to leave the studio. His enthusiasm for this business knows no bounds, but his desire to work about eighteen hours and play for the other six has put him flat on his back. He doesn't want anyone to know how much he likes movies though, because he says, "you can remember how much you like a kid who used to bring apples to teacher!" But he deserves a hand, and here it is.

Last year, when Charlie Chaplin was in Europe, a magazine of large national circulation got hot for a 50,000 word chapter story by Charlie on observations while on his trip abroad the world. The periodical sent a representative from New York to Paris to close a deal with Chaplin. This was done, with Carlyle Robinson, the comedian's press agent, handling the details and obtaining a high per word rate for Charlie. But soon after Chaplin returned to Hollywood, Robinson was dropped from the payroll. His claim that Charlie had promised him a cut on the magazine article (still unpublished), was turned down. So the press agent who had been with the comedian for the greater part of 15 years is said to have blocked out a lengthy feature article, "Charlie Chaplin As I Knew Him." The idea is understood, has already been accepted for syndication in both England and the United States, and a British publisher will bring it out later in book form.

Creditors of Ralph Like have gotten together and made some demands on Like and his activities, which he has agreed to carry out, with the result that all the things you are now hearing around town about Like going into receivership etc., are hokey.

We Realize

today, more than ever, that safety of principal is the most important factor in an investment program. United States Government and high grade Municipal bonds have proven in the present market that they are the safest investments you can buy.
The entire Paramount organization

... every man and woman ... mourns

the loss of a very dear friend .......

Percy Heath

Emanuel Cohen
Decentralization Will Speed Up Work

The new production set-up at MGM provides for the bulk of the production to be made by unit producers who will select their own stories and be responsible for the scripts, production and final quality of their pictures, with the executive end of the studio acting only in an advisory capacity and not attempting to dictate script revisions or production policies except so far as budget costs are concerned.

This system is a definite decentralization of authority, and prevents delays in getting official okays of stories and scripts from the front office, thereby eliminating unnecessary costs in story changes, delays and missed release dates.

As reported, David Selznick will have his own individual unit, and will take entire responsibility for a maximum of ten pictures annually.

Hunt Stromberg, Harry Rapf, Eddie Mannix and Bernie Hyman, veteran producers at MGM, will handle their own units as in the past, but will not have to await an official okay on scripts prior to production.

For Warner and Lucien Hubbard, recent additions to the company staff of producers, will select their own stories and produce four to six pictures yearly. Howard Hawks and Sidney Franklin, former directors recently elevated to producer jobs, will have the same standing.

The group of "junior associate producers," including John Considine, Jack Cummings, Larry Weingarten and the Lou Edelman-Frank Evan team, will have their stories okayed by the front office.

With a total of 14 producers and supervisors now working at MGM, the reorganized division of authority is expected materially to lower production costs and get a steady flow of product to exchanges to meet release dates.

Phyllis Barry Lead
With Wheeler-Woolsey

Radio tested Phyllis Barry yesterday for the lead in the Wheeler-Woolsey picture and the studio is signing her today.

Hugh Herbert has been set for a role also. Production is definitely set to start Tuesday, with William Saiter directing. Sam Jaffe is supervising.

Bid For Montgomery

Radio has registered a bid at MGM for the services of Robert Montgomery. The player is wanted for the lead opposite Ann Harding in "Declaress," from which Joel McCrea was withdrawn.

Two For Grady Sutton

Grady Sutton, champion swimmer, has been signed by RKO Radio Pictures in Paramount's "The Story of Temple Drake," and the comedy lead opposite Marjorie Beebe in Mack Sennett's "Hubby's Vacation.

Cantor-Jessel Do $50,000 In 6 Days

Atlanta—Eddie Cantor and Georgie Jessel have done the unheard-of gross of $50,000 for six one-night stands before landing here for a similar ap-
th with a $10,000 bid and before they play a town over 250,000 to roll up this gross.

‘Frisco Jenny’ Top Gross For Warners

New York.—Warners Brothers re-
port that an analysis of box-office grosses for the first six months of the current selling season shows that the Ruth Chatterton picture, "Frisco Jenny," is their top moneymaker.

And this passes more money at the average than such favorites as "I'm A Fugitive From A Chain Gang," "Twenty Thousand Years in Sing Sing" and "Silver Dollar."

Henry King Assigned

Henry King is slated to direct "I
Loved You-Wednesday," as his next assignment for Fox. Philip Klein and Molly Ricardel are collaborating on the script of the latter's play. No cast has been announced.

Roland In Spanish Pix

Fox signed Gilbert Roland for the leading male role in a Spanish production, titled "A Romantic Widow." Lou King will direct.

Originals Sought
(Continued from Page 11)

during the past few months have been from stories that have never seen a book publisher or stage producer. In Paramount's list of pictures starting October 2 and ending May 1, only seven pictures either were made or will be made that were adapted from published books, plays or short stories. The remaining twenty-one were originals, written direct for the screen.

One prominent producer queried regarding this situation yesterday, stated: "You're all wrong. Stories used in all major studios during this and other years since talkies have been originals. Certainly we have bought plays and books, but during their adaptation for pictures, entirely new stories have been written around the basic idea of the plot purchased."

Studio heads figure that good originals, in most cases, can be bought for $7,500.00 or under, including a made by script. That price is the average. While a published story or play only starts with $7,500.00, a made by script is set for shooting on the stage more than double the amount paid is chalked up against the yarn, to include the finished script.

Raft Wants $2,500 On NewPara.Ticket

With a new option coming up on the services of George Raft at Para-
mount next week, it is understood that the star will make a demand of $2,500 a week for his continued ser-
vice under that banner. His salary is now set at $600, and he feels that the company is making more money on pictures he is appearing in than on any others. As a consequence, he be-
lieves he should be paid accordingly.

Insiders believe he will tell the front office that he is being offered more money for six weeks work on the variety stage than he is receiving for 52 weeks as a picture star.

Fox Writer Contracts Await Sheehan Return

Howard Green, Arthur Kober and Sam Mintz, Fox writers, whose options have come up in the past week, have not been renewed and are working on a week to week basis.

The studio will not renew any writ-
ers' contracts until Winfield Sheehan returns to approve them.

Warners Sign Ahearn For The Writing Staff

Danny Ahearn, who sold his orig-
inal, "Picture Snatcher," to Warners some time ago, has been placed under contract by that company and comes from New York in June to start work. Included in the contract was the purchase of another of his originals, "Boys of the Road."

Zeidman With ‘U’ Unit

Universal has closed a deal with Bennie Zeidman to head an indepen-
dent unit at that plant, producing from three to five pictures during the coming year. It will be Zeidman's own unit, with Universal offering studio space and distribution.

MGM Wants Skipworth

MGM yesterday requested the loan of Alphonse Skipworth from Paramount for a role in Marion Davies’ "Peg O'My Heart," which Robert Z. Leonard directs. Paramount is understood to be unwilling to comply.

Para: Buys Miller Yarn

"Apartmang 9," an original story by Alice D. G. Miller, has been pur-
chased by Paramount, and this story has been engaged to prepare the screen play. Bayard Veiller will act as associate producer.

Ray June With Small

Ray June has been engaged by Ed-
ward Howells for the lead opposite the camera woman on "I Cover the Waterfront." Reliance production which starts Monday with Claudette Colbert and Ben Lyon fea-
tured. James Cruze will direct.

After seeing "Depression Galaties," we have at last found the type of en-
tertainment that would make the Ra-
dio City theatres pay—that is, if they called them benefits and had Marc Connolly as producer. Of course, there are many people to whom a vote of thanks is due for their efforts in behalf of the 'bom' benefit that ever was, but Connolly was the presiding genius that made it possible for the Stage Relief Fund and the Authors Fund to divide the spoils, that amounted to over $10,000 and doing a number of "Flying Colors"—with moon pitchers that managed to bring Mickey Mouse to the proceedings.

Old time songs sung and played by the composers and heartily chorused by the audience before any one could stop them.

John Erskine playing accompaniments for Queena Marie. Vincente Minnelli keeping the beat for "The Little Tots Hour," with La Lillie, Fred Astaire, Vilma and Buddy Ebsen, Barbara Newberry and Carl Randall, F. P. A. doing a little m.c.'ing. Charlie Butterworth stogie-phil for Baker and introducing a little song about three violins; one, two, three means I love you... . . . . Holloway & Co. in a grand burlesque of one of these here now "reverie" numbers called, of all things, "A Bachelor's Revery," with Jack Hale and Ethel Merman as Mc-
Intyre and Heath, Bill Robinson as "Music Master" Dave Warfield, and Bea Lillie and Bobby Clark doing a burlesque of Webb & Geva. . . . Doug Fairbanks Jr. surprising and delighting with pantomime bits. George E. Stone, photographer; Charlie Fairbanks, John Barrymore and Cheva-

And through it all, Marc Connolly —the author and producer of "The Little Tots Hour." A rival attraction to the show was Francis Lederer's box which was just a thoroughfare for F.P.A., Van Loon, Fairbanks, Webb and Coward.
Prosperity product that has no precedent... RKO's answer to the entertainment challenge of 1933... a sextette of smash hits... by far the greatest ever offered for release in a single month... to hang up new 'highs' at the box office... Witness, Hit No. 1—

JOHN BARRYMORE in TOPAZE

—AND HE LEARNED ABOUT WOMEN... FROM HER!

He was neither Saint nor Sinner... yet he lived the life of both—A professor by profession... who learned the meaning of love from the most captivating coquette in all Paris!
Not one... but six... 'shoutable' screen achievements... the greatest group of merchandising, entertainment packed productions ever offered in one group... every one a box office 'natural'... as evidenced by Hit No. 2—RICHARD DIX in THE GREAT JASPER

WHAT DID SOLOMON SAY?
Consult Jasper... he sees all—knows all—tells all—about love... that's why they called him THE GREAT JASPER... He had a WAY with ALL women. . and JUST COULDN'T HELP IT!

Richard DIX in THE GREAT JASPER

Topaze
The Great JASPER
Christopher Strong
Sweepings
Our Betters
King Kong

The Eighth Wonder of the World—King Kong
KENNETH MACGOWAN
ASSOCIATE PRODUCER

RICHARD DIX in
THE GREAT JASPER

JOHN BARRYMORE in
TOPAZ
"This will be one of the unforgettable roles of Dix's career. He has made "Jasper Horne" a person of flesh and blood that will stick in the memory."

THE HOLLYWOOD REPORTER SAYS:

"Far removed from the beaten paths of orthodox formula, it is more than conventional drama, a finely drawn character sketch."

"Splendidly directed with sympathy and sincerity by J. Walter Ruben, who deserves a rousing kudo for approaching his subject in exactly the proper psychology."

RICHARD DIX

J. WALTER RUBEN

DIRECTED

'The GREAT JASPER'

Produced By
DAVID O. SELZNICK
WERA ENGELS
played
Norma McGowd
in
"THE GREAT JASPER"
"Beggi, your pardon in advance..."
Success piled upon success in sensational succession...
Six smash hits at a time...
Never before such a startling array of big pictures ready for release the same month...
Showmanship specials at a time when exhibitors need them...
Manifested by Hit No. 3—
KATHARINE HEPBURN in CHRISTOPHER STRONG

Moviedom's Madcap Meteor
In an amazing clandestine romance
that DARES to be honest...

CHRISTOPHER STRONG
With COLIN CLIVE BILLIE BURKE
Directed by DOROTHY ARZNER

Produced by DAVID O. SELZNICK

Lionel Barrymore — SWEEPINGS
Constance Bennett — OUR BETTERS
The Eighth Wonder of the World—KING KONG
Again RKO leads the field . . . again breaking all production precedent . . . This time with six all-star specials . . . the greatest combination of box office achievements to be produced at one time . . . We're shouting Hit No. 4 — LIONEL BARRYMORE in SWEEPINGS

His Flesh and Blood!
Solid as the Rock of Gibraltar, he built an Empire for his children, but—to them—it was just . . . papier mache!

Lionel BARRYMORE
in a veritable typhoon of human frailties!

SWEEPINGS
with
Allen Dinehart
Eric Linden • William Gargan
Gloria Stuart • Gregory Ratoff
Directed by John Cromwell
Produced by DAVID O. SELZNICK

Constance Bennett in OUR BETTERS
The Eighth Wonder of the World—KING KONG
“Okay For Sound ---”

EASTMAN

“1359”

SPECIAL
SOUND RECORDING FILM

“It Speaks For Itself”

J. E. BRULATOUR, INC.

NEW YORK    CHICAGO    HOLLYWOOD
Percy Heath of Para.
Dies of Heart Attack

Percy Heath, associate producer at Paramount for eight years and one of the industry's leading scenario writers, died yesterday morning as a result of a heart attack, at his home, 2091 Outpost Drive. He was 48 years old and is survived by his widow and one son, Bernt. Funeral services will be held tomorrow at three o'clock, at the Wee Kirk o' the Heather. Burial will be at Forest Lawn.

Percy Heath came to Hollywood about eleven years ago after a brilliant career as a newspaper man and as press agent for David Belasco, Henry W. Savage, Charles Dillingham and other stage producers. He also wrote the libretto for "Sari," which Savage produced with Mitzi Haris starred. He joined Paramount eight years ago as a writer, became head of the writing staff and, later, an associate producer.

There was no more popular man in the motion picture business. No one ever heard him say a word nor knew of his doing an unkind act. Scores of people have been the recipients of his help, always without the knowledge of anyone else. Perc will be sorely missed and by no group more than by his associates at the Writers' Club, of which he was a director.

MacWilliams Promoted

London — British-Caumont has made Clen MacWilliams the company's chief cameraman.

Fox Player In Group

Picked Up By the Govt.

Frank Atkinson, English player under term contract to Fox, headed a group of about a dozen alien actors who were rounded up yesterday by immigration authorities. It is reported that Atkinson has over-stayed his leave in this country by a year, and he had previously been notified to leave with the others picked up.

Who Are Favorites, 
And Why, Mag. Inquires

Modern Screen, fan monthly, has broadcast special ballots to stars and featured players asking them to cast votes for favorite male and female stars.

Payoff on the stunt is the request that reasons be given in detail for the selection of each favorite. Publicity departments are discouraging the idea among contract people, figuring players might cast votes for individuals with other companies.

'Bondage' New Fox Title

Fox has changed the title of "House of Refuge" to "Bondage." Picture is slated to start soon, with Al Santell directing and with Dorothy Jordan and Alexander Kirkland featured.

N.Y. Princess Now
Grind Film House

New York — The old 300-seat Princess Theatre, in 39th street, has become a grind picture house under the name of the Reo. It is run by the J. H. and S. Theatres Company at a scale of ten cents afternoon and 20 cents nights. It gets a great play from the unemployed in Bryant Park, across the street.

Para. Theatre Crew
Get Their Notice

New York — The employees of the Paramount Theatre have received their two weeks notice in anticipation of the possible dropping of the stage shows and the institution of a lower price scale.

This may not eventuate, however, as yesterday's good business with Mae West has raised hopes in the executive breasts and the definite decision has been postponed.

Mason With Chevalier

Reginald Mason goes into the cast of Chevalier's "Bedtime Story" at Paramount.

Three For 'Pick-Up'

Charles Middleton, Robert McWade and Purnell Pratt have been signed for spots in "Pick Up" at Paramount.

Boyce-Smith Gets Rights to Arab Film

John Boyce-Smith, who heads the Motion Picture Investment Company, controlling the Republic Studio, has acquired for his organization a major interest in "The Stampedes," an Arabian-made picture which was released by British International Pictures in England three years ago.

The production is a silent and was made by Major C. Cort Treadt, who owned the American rights to the picture, with Edwin Carewe joining the company to contribute his editorial services on a percentage basis.

The picture has been retitled "Soudan," and has a cast of Arabs, the story dealing with their life in the desert. Adolph Tanzer has been commissioned to write a special score for it and added scenes will be made here to be cut into the picture, with sound and music dubbed in the silent portions.

Boyce-Smith said he was not planning a state right release but would offer it to the majors.

Ellis in 'Gabriel'

Edward Ellis has been signed for a role in "Gabriel Over The White House," which Gregory LaCava is directing for MGM. Schulberg and Feldman made the deal.

Two More For Drake

James Eagles and James Mason are latest additions to the cast of "Story of Temple Drake" at Paramount.

"THE GREAT JASPER"

Screen Play

by

H. W. Hanemann and Robert Tasker
‘SISTER TO JUDAS’ SUITED TO DOUBLE FEATURES ONLY

Story Tedioues and Direction Faulty
"SISTER TO JUDAS"

Mayfair
Direction ............E. Mason Hopper
Story by ..........family. ...Walker Wright
Screen Play .........John Thomas Neville
Photography ..........Jules Cronjager
Cast: Claire Windsor, Holmes Herbert, Johnny Harron, Lee Moran.
Reviewing this class of production is like prospecting; the hope of some
time striking gold takes you through miles and miles of celluloid and
every now and then you feel repaid when you strike a new note in direction,
a good line in direction with seven or a story with some clever twists. This,
however, is not one of those happy occasions.
"Sister to Judas" is not so much
bad as it is plain tedious. The story is
flimsy to begin with, the dialogue is
clumsily and stiffly written and the
direction, nerve-wrackingly slow, is nothing to
write home about in other directions.
Outside of a valiant effort by
Holmes Herbert to breathe some life
into a still-borne characterization,
there is not much else to commend it.
Claire Windsor is the orch of a
dunhelpful family, whose two dad
brothers drive her to attempt suicide,
from which she is saved by Johnny
Harron, who not only takes her home
to be nursed back to health by his
mother, but marries her.
The rest of the picture is devoted to
an exposition of Harron's unreason-
able jealousy over Herbert, his wife's
boss in the book publishing business.
The two worthless brothers finally put
Harron on the rack to the point where
depression note is not sounded until he
has served a term prison.
Okay for a friend, but not bad at
itself anywhere.

Joe Rock Planning To
Release Old Laurels

Joe Rock is planning to re-edit the
series of silent shorts he made seven years ago, starring Stan Laurel,
of the Laurel and Hardy team. Rock
made them independently, but failed
by securing a release for them.
He is discussing the matter with several
people to promote money to dub the
shorts with sound and re-cut them
for present-day showing.

New Term For James

Warners have signed a new term
contract with James Cagney. Ne-
egotiations have been on and off se-
veral times in the past few weeks, with
both parties finally getting together
on the renewal ticket.

Hepburn Going East

Katharine Hepburn, Radio featured
player, pulls out for New York
next week for a brief vacation, and reports
back in a month for her next for that
company, "Little Women."

Wait Till New York
Learn About This

Broadway won’t believe it,
but it's true nevertheless. Peggy
Hay aspiring to world's
wood a place of magnificent
distance, has a new car. But
this is the incredible part—
Peggy is riding around in a
FORD.

Selznick's First At
MGM With Ed Wynn

David Selznick's first production at
Metro-Goldwyn-Mayer under his new
contract will be the Ed Wynn play,
from a story suggested by Wynn
and with the comic sitting in on the
preparation of the yarn.

REELING AROUND LONDON

Quite a sort of "Grand Hotel" at-
mosphere on the "Love and Let Love"
set at Gaumont's the other day.
Madeleine Carroll, Ivor Novello, Kay
Hammond (our Kay Hammond!),
Stanley Holloway, Laddie Cliff,
Sonny Hale and Claude Allister.
It is said around town that Wendy
Barrie, who is under contract to Korda's
London Films, has had her contract bought up
by Paramount, we wonder!
Brian Wallace, son of the late Edgar,
is quitting the pen for a while and will
act as a Gaumont assistant director.
MGM went and took a lot of space to
stock "Grand Hotel" under its several
English releases—and is it cleaning up?

George Cannons has just started a
still life study over here. . . . he
threw a party recently to celebrate
and the crow was so dense no one could
see the photographs. . . . plenty of ill-
mannered society folk present and a
lot of movie celebs: Betty Stockley
[?], the Jean Harlow picture. . .
A. A.键, Harman having an effort
get near the pictures and not into
the gossipers around them. . .
Barbara Hood, director Michael
Powell, Charles (Press Agent) Mint,
Wendy Barrie, Eileen Kari-Davies and lovely
Dorothy Wyson amongst those present.
. . . Did you know that at one big
British studio they open all the mail? . . .
nice of them, is it not? . . . It is rumoured
that the Lady Eleanor Smith
will leave the Sunday Express film
critic job. . . Leslie and Janice Row-
son at trade shows.

Ho hum, Sam Goldwyn—you took
such pains to reproduce an English at-
mosphere into "Cynara" and then you
were and let Ronald wear that oh-so-American
hat in the swimming se-
quence and . . . and darned if Laurence
Olivier (you know Ronald, don't you
Laurence?) did not do the same thing
using the Swanson picture . . . and that
reminds us, a gentleman designed the
screen credits a trifle larger than usual
for Gloria's pic, so they gave him a screen credit . . . nice, eh? . . .
and there is a fairly known screen comic
over here who is acting in the position
of assistant director here now, just
in between pictures. Maybe he is
just another of those London actors
who will direct themselves. . . Leila Stu-
art is busy these days; casting all sorts
of pic. . . Alfred Hitchcock in a
dickens of a hurry at B.P.I. the other
day . . . We were wondering and even
taking bets on Florine McKinney's
nephew to play the Australian—
but anyway we’ll take vanilla.

Basel Dean taking time off from his
legit theatre work to see other com-
pics' picture productions . . .
and he was won over by this
English渲染, and is it cleaning up?

Klaw-Erlanger Sue
Loew's Executives

New York.—The stockholders of the
Erlanger Realty Corporation and
J. and E. Klaw, producers of the
film of Marc Klaw, filed suit in the Supreme
Court yesterday against Nicholas
Schenk, David Bernstein and David
Loew as directors of the Anchor The-
atre Corporation.
Plaintiffs demand that defendants
pay $425,000 into the treasury of the
company, asserting that last May,
defendants took over the lease of the
Fox Theatre in Washington under
agreement to pay that sum and to
once over the thirty-five year lease at
$200,000 a year.

Otto Dyar Quits Para.

Otto Dyar, head of the Paramount
still department, has resigned, to
launch his own business. He has
been with the studio for eight years,
and is succeeded by Harry Cottrill, his
assistant in the department.

Tully Finishes Script

Jim Tully has turned in his treat-
ment of "The Road Kid" for Par-
amount, and is off that company's
writing staff.

Fowler-Brown Sell One

Joseph I. Schnitzer purchased "The
Hollywood Jewel Robbery," by Gene
Fowler and Rowland Brown, to be
produced for Radio release.

Board Pans Censors

(Continued from Page 1)
ected with the real things of life, af-
flecting everyone today. Warners have
taken advantage of that condition and
offered a production that has received
widespread acclaim from those fans, to
which I add my enthusiasm for their
artistry in handling that subject."

Astor, who is head of the Child
Welfare League, delivered his bit
on censorship. He stated:
"There is only one censor and that
is the audiences. Their censorship
is the most effective. They censor
pictures by paying their money to see
better pictures."

St. Francis Hotel
AND
Apartments
Hollywood Near Western

A Room? Certainly! And Most
Inexpensive, Too.

B. J. TULLY
C. E. HAGEN
MGR.
LIONEL ATWILL
In His Three Phases

As Ivan Igor in
"WAX MUSEUM"

Hollywood Reporter Review

"Lionel Atwill's performance as the mad 'Ivan Igor' is a personal triumph for this actor."
PREDICTIONS TO FIGHT RADIO

$86,000 Week For
'Sign of the Cross'
New York.—"The Sign of the Cross," Cecil B. DeMille's production for Paramount, wound up its week at the Radio City Music Hall with a gross of $86,000.

Receivership For
'U' Theatre Chain
New York.—The Universal Chain Theatres Corporation Inc. went into an equity receivership in Baltimore yesterday. The action is for the purpose of permitting Universal further to liquidate the chain started two years ago.

It is understood that only five houses now remain in the chain, including theatres in Washington, Milwaukee and Oklahoma City.

RafF Slated To Star In
Para's 'Gambling Ship'
It is understood that Paramount has put "Gambling Ship" back on the production schedule and George Raft is slated to star in the Caine Mutiny original. It is likely that the directing team of Max Marcin and Louis Gassner will be reunited to handle the picture.

Ben Markson on Term
Contract At Warners
Ben Markson has just signed a new contract with Warner Brothers which holds him for three years. He starts work on it in May, after the shutdown of the Warner plant.

MGM SWINGS INTO LINE
ON ORIGINAL STORIES

New York.—The trend of the producing companies towards original stories instead of the costly novels and stage plays is exemplified in the current program of Metro-Goldwyn-Mayer.

Of the 21 pictures released so far this season by MGM, seven were made from original stories, and of the 23 tentatively scheduled for the remainder of the season, nine are originals.

This is the more remarkable because MGM has always specialized in pictures made from stage plays.

McGuire Sells Another
Original To Universal
William Anthony McGuire has sold Universal another original story, entitled "I'll_L_Were Called." McGuire will produce it for the company and efforts will be made to get Paul Muni for the role of the star.

Hornblow In New York
New York.—Arthur Hornblow has returned from Europe and is remaining in New York until Sam Goldwyn arrives.

Major Producers-Distributors
And Major And Indie Exhibs To
Try To Stem Draw Of Radio

New York.—The motion picture industry has decided to stand up and make a fight of it with radio in an effort to render it just as tough as possible for the broadcasters to get attractions of sufficient interest to draw patronage away from the movies and

Connie Cummings
Wins Columbia Suit
Judge Charles L. Bogue yesterday decided the Constance Cummings-Columbia Pictures suit in favor of the former, ruling that the company had not taken up the player's option in the proper manner.

Miss Cummings sued for declaratory relief and to prevent Columbia from restraining her from working elsewhere. The company gave her oral notice that it had exercised its option, but Miss Cummings declared that according to her contract, written notice was necessary.

The actress leaves for England Monday to make a picture for British International, the deal being set by Joyce and Selznick. Ralph Blum handled her case in court, while Lloyd Wright represented Columbia.

Edmund Lowe Signed
For 'Bedfellows' Lead
Charles R. Rogers signed Edmund Lowe yesterday for the top spot in "Bedfellows," opposite Nancy Carroll, replacing Ricardo Cortez, who is ill and will not be able to work for at least another week.

Elliot Nugent will direct and production will start Monday.

Clark Gable To Star In
MGM Picture, 'Harbor'
Metro-Goldwyn-Mayer have spotted Clark Gable in the star part of the forthcoming production, "Harbor," which is to be directed by Mervyn LeRoy on a loan from Warners.

'Man Stands Alone'
For Beery-Montgomery
Wallace Beery and Robert Montgomery will be co-starred in the J. D. Newsmen story, "Man Stands Alone."

IRVING CUMMINGS will direct "TAMPICO" for COLUMBIA
MGM Request For Swerling Refused

MGM yesterday registered a request with Columbia for the loan of Jo Swerling to write the dialogue for "Soviet," which Frank Capra is directing, on a loan out deal from the same organization.

Columbia, however, declined to accept the terms offered for Swerling, declaring that the writer is required for four pictures. He is assigned to "Fever," "Beneath The Sea," "Murder of the Circus Queen" and "Tampico."

Halperin's Sign Farnum

William Farnum, veteran film player, has been signed by Paramount for a part in "Supernatural," which will be produced for that company by the Halperin Brothers.

Arthur West At Para

Arthur West has been engaged by Paramount to act as technical advisor on "Song of Songs" which Rouben Mamoulian is directing with Marlene Dietrich starred.

Diane Corday Signed

Writers' Wives signed Diane Corday, wife of Rian James, to a term writing contract. The studio plans to team James and his wife.

Pictures To Fight Radio

(Continued from Page 1)

develop its own star attractions and keep its house full, and intends to prevent radio from raiding this business for draw names.

With this contract thing settled, there is a plan on foot that will be offered agencies for big advertisers which, it is thought, may present a better advertising layout for the money the radio can get. This plan will not include the making of sponsored pictures, but a sales and advertising plan, tied in with the theatres.

Unofficially it has been rumored that around 500 theatres in Greater New York will test this advertising plan at an early date, with one of the big cigarette companies in the deal. The gos is to settle a definite day that has been blown up by a big advertising ballyhoo. A customer walking into any store on that day and buying a pack of cigarettes for 50 cents will be given a ticket good that day for any movie that is listed in the 500 or more theatres participating. The cigarette company will redeem those tickets at half price, meaning that the theatre will get 25 cents for each admission.

The screens of all those theatres will run trailers for a week previous, pointing out the day and what is going to happen, stating that the day is being sponsored by such and such a cigarette and that the purchase of those cigarettes at standard price will get purchaser a ticket for his favorite movie.

It is figured that this plan and others evolving from it will get plenty of attention from big advertisers and, at the same time, cause a lot of people to visit the houses, who, under other circumstances, may not show up.

Heath Services At 3:30 Instead of at 3

The funeral services for Percy Heath will be held at the Wwe Kirk o' the Heather at half past three o'clock this afternoon instead of at three o'clock as was announced previously.

Franklin Denies He Is To Manage World's Fair

New York.—Herold B. Franklin yesterday denied flatly that he is to resign from RKO and take charge of the Chicago World's Fair. He characterized the report as "the most stupid thing" he had ever heard.

Howard Green In Demand

Howard Green, at present on the Fox lot, is being pressed by that organization for a renewal of his writing contract, which expires March 3. With offers from two other studios for similar tickets, his future location is a bit uncertain.

Christie Schedule Filed

The schedule of assets and liabilities filed yesterday by the bankrupt Christie Film Company lists assets of $268,076.01, and debts of $330,478.71. Debts due on open accounts are $562,804 of the assets.

Olmstead To Studio

New York.—Ed Olmstead, of the Paramount home office publicity department, left here last night for the coast to work with Bill Pine in the studio advertising department.

Walter Futter III

Walter Futter is laid up with a severe attack of pneumonia, which has stopped editing on his animal melodrama for United Artists, "India Speaks."

Pickford Sails February 18

New York.—Mary Pickford will sail for Europe on February 18 to meet Douglas Fairbanks at St. Moritz.

Educator Says Films Need a Damrosch

New York.—"We need a Damrosch of art in the movies for the children of America to enable the screen to do for the pictorial art what he has done for music," said Mrs. M. W. Champi-

lin, a noted educator of Hartwick College, speaking at the convention of the National Board of Review yesterday.

A report to the convention showed that a poll among elementary school students gave a 49 per cent preference for Westerns. High schools gave first choice for comedy, second for mystery play. College students prefer the same. A poll of parents showed preference for comedies and Westerns.

Selznick Entertains In The Snow Country

David Selznick is chartering a group of 14 men for a week-end at Idlewild. Among those invited for this jaunt by the new MGM exec are George Cukor, King Vidor, Myron Selznick, Frank Joyce and Herman Mankiewicz.

Tradeviews

(Continued from Page 1)

to give a thought to these less fortunate ones.

Half of one per cent isn't much. Fifty cents on $100. You'd never miss it and, even if you did, the consciousness that you were making a tiny sacrifice for someone in dire straits should be reward enough.

Give a thought to these needy ones and then pledge your half of one per cent to that greatest and best charity the industry has ever seen, the Motion Picture Relief Fund.

Hugh Herbert
Management
BREN & ORSATTI

"Mozzle" and "Broocha"

CARL LAEMMLE
from
Curley Robinson
**SECRETS** PROVES ANOTHER TRIUMPH FOR MARY PICKFORD

**Star, Director, Cast, Story, Admireble "SECRETS" United Artists**

Direction: Frank Borzage
From play by Rudolph Veeser, Mary Edginton
Screen Play: Frances Marion
Additional Dialogue: Salisbury Field Photography
Ray June
Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith, Nat Sparks, Blanche Frederici, Doris Lloyd, Herbert Evans, Mona Maris, Theodor von Eltz, Ethel Clayton, Bessie Barwise.

"Secrets" is a gloriously affirmative answer to those in the industry who have been asking themselves, and one another, whether Mary Pickford was equal to the sweeping demands of a drama that she had started once, only to stop it and scrap it after two weeks of production.

If Miss Pickford had to start, stop, scrap and rewrite "Secrets" half a dozen times to get the material that materialized on the screen last night, that result would have amply justified it.

The crowded house handed in their verdict without letting their seats in any uncertain terms. A steady thunder of applause for at least half a minute after the final fadeout of a picture that held them unavailingy for an hour and a half. As "Secrets" summarizing in a panorama the life of its heroine, so does it summarize all that Mary Pickford has meant to the motion picture fans of America since "The Good Little Devil." The old Mary Pickford of fifteen years ago comes back with all her demure devilry, her sparkling eyes, her pretty smile, those things that used to send the audience in gales of laughter as she played out the forbidden romance and elopement with Leslie Howard.

No actress could have surpassed her, for she could have equalled her as the stricken mother during the pioneer days in California, her dead baby in her arms while her husband and his lone companion stood off the cattle rustlers with their shotguns. Years of training in the role completely forgetten pantomime of the silent drama were distilled into those few scenes, while women and men in the house alike choked and sobbed into their handkerchiefs.

Frank Borzage clicked off another production in his best style as he manipulated the progress of "Secrets." His handling of the final sequence, with the subtly convincing half-lighting of Miss Pickford to make her age genuine, was not the least of his artistic triumphs.

The casting of the picture ranks with finest efforts of the last five years. Leslie Howard was decidedly more satisfying than he had been in "Smilin' Through." Aubrey Smith, Blanche Frederici, Doris Lloyd and Nat Sparks brought an abundance of life and authentic feeling to their parts. Ray June's photography deserves a special citation. Frances Marion's screen play is a masterly performance from first line to last.

There should be a huge audience throughout the country for a picture like this. Lacking is perhaps the big-ness, vigor and physical movement of "Cimarron," an exhibitor should be able to sell "Secrets" to the same theatregoers who raved over the Fer-ber opera. And the Pickford fans should storm the box-offices to see their favorite in what many will call the finest picture of her career.

**Beck-Rose Revue May Go Into Palace**

It is understood that the Palace theatre in New York will again close its doors, this time due to the heavy competition of the Radio City houses, and will open again for the Martin Beck-Billy Rose musical revue. Fannie Brice and Red Holz will share honors in the musical if the latter's terms can be met. Jack Curtis is handling the Holtz deal.

**Monta Bell To Direct Own Story For Lasky**

Jessie Lasky has purchased an untitled original by Monta Bell, and will make the picture as one of his group for Fox. Bell will direct, with production slated to start next month, Marion Dix is writing the screen play.

**Team Set For 'Nora'**

Gene Markey and Katherine Scola have been signed by MGM to write a new treatment on the Jean Harlow story, "Nora."

**Chic On Personal**

Chic Sale has been signed for personal appearances for a week in Chicago and Kansas City.

**Majestic Convention**

New York.—Majestic Pictures is planning to hold its spring convention in New York on March 3.

**Daughter For Nuggets**

A baby girl was born yesterday to Mr. and Mrs. Elliot Nugent.

**Farrow In Court Admits U.S. Charge**

John Farrow appeared before Federal Judge Holzter yesterday and pleaded nolo contendere to the indictment charging him with making false statements in his application for registration as an alien visitor. Judge Holzter set February 20 as the date for sentence.

Roger Marchetti, attorney for Farrow, explained that the plea meant that Farrow admitted the truth of the allegations in the indictment and would not contest the Government’s charges. The plea is equivalent to one of guilty, according to the Federal district-attorney.

**Columbia Deal For Joel McCrea Goes Cold**

Columbia’s negotiations with Radio for the loan of Joel McCrea in “Tambora” hit a brick wall yesterday. Columbia is hunting for a player to take the role for which McCrea was wanted and latest report has it that company is ready to give the bloke a “unknown” chance, providing the right type of player can be found.

**Furthman On Script of ‘Sun of St. Moritz’**

Julius Furthman has been assigned to write the screen play of “The Sun of St. Moritz,” which MGM is preparing as a second starring vehicle for Greta Garbo pending the deal on her new contract.

The company expects to star her first in “Christina.”

**Jones Finishes First**

Bobby Jones completed the first of a series of short films for Warnerns entitled “Hands and Grip,” with Joe E. Brown as the principal star, and will start the next one Monday with Guy Kibbee.

**Seymour-Warner Split**

Turning in his script work on “High Life,” James Szymour leaves the War-nern payroll today, terminating a term deal. A deal is in the making for him at Rado. Bres and Orsatti are representing him.

**‘Declassee’ Delayed**

Rehearsals of “Declassee,” Ann Harding’s next for Radio, have been called off temporarily, and Director E. H. Griffith is seeking a new leading man. Joel McCrea had the spot, but has been taken out.

**Freund on ‘Bluebeard’**

Carl Laemmle has assigned Karl Freund to direct Boris Karloff’s next picture, “Bluebeard,” by Gordon Morris.

**Re-takes On Fox Pix**

Fox is shooting re-takes on “Walking Down Broadway,” the Erich von Stroheim picture, from script prepared by Edwin Burke.

True story number ten thousand on the brilliance of the present system of making a tube picture, is the one concerning the Columbia girls in New York. A very lovely and charming young girl was requested to report to a major company for a screen test. She did report, but was to be at a certain studio at a certain hour on a certain day. She was. When she got there, the cameramen were waiting just what she was supposed to do. After waiting around a while, the “director” finally came up to her and told her to stand in front of the camera and tell the story of “Goldilocks and the Three Bears.” The lady almost collapsed. She explained that she hadn’t heard that story since she was four years old. The director said that was fine. If she could tell that story with emotion, she could read any lines.

Well, the gal made a brave attempt while still dazed, and on coming to, heard herself repeating “three bears, three bears,” until finally with a grand gesture she said, “Oh, hell with it!” and stamped off the set. The last line was the best part of the test, P. S. She didn’t get the job.

Hal Horne is writing a series of Mickey Mouse articles for Red Book which will start in the May issue. They will consist of discussions and comments of Mickey in big issues of the day. The first will be Techno-racy. June Knight is enjoying a unique distinction these days. She’s the only one actually having a week or two in order to keep a show running. Humphrey Bogart will get one of the most thrilling nights for this season when “Our Wife” comes to town the end of the month. June Walker is the lead in this and the title is “Our Wife.” She’ll be running in the role of “Living.” Tashilah Bankhead was put out to say the least when Mary Duncan “Forsook all other men” and grabbed the chance to make a moom pitcher. Misselton Hanley replaced her in Washington.

There’s a bright, ambitious lad at the home office of Paramount about whom there seems to be something fatalistic to say the least. After trying for months to get an appointment with Sam Katz, the date was finally made. And the day before the big interview, Sam Katz resigned from Paramount. More recently the lad succeeded in making an appointment with Einar Zukas, who did the unimaginable—infinitely postponed because of reception. But he’s still bright and ambitious, and fortunately, young.

Our cover of Sam Katz’s nightmar-walking into Reuben’s and finding nothing but columnists in the place—was not a crowd-capper. A few months ago it was dying from lack of patronage and then everybody discovered it was hard to get into and now the place is crowded. In fact, it is seriously threatening the other late spots in town, and George Metaxa is the big attraction there.
Speaking of

LUXURY LINER
(PARAMOUNT)

Rob Wagner Says In His Sparkling "Script"—

"... ADD TO THIS THE VIVACIOUS AND INTELLIGENT DIRECTION OF LOTHAR MENDES AND THE SUPERB CAMERA WORK OF VICTOR MILNER, AND WE HAVE ONE OF THE MOST ENTERTAINING PICTURES OF A BRILLIANT SEASON.

"BEN SCHULBERG PROVES HIS PRODUCTION ABILITY ..."

R. W. — PLEASE NOTE!

Ben Schulberg ALSO Proves His Wisdom in Providing His Cameraman With

EASTMAN
SUPERSENSITIVE PANCHROMATIC NEGATIVE

J. E. BRULATOUR, INC.
New York Chicago Hollywood
Congratulations, Carl Laemmle, Sr.
Carl Laemmle

A 'Reel' Pioneer Celebrating His 27th Year in Pictures

On St. Valentine's Day, 1884, a young man luged a heavy telescope valise down the gangway of the Steampship Neckar, just arrived in New York from Hamburg, and eagerly set foot in America, the land of opportunity. He had only $50 in his pocket and his entire material goods and chattels were included in the telescope valise which carried his clothing and the few personal articles he had brought with him from his little home in Laupheim, Germany. But he had the fire and enthusiasm of 17 years and unbounded confidence in his own ability in this new land.

A few days later found him in his first job in America, handy boy in a little drug-store in lower New York, running errands, making deliveries, and sweeping the floor. It was an inauspicious beginning for an ambitious youngster. Neither did it appeal to his sense of hope and progress. He did not find the foreign quarter vastly different from any European city.

As soon as he could save railroad fare, he passed the drug-store broom on to less ambitious hands and started for the Great West. This time he got as far as Chicago. Again, stern necessity halted his craving for adventure and he was forced to sign his name to the payroll of a Chicago department store.

The West still called—the great open spaces beckoned and several months later he moved on, this time to South Dakota, where he became a full-fledged farmer's helper, in a land that was only a few brief years removed from redskin raids and uprisings. For his daybreak to dark work, vieing with men twice his size and hardened by experience, he received the gigantic sum of $4 a month and board. The hard work made a valiant ally of his appetite, which helped him to even up that $4 a month proposition.

For an inexperienced and unhardened boy, of small stature and slight build, farm work is the last occupation in the world. He finally decided that his future lay in the city rather than in the field. Thus, 1886, the following year, found him back in Chicago, where he obtained employment with Butler Brothers. He began to develop a wizardry at figures and accounting that was to stand him well in the future.

Two years later he became an expert book-keeper, and for the next six years he was engaged in that capacity by several Chicago concerns. In the meantime, he had thoroughly made up his mind that America was his land henceforth, and as soon as his five-year period was up, completed his naturalization.

Then, in 1894, just ten years after landing in America, he went to Oshkosh, Wisconsin, to fill an important position as book-keeper in a big department store. Four years later he was made general manager of the company, a position he occupied for eight years more. During the latter part of this time he began to take an interest in motion pictures—not a personal interest, but a more than usual interest in this new and uncanny amusement, then represented by occasional store-show lecturers with assorted motion picture shots. As he rode to and from the clothing store on his bicycle, he noticed these stores and frequently stopped off to get in line and see them. They were a marvel to him as to others. The only thing he thought peculiar was that all of the pictures seemed to have been taken in the rain.

In 1906, he took stock of his success. He matched his progress with the dreams of that day long before when he sailed up New York Bay past the Statue of Liberty and greeted the Land of Opportunity. He balanced his accounts. He found to his credit, $2500, a good steady but unprogressive position, plenty of ambition left, and the health and vigor of a man in his prime, 39 years old. On the other side of the ledger was the fact that he was getting in a rut. There was little chance for advancement, and his private fortune did not promise to accumulate any faster than the first $2500.

He decided to "move on" again. This time back to Chicago. There he started to look around for a business where his $2500 would double. treble and pyramid. He thought of a Five and Ten Cent Store and while he was looking, he found the opportunity to visit several new motion picture shows, such as the now famous Hale's Tour, with the store converted into the resemblance of the interior of a railroad coach and the motion picture thrown to represent the scenery as viewed from the rear of a train.

What astounded him the most, however, was not the pictures but the stream of people who marched in unending line up to the ticket window, paid their dimes, marched in, saw the picture and were out again in a few minutes. Here was a Five and Ten Cent idea for you! Over and over again he saw the little coach filled and emptied, all in a single day, and his eager eye glimpsed the owner staggering to the bank with his bags of dimes and other coin,—the day's intake.

Right then and there he decided that the sure road to success, the short cut to fortune was in operating a moving picture theatre. After consulting with a young Chicago advertising man whose advice he esteemed, he acquired a store in Milwaukee Avenue, Chicago, and on February 21, 1906, opened the Whitefront Theatre, store-front, camp chairs and everything.

The day of Carl Laemmle's decision to forsake the clothing business in Oshkosh and to launch his ship upon the moving picture sea was a momentous one, not only for him, but for the industry. Almost every progressive step taken in the industry from that day to this bears the stamp of his initiative.

Two months after his first theatre opened, he opened another one, also in Chicago. The young advertising man was constantly at his right hand and in his councils. He has been so ever since. His name is R. H. Cochrane, now vice-president of the vast Universal interests to Laemmle's president. The industry offers no parallel to such a continued and successful teamwork on the part of two men.

Laemmle's rise to position and power in the moving picture industry since that eventful day in 1906 has been continuous and along epochal lines. It is a clear-cut demonstration of the axiom that far-sightedness is the greatest element of success. Opportunity never had to knock on Laemmle's door but once. He always answered promptly.

The ascendency of Carl Laemmle may be readily cataloged. An analysis shows the definite steps of his growth. His second great step, and it was epochal for him, occurred in October,
1906. As an operator of two theatres, he found great trouble in obtaining good and sufficient films to show. Ergo, he decided, the solution of my problem would be to have my own film exchange. So he established the Laemmle Film Service, in Chicago, to provide a proper supply of films for his own theatres and to add to his profits by supplying others.

The new venture grew by leaps and bounds. He knew the problems of the exhibitor because he was one himself. Other exhibitors found his service best calculated to their needs. In 1907 he increased his service by establishing exchanges in Evansville, Memphis and Omaha. The next year saw new Laemmle exchanges in Minneapolis, Portland, Ore., Salt Lake City, Montreal and Winnipeg. The exchange activity dwarfed his theatre interests, but for a time he continued to hold onto his original houses for the purpose of keeping his fingers on the pulse of the exhibition game, the better to serve his exchange customers.

It was about this time that the great Patent fight began to come to a head in the film industry. The Patents Company, later absorbed by the General Film Company, was very exacting towards exhibitors, charging them special fees for the privilege of using projection machines and threatening those using independent pictures not made under the paternal wing of the Patents Company and its patented cameras.

Laemmle took another big step—a daring step because he pitted his puny power against the might of the Big Money interests in the industry. He severed his relations with the Patent Company and declared himself an Independent.

This was in April, 1909. Immediately Laemmle became the rallying point for the independents. He soon was their recognized standard bear. In May of that year, Laemmle took another great step. He became a Producer of film. This step was forced by his desire to get a proper supply of pictures for his exchanges. It was a move similar in motivation to that which forced him into the exchange field to get a supply of pictures for his theatres.

Entry into the producing field was brought about by the formation of the Independent Moving Picture Company by Laemmle—this name abbreviated to IMP, the brand of pictures which led the vanguard of the Independent forces struggling against the General Films Company. The first picture made by the IMP concern was "Hiawatha," which had the astounding length of 989 feet, a long picture in those days. This initial production was released in October 1909. A second, "Love's Stratagem," 954 feet in length, followed several weeks later.

The next three years saw that epic battle between the Independents, led by Carl Laemmle and William Fox against the Film Trust, in which fortunes were made and lost and the entire industry at stake time and again. This war, month in and month out, saw that novel and brilliant series of cartoon advertisements and statements evolved by Laemmle and R. H. Cochrane, which pounded, ridiculed and deeply wounded the "General Films" as the trust was amusing depicted in the campaign. This campaign forced a Federal investigation of the trust and ultimately led to its dissolution by the Government, although by the time the decision was handed down, the Independents had won their battle and the industry had taken a new lease on life.

The next big step taken by Laemmle, was the formation, in May, 1912, of the Universal Film Manufacturing Company, composed of six of the leading independent producers, controlled by such veterans as Laemmle, Charles Bauman, David Horsley, P. A. Powers and W. H. Swanson. Offices were opened at No. 1 Union Square, New York City. During the summer of this same year, Laemmle initiated another important move in the industry. He established the first European exchange for independent American pictures.

The history of Universal from 1912 has not been without its struggles, its bitter fights, and its perilous periods, but nevertheless it has been one of continuous progress and rapidly rising prestige. Struggle for control of the company existed over a number of years, one after another of the original incorporators dropping out. The control finally narrowed down to Laemmle and his ally, Cochrane, on the one hand and P. A. Powers on the other. This status quo existed until 1920 when Powers sold out to Laemmle and Cochrane and the corporation was reorganized into the Universal Pictures Corporation.

In the production field, Laemmle forward steps were, in turn, the moving of his production unit to New York, early in his fight with the Film Trust, and shortly after Universal was formed, the beginning of production in California, in a studio in Hollywood, more recently known as the Stern Brothers studio, which burned last summer. In 1914, Universal bought a large tract several miles from Hollywood, and in 1915 Universal City, the first big production plant, was opened as the wonder of the age. Today this plant stands unique in the production field as the most elaborate and complete production center in the world.

Although Universal later built a studio and factory at Fort Lee, N. J., 99 per cent of production was handled on the west coast. Laemmle has never swerved from his belief that California and his Universal City plant offer the best opportunities for picture making.

Even in its physical moves, Universal led the way for the industry. It was the first company to move up-town from the Union Square section. This move, made late in 1912, was to 1600 Broadway, and shortly was followed by other companies, until that section became the recognized film center. In 1924 Universal again moved, this time to the beautiful Heckscher Building, Fifth Avenue and 57th Street.

In 1925, the Universal Pictures Corporation issued its first stock to the public and became established upon the New York stock exchange. This year also saw another big move on the part of Laemmle. During the years between his first theatrical venture, and the final entry of Universal into its full strength, power and prestige, Laemmle's theatres holdings were nominal, being merely enough to enable him to keep touch with the exhibitor's problems, and to serve Universal pictures in a few of the key centers, not only in the United States and Canada, but also in other parts of the world, where the far flung Universal banner was rapidly being pushed to complete the encircling of the globe with Universal exchanges, now an accomplished fact.

Laemmle's Twentieth Anniversary in the industry was celebrated far and wide by film men, exhibitors and others in the industry. His ever-fluttering banner of "Give the Exhibitor a Fair Break" has made him the best liked producer in the industry. Thus, when he was stricken with appendicitis on a trip to Europe and barely escaped with his life, undergoing a severe operation and weeks of recuperation, bulletins from his bedside were eagerly read throughout the cinema world.

He recovered, returned to America, and bought the Thomas Ince estate near Hollywood, announcing that henceforth he would spend most of his time near the Universal City studios and personally supervise Universal's great output of pictures for the future.

It is a far cry from the little immigrant boy of 1884 and the venturesome theatre pioneer of 1906 to the Carl Laemmle of today, with an organization extending into every civilized country of the globe and a prestige such as never could have been dreamed of by him in his early days. The answer is simple and it will be found in any lexicon—It is summed up in the words—ambition, determination, daring, far-sightedness and above all, manliness.
BIG MONEY

ROME EXPRESS
A Gaumont-British Production
A UNIVERSAL SPECIAL

NAGANA
The Picture with
The BATTLE ROYAL
of the JUNGLE BEASTS!

STEP OUT WITH UNIVERSAL

GEORGE SIDNEY and CHARLIE MURRAY in
THE COHENS and KELLYS in
TROUBLE

SLIM SUMMERVILLE and ZASU PITTS in
THEY JUST HAD TO GET MARRIED
PICTURES!

The BIG CAGE
with CLYDE BEATTY
A UNIVERSAL SPECIAL

KARLOFF
(The Uncanny) in
THE MUMMY

STEP OUT WITH UNIVERSAL

DESTINATION UNKNOWN

LEE TRACY in
PRIVATE JONES

PAT O'BRIEN—RALPH BELLAMY
BETTY COMPSON—ALAN HALE
Congratulations
To A Grand Boss

L. J. Schlaifer
General Sales Manager

F. J. McCarthy
Eastern Sales Manager

E. T. Gomersall
Western Sales Manager

Congratulations, Carl Laemmle, Sr.
Carl Laemmle

President Universal Pictures Corp.

**Chronology of His Life and Important Happenings in His Business Career**

1867—January 17, 1867—Born in City of Laupheim, Wurttemberg, Germany. Son of Julius Baruch and Rebekka Laemmle.

1884—February 14, 1884—Landed in New York, coming on the steamer Neckar with three companions, neither of whom had over $50 in his pocket after they had paid their passage money.

1884—Entered employ of a drug store in New York.

1884—Employed in department store in Chicago.

1885—Employed on a farm in South Dakota, $4.00 a month.

1886—Employed at Butler Bros. in Chicago.

1888—Employed as bookkeeper in wholesale jewelry firm of L. Heller & Co.

1889—Clerk in stock yards for Nelson Morris & Co.

1889—June 28, 1889—Naturalized in Cook County by Hon. J. P. Altgeld.

1890—Employed by wholesale jewelry firm of Otto Young and Company.

1894—Went to Oshkosh as bookkeeper in Continental Clothing House.

1898—Promoted to company manager.

1898—August 28, 1898—Married Recha, daughter of Loeb Stern, of Flieden, Germany.

1906—Went back to Chicago and moved his family there with the intention of establishing a chain of five and ten cent stores but became interested in moving picture theatres instead.

1906—February 24, 1906—Open his first theatre, the Whitefront, at Milwaukee Avenue, Chicago. Two months later opened second theatre at Halsted Street.


1907—Established exchanges in Evansville, Memphis and Omaha. In June, 1907, returned for visit to Europe.

1908—Established exchanges in Minneapolis, Portland, Ore., Salt Lake City, Montreal and Winnipeg.

1909—April—Quit the Patents Company and became an independent.

1909—May—Formed Imp Company incorporated as “Yankee Films Co.”

1909—June—Sailed for Europe on second trip.


1909—October 30—Returned from four months’ trip to Germany.


1909-1912—Fought Patents Company.


1912—June 10—Sales Company incorporated as Universal Film Mfg. Co.

1912—July—Carl Laemmle went to Europe; opened first American independent manufacturers’ foreign office.

1912—October 20—Crystal Film Co. added its production to Universal.

1912—November 23—Universal released first war pictures showing actual battle scenes in the Balkan War.

1912—December 15—Universal offices moved to 1600 Broadway, N. Y. City. Universal announces it would increase its output to 28 reels a week.

1914—February—Universal purchased the present site of Universal City in the San Fernando Valley.

1915—March 15—Opening of Universal City.

1916—Universal studio and laboratory constructed at Fort Lee, N. J.

1919—Smithsonian expedition—Cape Town to Cairo.

My heartiest congratulations to a great man.
Beloved by all who know him.

PAUL KOHNER
Producing for Universal in Europe
"The Rebel" — "SOS Iceberg"

CARL LAEMMLE:
Here's to twenty-seven more years.
My tribute,
EDWARD LAEMMLE.

Congratulations, Carl Laemmle, Sr.
MR. CARL LAEMMLE:

The stars, Universal's and those in international skies, predict:

THAT your 27th year in the business you love so much will be your happiest and most successful, and

THAT with you and Junior at the helm Universal City will continue to be "the studio of hits."

DAVID BADER
Universal Pictures Ltd.
London, England

Congratulations, Carl Laemmle, Sr.
TO MR. CARL LAEMMLE:

The founder of Universal;
The inspiration of Universal;
The guiding hand of Universal—
We all love you!
May you continue to enjoy the happiness and success you have won through perseverance and honorable dealing.

JOSEPH PASTERNAK,
Universal Pictures Corp.
Berlin, Germany.

24th January, 1933.

MR. CARL LAEMMLE
Universal City.
Dear Mr. Laemmle:

On the occasion of the 27th year of your entrance into the motion picture industry, I take the opportunity of extending my very best wishes for your continued success, happiness and progress as leader and pioneer in the film business.

It has been my great pleasure to have spent the last ten years with Universal, and I want you to know that, even before I had the honor of meeting you, your leadership and enthusiasm were a great inspiration, and on this occasion of your 27th anniversary of having entered the business I extend my hand across the sea, and say, "Good luck, and God bless you."

With sincerest good wishes for your welfare and happiness always.

I am, cordially yours,

S. F. DITCHAM.

Congratulations, Carl Laemmle, Sr.
20th January, 1933
May your vital influence and untiring energy in this film industry continue for many years to come. I have many pleasant pioneer memories of my association with you.

JOHN CECIL GRAHAM

January 20, 1933
Dear Carl Laemmle:
Salutations and congratulations, you grand little gentleman of the movies. We admire you and we love you — and may we all have you for years and years to come.
Cordially yours,
ROD LA ROCQUE
VILMA BANKY

January 22, 1933
Dear Mr. Carl Laemmle:
I wish I could shake you by the hand! I wish I could tell you how deeply I respect and admire you! Every day in every way the business has been better because of your being in it.
Good luck always is my heartfelt wish.
Sincerely and cordially,
VICTOR VARCONI

January 23, 1933
To "Uncle Carl" Laemmle:
May the industry get as much pleasure from the knowledge that you are celebrating your 27th year in the business, as I am personally getting. You are a grand little gentleman, and an inspiration to us all.
Yours sincerely,
LUIS TRENKER

Congratulations, Carl Laemmle, Sr.
There is a homely but heart-felt saying that "Old friends are the best."

It is to you, Mr. Laemmle, as an old friend, rather than as the Chief-executive of a great company, that we offer with the warm enthusiasm of long standing friendship, our heartiest congratulations on this, your 27th Anniversary Jubilee.

A mid your world-wide activities, you may have forgotten that in the days past, you gave us our first trailer contract. We have not and we trust that our services to you in the future, as in the past, will be eloquent evidence of our sincere desire to justify your confidence in us.
Raft Will Quit Rather Than Play In 'Temple Drake'

George Raft has definitely decided that he will not play the role to which Paramount has assigned him in "The Story of Temple Drake," based on William Faulkner's "Saran." Raft has even refused the salary the company has been offering him, and his refusal means the severing of his relations with that company. He and his representative, Nat Goldstone, feel that the role will prove so repulsive to the average audience that it would mean virtual "screen suicide" for the player.

Raft's option comes up within a few days and it was understood that he intended to ask a salary of $2,500 a week to renew. But the "Temple Drake" trouble so far transcends the salary question in his opinion that he does not care even to discuss money matters until the other is settled. Paramount, so far, has given no definite answer to Raft's ultimatum, and Goldstone says that, if Raft splits with the company, he will take the player to Europe on a personal appearance tour.

Berman Gets New Term As Aide To Cooper

B. B. Kahane handed Pandro Berman, associate producer at Radio, a new contract for one year as assistant executive producer to Merian C. Cooper, recently appointed general production manager. Berman will assume his new duties immediately along with the pictures he is now producing.

Universal Studios Closed For Six Weeks

Universal studios officially closed Saturday for six weeks, with completion of work on the Summitville-Pitts feature, "Niagara Falls." Only exclus and a skeleton crew will be retained on the payroll, in addition to about 15 writers who are preparing material for pictures to go into work when the plant reopens.

'Buddy' Lighton East

Louis D. Lighton, associate producer at Paramount, was summoned to New York yesterday morning by the Paramount home office and, with Mrs. Lighton, left by United Air Lines.

Fox Execs Arrive

Winfield Sheehan, George Bagnall and Mr. and Mrs. Henry Garat arrived last night on The Chief from New York.

Thalberg Improving

Irving Thalberg has shown greater improvement during the past ten days than at any time since the start of his illness almost two months ago. It is understood now that his complete recovery is only a matter of two or three weeks.

Bill To Tax Film

Sales Sneaked In

A bill to impose a sales tax of 1½ cents a foot on motion pictures was introduced in the closing hours of the State Legislature and will come up for vote when the body reconvenes. For some reason, probably because of the usual last minute rush of bills, it got by without being noticed.

It was introduced by Assemblyman Albert F. Ross, of Shasta county, and is designed to "regulate the sale and distribution in this state of motion picture films sold or distributed by any...

Col.'s Mussolini Pix

To Go Into Criterion

New York.—The Columbia office is rushing work on its synthetic Mussolini feature and, when it is completed, will show it at the Criterion Theatre.

Jack Cohen is arranging a heavy advertising and exploitation campaign for it.

SAM JAFFE ELEVATED TO PRODUCER AT RADIO

'Sam Jaffe, production manager at Radio, has been elevated to a producer's berth by Merian C. Cooper, and from now on will confine his activities to the actual making of pictures, with C. D. White, former assistant to Jaffe, taking over the studio duties.

For some weeks Jaffe has been combining two assignments, that of production manager and producer, with the preparation of the Wheeler-Woolsey picture and another for Constance Bennett. But, with the realignment of production activities by Cooper, it was felt that Jaffe would be of greater importance to Radio as a producer than...

Emperor Jones' Will Be Made Into Picture

New York.—John Krishsky has secured an option on the Eugene O'Neill drama, "Emperor Jones," for picture purposes. An opera made from the play was performed at the Metropolitan recently.

Bell Yarn Lasky's Next

Jesse L. Lasky's third picture for Fox will be "The Worst Woman in Paris," the original by Monte Bell, instead of "Berkeley Square" as previously announced.

Seven U. S. Pictures Do Well In London

London.—There are seven American pictures playing the big London houses and, from present indications, all of them will roll up good grosses. "Sign of the Cross" is doing exceptionally well at the Carlton, and the business done by "Rockabye" at the Alhambra has held it over. "The Mummy" is okay at the Capitol, and Radio's "The Conquerors" has caught on at the New Gallery and is held another week.

The newcomers include "Blessed Event," which has just started at the Regal to a very fine reception, "Flesh" at the Empire with good reviews, and "Under Cover Man," at the Plaza. This last named picture seems sure of a good run because George Raft is immensely popular here.

'Tillie's Romance' To Be Released With Sound

Charles R. Rogers and Harry Joe Brown have completed synchronizing the old silent film, "Tillie's Punctured Romance.

They will release the picture in two versions; one, a three-reel short, is to be sold to class A houses in key cities, and the other as a full-length feature, running six reels, for second-run houses. The film has music, sound effects and an off-stage voice.

Selwyn On Re-make

MGM has handed Edgar Selwyn the task of re-making the Joan Crawford production, "Possessed," for the foreign market.

J. B. Fagan Very Ill

James Bernard Fagan, the noted playwright and scenario writer, has suffered a severe heart-attack and is confined to his home.
WEHRFELAUGH, I'M A BUM"

United Artists prod.; director, Lewis Milestone; writers, Ben Hecht, S. N. Behrman; music and lyrics by Richard Rodgers and Lorenz Hart

Rivoli Theatre

World-Telegram: The names of such eminent directors, authors, composers and lyricists should presuppose a film of great originality, charm, dash and vigor. But in this instance the label is deceptive. None of the expectations materialize. Indeed, the film plods along without ever reaching a given point.

Herald-Tribune: It must be reported, with dutiful melancholy, that the result of so much activity on the part of so many master minds is not a happy one. Much has been made, in the advance billing of the picture, of something or other known as "rhythmic dialogue." It turns out that rhythmic dialogue consists of having the characters burst, from time to time, into couplets that rhyme very vaguely, and having them stomp around the screen in time with the speeches and the music.

Mirror: Jolson never has had a more engaging role than that of the waggish Bumper. He never uses blackface, never mentions Mammy. But that significant personality never has been more potent, and that voice never more affecting.

Journal: It is what it lacks in action and plot which makes it work up in musical interludes, since just about all the people concerned in the proceedings warble to, and with each other. Jolson, of course, does most of the singing. The songs, however, are part of the dialogue rather than separate selections.

Pub: Evidently Mr. Hecht and Mr. Langdon, their two stores of drawing-room experiments by the talented team of Rodgers and Hart, who, in turn, slyly hid their light under a bushel of what the publicity department is pleased to call a blanket of "rhythmic dialogue."

Times: It is Mr. Jolson's best film. It is a combination of fun, melody and romance, with a dash of satire, all of which make for an ingratiating entertainment.

News: There's considerable of worth in "Hallelujah, I'm A Bum!" because it is novel in treatment and well acted. We hope it does right by the little old box-office.

Joe Rock To 'U'

Joe Rock today goes on the payroll at Universal on a deal which has him join the company to supervise one production. He is on a story hunt and has a free hand in company's story files.

Devine To Paramount

Andy Devine goes from Universal to Charles R. Rogers at Paramount for a part in "Legal Crime." Universal has taken upon option term of pick of De- necer Hotel, under the supervision of Jack Cummings.

'Greta' Script Done

Lou Heizlitz and Neil Brandt have turned in their script on "The Great Greta" for Joseph J. Schneider at RKO-Pathé and have gone off the payroll.

Dickie Moore At MGM

MGM has signed Dickie Moore for role in "Gabriel Over The White House" with Gregory LaCava directing.

Praskin's Collaborated

On 'Secrets' Dialogue

Through an oversight on the part of the studio publicity department, the name of Leonard Praskins was omitted from the credits in the Reporter's review of the Mary Pickford picture, "Secrets." Mr. Praskin worked with Salisbury Field on the dialogue.

Invincible To Handle

'Maedchen In Uniform'

New York—Invincible Pictures has secured the American and three foreign rights to "Maedchen In Uniform" for the New York metropolitan district.

'Weston Out of Para.'

Finishing work on the script of "Supernatural" for the Halperins' unit, Garnett Weston washes up with Para and has left the company's writing staff.

Party At Lakeside

For Bobby Jones

Lakeside Golf Club is staging a party in honor of Bobby Jones Saturday night at the club house. It will include dinner, dancing and entertainment provided by nearly 50 "name" artists from the stage, screen and radio.

The entertainment is under the direction of Harry Joe Brown, and Frank Craven will be master of ceremonies. Among those already signed up to provide laughs are Robert Armstrong, Donald Brian, Burns and Allen, Joseph Cawthorn, Charley Chase, Andy Clyde, W. C. Fields, Walter Huston, Guy Kibbee, Harry Langdon, Eddie Quillan, Mack Sennett, Slim Summerville, David and Ernest Torrence, Reg's Roomey and Charlie Williams.

Jones is using Lakeside during the production of his new series of golf shorts for Warners.

Picture Golfers To

Gang On Caliente

The big motion picture golf tournament to be pulled off at the Agua Caliente course on February 25 and 26 is being played for by the Hollywood colony. Already more than 100 entries have been received, representing every branch of the industries.

A change in the team championship competition has been made to permit those studios which have a professional on the staff to use him as a fifth, or anchor man. There will be prizes for both four and five-man teams.

Schoedsack arriving

With African Shots

Ernest Schoedsack is due in from New York. The film explorer spent several months in northern Africa, getting scenes for an adventure picture for Radio. Dramatic episodes for the production will be made in the studio here.

Three For Filmusical

Edmund Breese, Franklin Pangborn and Harrison Green have been signed by Paramount for parts in "International House," forthcoming filmusical drama.

Beryl Mercer Signed

Beryl Mercer has been signed by the Halperin Brothers for a part in "Supernatural," which they will produce for Paramount.

Jaffe Made Producer

(Continued from Page 1)

as a combination man, so he has been given a post in the cabaret.

Jaffe is well qualified for this new job. He is one of the production veterans, having been a Paramount in charge of studio activities for six or seven years before going to Radio, and before that was active with B. P. Schulberg in their independent production unit. His first picture will be the Wheeler-Woolsey yarn, which goes into production today under the direction of William Seiter.
INDUSTRY SNAPPING OUT OF WORRIES, BETTER THAN EVER

Needed A Lesson And Has Learned It

(Continued from Page 1)

men will contribute greatly to this new progress. These moves are vivid indicators that the entire business is being strengthened.

Those at the head of the industry awakened too slowly to a condition that affected the entire business became conscious immediately, and made adjustments slowly and surely, our leaders continue.

The crash could not be avoided and, coming as it did, all at once, adjustments had to be made so fast that it took the breath away that has caused its present condition. But now that the full effect of its realization, measures taken to plug the holes and the necessity of such measures is stressed in every individual, enthusiastic recognition has taken place of the debt and discontent, and activity such as has never been before. That taken place of the sluggish movements that were riding on the back of an inflation that could never have succeeded, even in boom times.

There will be a closing of many theatres, and by closing is meant a permanent closing, with those buildings turned to other enterprises. The overtaxed condition of the country will be adjusted and, when this is accomplished, those houses will be in the hands of showmen, independent showmen, men whose contributions had to do with the progress of the industry that is a factor other than any other individual factor. Production has been trimmed to reasonable costs, overheads have been slashed in places where there should never have been such expenses. Salaries, where they have meant anything to the progress of pictures, have not been touched and will not be touched. Foolish expenditures in production, insane shooting schedules, and time for preparation that did not contribute to better pictures have been shown the door. The answer is the better pictures that are being made and will continue to be made, calling for larger grosses and greater profits.

The industry has had a great lesson. It took all its profits of the previous years and invested them in a development that will never happen again. Producers will produce, distributors will give their attention to the distribution of their product for showmen to exhibit.

A return of good times is truly around the corner for pictures. Those who formerly bought tickets to the movies and were driven away because of a lack of entertainment in the product being made by an industry intoxicated by sudden progress, will now be brought back by these same forces. These forces have now sobered up, are willing to make amends for their big spree. The people will be given the entertainment they want at the prices they can afford to pay, such payment being sufficient to pay the freight and give the business some profit.

Fox Has Six in Work, Six More Starting

With the return of Winfield Sheehan from New York yesterday, Fox studios are hitting a heavy production stride, with six pictures in work, and a similar number due to start during the balance of the current month. Now in production are "Pleasure Cruise," with Frank Tuttle directing; "Bondage," directed by Al Santell; "Pilgrimage" with John Ford directing; "Trip for Trick," co-direction by Hamilton MacFadden and William C. Menzies, and two Jesse Lasky productions, "Zoo in Budapest" and "Warrior's Husband." Those slated for production start March, include "I Adored You," "Five Cents a Class," "I Loved You Wednesday," "My Lips Betray" and "Husbands Cost Money."

D’usseux and Schlager—Plan Producing Outfit

Leon D’usseux and Sig Schlager are planning the formation of a company which will not only produce four features, but will finish and arrange distribution for "Chichi and Her Papas," which Radio started and then shelved. They claim that the features are to be made in conjunction with I. E. Chadwick and that an RKO release has been arranged.

3 Features, 64 Shorts

One Van Beuren Program

New York—The program of the Van Beuren Enterprises for 1933-34 will include three features and 64 shorts. One of the features will be the Frank Buck pictures and the others will be films made by special expeditions sent out by the company.

Whale Off 12 Weeks

James Whale, Universal contract director, takes a 12 weeks layoff on his ticket, and, when he returns, will direct "The Invisible Man" for that company. R. C. Sheriff is now writing the script in London and will not come to Hollywood as reported previously.

Bryson Suit Held Over

London—James V. Bryson’s suit against Universal, based on allegations of a broken contract, was postponed until this week.

Gibson Starting One

M. H. Hoffman is starting "The Dude Bandit" this week, starring Hoot Gibson, with Gloria Shea opposite. Jack Natteford wrote the yarn and George Melford will direct.

Film Tax Threatened

(Continued from Page 1)

person, firm, corporation or association in this state," it also makes provision for "methods and penalties for the enforcement of this tax."

The bill was referred to the Committee on Revenue and Taxation and was ordered printed. There are eleven members of this Assembly committee, those from this section being Kent Redwine, Lawrence Cobb, Charles W. Lyon and Clare Woolwine.

While waiting for a blizzard to blow in from Chicago, the advance notices of the U. A. office (plenty worried,) a goodly portion of New York's population went to the opening of the Johnson picture, "Hallelujah!" with Al Jolson.

Of the radio man who used to be a newspaperman himself (who scored the biggest personal hit of the evening in the underwritten part of the check casher, with Chester Erskine running a close second as a photographer—he used to be a director, himself. . . . Al Jolson made a curtain speech, a rather uncertain curiership, but the applause should have told him that his popularity has not suffered. The orchestra, however, performed so under the way around nine five after they had stood Peggy Fears (with a new hair comb that almost hides the golden streak,) A. C. Blumenthal; William Rowland; Jack Kirkland and Billy Seaman. Arthur Schwartz, Lupe Velez and Johnny Watters were called to the front of the house. Armita; one Moskowitz; Louis Shur and two of what are beautiful enough to becalled ruddy Goldwyn girls; Paul Gangelin; Tony Ganzoneri; Jerry Wald; and a blonde gal who had everybody guessing what she came in a costume of a very much caped white ermine coat trimmed with fox, black walking shoes and a small black hat trimmed with a red pom pom from the hat of a sailor, no doubt.

And now we give you what Broadway columnists are made of. Ran into a well known one as he was leaving the theater and he asked if he liked the picture. Said he didn’t care much for the rhythmical dialogue—who turned out to be a couple rhymer. So we imagine he really didn’t see anything new either, for after all it’s been done in opera for years and years. And some brash Broadway columnist came right back with, “And Gilbert and Sullivan before opera!" we cannot understand the general apathy toward the National Council Against Censorship. They simply get no support at all from this glorious industry and its members, they are constantly busy working in its behalf. We know we have mentioned it before, but somehow the apathy continues. . . . It is the one organization of its kind that is entirely unfettered by political affiliations, that is not afraid to go out after . . . And get a revision of censorship bugaboos that hinder free expression. They work so hard and so constantly that they give progress all their time and have no heart stirred up to stir up sympathy, . . . They have their lighter moments, too—some of them unintentional as, for instance, the slip of a paper that happened at their last meeting this month because all the legislatures are in SEASON and they had to work overtime! But why, oh why, aren’t there hundreds of members from the picture industry working with and for them?
Twelve men and one woman adrift on a derelict ship!


JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!
Directed
"DESTINATION UNKNOWN"

With Pat O'Brien, Ralph Bellamy, Alan Hale, Betty Compson, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr.
“WARRIOR’S HUSBAND”
Cast: Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Helen Ware, Helene Madison, Maudie Fluharty, John Sheehan, Lionel Belmore, Ferdinand Gottschalk, Bobby McLeod, Janet McLeod.
Director: Walter Lang
From play by: Julian Thompson
Adaptation and dialogue: Ralph Spence
Continuity: Sonya Levien
Cameraman: Hal Mohr

“THE WHITE SISTER”
Director: Victor Fleming
From novel by: F. Marion Crawford
Screen Play: Donald Ogden Stewart
Cameraman: William Daniels

“THE LOVABLE LIAR”
Cast: Buck Jones, Dorothy Revier, Arthur Rankin, Alice Dal, Ed Le Saint, Frank LaRue, Al Smith, Jack Long, Clem Fuller, Willis Fong, Eddie Kane, Bob Parrish.
Director: George B. Seitz
Original and screen play: Harry Hoyt
Cameraman: Joseph Walker

“MURDER OF THE CIRCUS QUEEN”
Cast: Adolphe Menjou, Greta Nissen, Donald Cook, Dwight Frye, Harry Holman, George Rosener.
Director: Roy William Neill
Story by: Anthony Abbott
Screen Play: Jo Swerling
Cameraman: Joseph August

“TAMPICO”
Cast: Jack Holt, Raquel Torres
Director: Irving Cummings
From novel by: Joseph Heresheimer
Screen Play: Jo Swerling
Cameraman: Ben Kline

“BONDAGE”
Director: Alfred Santell
From play by: Grace Leake
Screen Play: Arthur Kober
Cameraman: Doris Malloy
Cameraman: Lucien Andriot

“PILGRIMAGE”
Director: Sam Wood
From play by: John Ford
Original play: I. A. R. Wylie
Screen Play: Philip Klein, Barry Connes, Dudley Nichols, Henry Johnson.
Cameraman: George Schneiderman

“TRICK FOR TRICK”
Director: Hamilton MacFadden
From play by: Vivian Cosby, Shirley Harde, Harry Wagstaff Gribble.
Screen Play: Howard Green
Dialogue: Thomas Dugan
Cameraman: L. W. O’Connell

“GABRIEL OVER THE WHITE HOUSE”
Director: Gregory La Cava
Cameraman: Bert Glennon

“REUNION IN VIEVNN”
Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Giblyn, Una Merkel, Bodil Rosing.
Director: Sidney Franklin
From play by: Robert E. Sherwood
Screen play: Claude West
Cameraman: Ernest Vajda

“A BEDTIME STORY”
Director: Norman Taurog
Original and screen play: Wildermer Young, Nunnally Johnson, Vincent Lawrence.
Cameraman: Charles Lang

“PICK-UP”
Director: Marion Gering
Original play: O. delmar
Screen Play: S. K. Lauren, Agnes Brand Leathy, Daniel Rubin.
Cameraman: David Abel

“DEAD RECKONING”
Director: Paul Sloane
From novel by: Robert Presnell
Screen Play: Harvey Trew
Cameraman: Manny Seff

“STORY OF TEMPLE DRAKE”
Director: Stephen Roberts
Original play: William Faulkner
Screen Play: O. H. P. Garrett
Cameraman: Ernest Laszlo

“THE SONG OF SONGS”
Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director: Roiben Mamoulian
From novel by: Herman Sudermann
Screen Play: Edwin Justus Mayer
Cameraman: Benjamin Glazer

“UNDER THE TONTO RIM”
Cast: Stuart Erwin, Fred Kohler, Raymond Hatton, Verna Hillie, Fuzzy Knight, John Lodge, George Bar-
The Woman Accused

BY TEN WORLD-FAMOUS AUTHORS
RUPERT HUGHES  VICKI BAUM
ZANE GREY  VINA DELMAR
IRVIN S. COBB  GERTRUDE ATHERTON
J.P. McEVOY  URSULA PARROTT
POLAN BANKS  SOPHIE KERR

Dramatized by BAYARD VEILLER

with NANCY CARROLL
CARY GRANT
JOHN HALLIDAY

A Paramount Picture
London Censors Bar 'Life Begins'
London.—The Entertainment Committee of the London City Council objects seriously to Warner Bros.' picture, "Life Begins," and has refused to permit it to be shown in theatres coming under its supervision.

Selznick Moves To MGM Today
David O. Selznick officially severed his connection with Radio Pictures last night, moving off the lot with his personal belongings. He will take possession today of his new quarters at the Metro-Goldwyn-Mayer studio, where he becomes an associate producer.

William Wyler Signs New Universal Contract
William Wyler signed a new directing contract with Universal yesterday, with deal on a straight year's basis without options. As a result, Wyler called off his negotiations with MGM. His first picture on the new ticket at Universal will be "The Man Who Reclaimed His Head," by Jean Bart.

Griswold Out of Para.
New York.—Glenn Griswold, formerly of Fox and more recently in the finance department of Paramount, is out, the receivership having put an end to his duties.

ATTORNEYS FOR PARA. HOLDERS AIR OPINIONS
New York.—Attorneys M. B. and D. W. Blumenthal, representing the independent stockholders' protective committee of Paramount, stated here yesterday:

"The corporation in 1930 and 1931 sustained severe losses through agreements to purchase stock at $10 for theatre chains acquired at the time, and the balance sheet in 1930 did not show the true financial condition of the corporation because the various real estate items which had been represented at a depreciated value were, in fact, investments that had been appreciated in previous years to a total.

Bancroft-KBS Deal Off
The deal which KBS was negotiating with George Bancroft to star in "The Great Brain," a story by Si Bartlett, chilled yesterday when the producing company and the player were so far apart on terms that no agreement could be reached. Bancroft is en route to Florida for a vacation.

Morosco Assigned
Walter Morosco has been handed the supervision of "My Dear," by May Edginton, at Fox. Robert Gore Brown yesterday turned in his screen play.
“SHE DONE HIM WRONG”

Paramount prod.; director, Lowell Sherman; writers, Mae West, Harvey Thew, John Bright; Music and lyrics, Ralph Rainger.

Paramount Theatre

World-Telegram: Here’s one of those drop-everything pictures—you’ve got to see it whether you have time or not.

Times: Miss West gives a highly amusing performance, which necessarily overshadows the commendable efforts of Cary Grant, Noah Beery, Owen Moore, David Landau and Rafaela Ottiano. Lowell Sherman’s direction is light and fast.

Post: Here is a resurrected Fourteenth Street melodrama that deals with crooks and flowing beer and hot intrigue, and the warmth is supplied by Miss West’s own central heating plant. It is a colorful and lively show.

Journal: The picture is guaranteed to keep you hugely amused from the moment it starts until the moment it ends. It’s slingy, gaudy, naively coarse and frankly ridad. It’s a play about a lady who isn’t bothered with inhibitions, problems or complexes. The dialogue, written by Mae West, is a succession of howls, refreshingly free from stilted smartness. The story, written by Mae West, is a riot, a rowdy melodrama with no pretensions to Higher Art or the Intellectual Plane.

News: Lots of action, much colorful background, tough-mug acting and snappy direction by Lowell Sherman—plus songs by Mae in her inimitable manner—make “She Done Him Wrong” strong for the box-office.

Herald-Tribune: A hearty, hilarious and handsomely rowdy motion picture.

Mirror: Bold, blowzy, lusty and uninhibited, it is the greatest entertainment the good old Paramount has offered in seasons. A man’s picture, it will restore grandpa’s boyhood and age the sophomores.

American: Miss West, assuredly in a class all by herself as a screen personality, it is a sure enough lure. Praise, too, for Lowell Sherman who has done an adroit directorial job with a none too easily hand-ed vehicle.

WHAT! NO BEER?

MGM prod.; director, Edward Sedgwick; writers, Carey Wilson, Jack Cluett, Robert E. Hopkins.

Capitol Theatre

World-Telegram: Those portions of “What! No Beer?” that are Jimmy Durante are excellent, but on the whole the film is far from being a side-splitting farce.

Sun: “What! No Beer?” is a sort of timely talkie that manages to seem even more old-fashioned than it would have seemed had it not been hooked up to present day.

Times: “What! No Beer?” has many hilarious incidents, with the hoarse-voiced Mr. Durante delivering the lively comedy and Mr. Keaton being comically foolish.

Herald-Tribune: A hasty and disorderized sort of film which runs for less than an hour, it gives every evidence of being a carelessly thrown-together stop-gap.

American: Don’t ask about the plot of the picture—it just doesn’t make any sense. Neither do Buster and Jimmy. When it comes to nonsense, however, that’s something entirely different.

News: Noisy, nutty, screen fare which succeeds its purpose—judging by the hurrahs and chuckles which resounded throughout the big picture house yesterday.

Mirror: Fast and funny, this slapstick comedy is one solid riot of laughs. It’s all rowdy and hoodlum fun, an exciting uproar of gags and nonsense.

“THEY JUST HAD TO GET MARRIED”

Universal prod.; director, Edward Ludwik; writers, Gladys Lehman, H. M. Walker, Cyril Harcourt.

Mayfair Theatre

Mirror: “They Just Had To Get Married” is light and amusing, incredible but entertaining.

Herald-Tribune: For those brief comedy scenes with Miss Pitts at her best, and where Mr. Summerville’s thoughts are registered in O’Neill asides, the picture may be said to be highly entertaining.

News: Now we don’t say “They Just Had To Get Married” is ace funny stuff, but we find that this one makes a fair enough hour’s worth of entertainment.

American: It provides some unsuitable fun, but there aren’t enough laughs to last, and there are stretches of unmitigated dulness. They’ve gone pretty far back for some of the gags.

Itinerary Set For

The Warner Train

New York—The Warner exploitation department set the itinerary for the trainload of stars and featured players that will make the trans-continental trip.

The train leaves Los Angeles next Tuesday, arriving at Denver February 23, Kansas City the 24th, St. Louis the 25th, Indianapolis the 27th, Chicago the 28th, Boston March 1, Cleveland March 2, and, on successive days Pittsburgh, Washington, Baltimore, Philadelphia and Boston, reaching New York on March 9.

The picture, “42nd Street,” in the interests of which the trip is being made, opens at the Strand March 9. Ed Selzer, of the Warner office here, leaves today to join the train, which will be in general charge of G. P. Sulby, of the studio publicity department.

Chef Basetti, of the Los Angeles Ambassador, will be in charge of the kitchen.

Wampas Baby Stars

To Frisco For Pageant

The Wampas Baby Stars go to San Francisco as special guests for the dedication of a new veterans’ memorial building, February 22. A military pageant will be held Saturday, with Bobbe fish and Furnas to make personal appearances at the RKO Golden Gate and Paramount theatres in San Francisco and one of the Fox West Coast first runs in Oakland.

Reed Aide To Glazer

Ted Reed joined the Paramount production staff yesterday as assistant to Benjamin Glaser, associate producer. Reed, chairman of the Academy conciliation committee, was former production manager for Douglas Fairbanks and Mary Pickford, and recently had charge of the sound department for United Artists studios.

Gaynor Starting Soon

Janet Gaynor is due back from her Honolulu vacation trip Friday, and is slated to start work on “Adorable,” her next starring production for Fox, next week.

Tradewinds

(Continued from Page 1)

is going on, tell us that he would never attend a meeting of the producers’ group here again. He said: “It’s a waste of time, and agreements made at those meetings are broken just as fast as most of them (producers) can get out on the streets.

Hugh Herbert

Management

BREN & ORSATTI
REPORTS OF CURRENT WARNER SUCCESSES
HOLD SPOTLIGHT IN FILM NEWS OF WEEK

READY TO RIDE: Hollywood's snappiest showgirls get set for "42nd Street" Special joining galaxy of stars in Warners' 5-week coast-to-coast ballyhoo starting Feb. 21st.*

CAGNEY OUTDRAWS CAGNEY: Jimmy's "Hard to Handle" plays to biggest gate of all previous Cagney shows forcing holdover at N. Y. Strand.*

"UNTAMED AFRICA," unique wild life adventure film completed after 2 years thru Dark Continent perils, is readied for release by Warners.

"CINCY'S BIG DRAW" reports Variety of Stanwyck in "Ladies They Talk About" as Fay's, Providence, and Met, Washington, ditto with town's high money.*

REPEAT FOR ARLISS: Winter Garden, N. Y. dates "King's Vacation" for Broadway after film's phenomenal week at Radio City Music Hall.*

START "LILLY TURNER": After 3 days snowbound in log cabin Ruth Chatterton and husband George Brent return safe to star in Warner film of stage hit.†

B'WAY GETS SET for "The Mystery of the Wax Museum" as Strand announces opening Friday of industry's new All-Technicolor special.*

*A Warner Bros. Picture   †A First National Picture
‘MIND READER’ CLICKS BIG: LADY’S PROFESSION FUN HIT

Allen Jenkins Steals The Show

"MIND READER"
Warner Brothers

Director ................. Roy Del Ruth
Original story ............ Vivian Cosby
Screenplay ............... Wilson Mizner, Robert Lord
Photography .............

By giving Allen Jenkins, our idea of America’s most effortless actor, a nice fat part; by ending the production with a screen plot containing novelty and originality with down-to-the-terrain dialogue; and by giving Warren William the best role in the picture, the restraining direction that sets him off best, Warner Brothers have in this modeled a certain hit in the program game.

The piece is entertaining and interesting from the start because it purports to give the lowdown on one of the most fascinating of contemporary racket, i.e., fortune telling, crystal gazing, astrology, as it is variously known.

Warren William has the role of “Chandra the Great,” who took his name from a box of cookies and his learning from pamphlets of other charlatans.

Allen Jenkins is his chief confederate, and Clarence Muse another worthy assistant. All is well until, in Kokomo, the head man of the show falls for a country lad, Constance Cummings, and marries her.

When he wants to go straight, temptation in the form of Jenkins is right around the corner. But Allen Jenkins work up a fat racket in New York by using secrets obtained from chauffeurs of the charlatan, until William has involved his wife in a corner case does he start atonement for his crimes and once again begin to straighten.

Using what are easily recognized as the sly antics of William, Jenkins nails attention to himself from the opening footage and turns in a marvelous performance, dragging down laugh after laugh. This will undoubtedly put him on the road to bigger and better things.

Constance Cummings is plausible and arresting as the small town girl who falls for the glib charlatan, and she wisely skits the danger of playing the role too much ingenue.

Mayo Methot stands out as an emotionally charged bit, portraying a broken believer, driven to suicide by the “Great Southern’s” delusions

Clarence Muse is his usually capabcl self as “Sam,” and Earle Foxe, Natalie Moorhead and Harry Beresford round up the players. Photography is first rate and the art direction should take a bow for its recreation of the small town hotel. Also one who had ever been in one of those could almost smell the plumbing, it was so realistic.

Was his er-Face Red? Charlie MacArthur is sort of losing his faith in the healthful effects of light rays. He went to spend three hours under one of his lamps the other day and spent two days in the doctor’s care.

Morosco To Make 4 For Radio Release

Oliver Morosco has closed a deal with Radio Pictures for a releasing contract for four features and today moves into quarters in the RKO-Pathé lot.

The unit will be known as Oliver Morosco Productions, and it is understood that the producer will utilize several of his old plays, rights to which he controls, as part of his program. His last interest was in a Long Beach stock company.

Consol. Sues Gunning And Cinema Patents Co.

New York—Consolidated Film Industries has sued U. S. Cinema Patents Corp. and Vic Gunning for $532,996 balance on a note.

Kalmar-Ruby For Wynn

MGM is negotiating with Bert Kalmar and Harry Ruby to write an original story, music and lyrics for the Ed Wynn starring picture, to be David O. Selznick’s first picture under the MGM banner.

Ornit With Rogers

Sam Ornitz, who has just returned from a month’s vacation in New York, has been engaged by Charles R. Rogers to collaborate with Casey Robinson on the screen play of “Mr. Jones’ Child,” which Harry Joe Brown will direct.

Radio Wants Ruggles

Radio wants Charlie Ruggles for a top spot in “Maude Voyage,” the filmusical which Mark Sandrich is to direct under Lou Block’s supervision.

Maxwell With Cagney

Edwin Maxwell, one of the screen’s pet “menaces,” has been added to the cast of the Cagney picture, “The Mayor of Haddon’s,” at Warners.

Grashin-Townley Team

Maur Grashin and Jack Townley are writing the original story for Lou Brock’s next Headliner short for Radio, starring Joseph Cawthorn.

Calhern At Radio

Louis Calhern has been signed for a featured spot in the Wheeler and Wollsey production at Radio.

Crouch Quits City News

Bill Crouch, who has been picture editor of the City News Service, has resigned.

Cast, Direction, Script All Good

“MADAM PRESIDENT”

Paramount

Direction .................... Norman McLeod
Original by ............... Nina Wilcox Putnum
Screenplay ................. Malcolm Stuart Boylan
Photography ............... Gilbert Warrenton
Cast: Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Karl Lemmler, Warner Hynyer, George Bar-

There are many reasons for calling this picture a prestige one; among them, they can all be summed up in Alison Skipworth, Roland Young and a script which is mercifully short on plot, but as full of good, rib-tickling comedy as a film is of sprints-holes.

Put these ingredients in the hands of a clever entertainment chief like Norman McLeod, and you have a dish to set before your patrons that will make them forget mortgages, bank failures and salary cuts—for the moment, at least.

“A Lady’s Profession”—the title is the only thing in the picture, by the way, that seems out of place—and, but as full of good, rib-tickling comedy as a film is of sprints-holes. You know how they got there. There’s a lovely niece, of course, in Sari Maritza, and a hot-tempered American plutocrat and his son. And that’s all you need know about the plot.

The answer is just what you’d expect—a simple story that they could never sell. But, as usual, it’s almost a hit, a vedy, vedy British lady trying desperately to get a job from an American telephone girl. She is a lovely, lovely girl and has no luck. Alison plays it all by herself, with just a telephone and a directory. It may run for five hundred feet, for all we know. Suffice it to say she had the audience in convulsions, and sorry she gave it up when she did.

And there’s Roland Young, doing less than he usually does, but doing just as superbly. When he’s not trying to get his hat on from under the hoofs of his horse, Wellington, he’s munching toast or biscuits, to his sister’s disgust.

These are just sample highlights of a picture that is and stays studded with them, like a schoolboy with pimples. If this isn’t entertainment, then the country’s too far gone to laugh, and the preview audience, which was right there the time, there is what the average exhibitor can look for in his own sidewalk.

We’ll bet on “A Lady’s Profession” for a good run and a lot of salacious publicity. In first-rate comedy and where Skipworth and Young have any following at all. Get your audience in, and they will not be outboosting the picture to the zenith.

Shorts Producers Fight Double Bills

A direct-to-the-public survey of the “double feature” problem for the industry has been inaugurated by the Hall Roach studios. The organization has enlisted the aid of M. B. Thomas, as president of the office, who will contact 700 leaders of the Better Picture movement to secure unbiased expressions from theatre patrons throughout the country.

The questionnaire, prepared by the Roach organization, and which will be broadcast through the various contacts of the Hays offices include:

1. Do you prefer patronizing the theatre showing double features, namely two pictures, during one performance?
2. Would you prefer a more diversified program, i.e., such as one good feature, supplemented by short comedy subjects, newsreel, etc.?
3. What objections, if any, have you to double feature policy? We will appreciate a comprehensive summary of your opinion, and the general attitude of the membership of your organization.

Brower In Nosler Spot

Otto Brower stepped in to handle direction of the final three days of Radio’s Tom Keene western, “Son of the Border.” Lloyd Nosler was forced to drop direction of the film in favor of Brower because of a severe flu attack.

British Want to Trade

(Continued from Page 1)

tions and, rather than fight a force which they feel can not and will not be defeated, they will soon make overtures to align themselves with that force.

While British producers know that it is next to impossible to go into the open market and compete with the American producer on the purchase of stock, on the selling of personalities that mean money at the box-office, and in the selection of writers, directors and technicians. As a consequence they want to bargain at times for the exchange of all the elements that mean most to pictures and in return, offer America a free trade with its product throughout the Empire, etc.

In short, the British want to make better pictures, want the American market in which to play them, if the quality will stand it, want the help of Hollywood in an interchange of production forces, and offer their market for the unrestricted play of American pictures and the use of anything of value for the making of pictures that will help the Hollywood. Suggestions and negotiations have been made in authoritative quarters of a free trade in motion picture entertainment between England and United States.

Just how far and how rapidly this movement will go is hard to say, but that it will be touched off is a certainty. What America and the world may think of the idea is another question altogether. But England is about to stage its great push for the top in the making of pictures.
Wallace Direction, EstabrookScript OK

**THE MASQUERADER**

United Artists

Director: Richard Wallace

From novel by Katherine Cecil Thurston

Screen Play: Howard Estabrook

Daily Photography: Gregg Toland


Should Ronald Colman really decide to make his exit from the talking screen with "The Masquerader," he will, we are sure, have the satisfaction of realizing that his final "bow" was a decidedlly graceful and dignified one. Though "The Masquerader" is undoubtedly a "formula" picture, it is nevertheless a very entertaining one. The film is beautifully mounted, intelligently and smoothly directed by Richard Vitale, well acted by its entire cast, and a completely convincing performance by its stars affords the well-worn theme an incisiveness that might otherwise not have been obtained.

The play from which "The Masquerader" was screened has most certainly undergone extensive renovation, unless it is a case of "history repeating itself." For the situations and English political background pictured herein are not so dated as to be detectible. The fact that the entire action and speech of "The Masquerader" as a picture are in no way reminiscent of the antique, and that the characters do not run on the fine screen play by Howard Estabrook, and the equally good dialogue of Miss Hart, Colman plays a dual role. He is a dissolute minister of the House of Commons, and also the obscure cousin of this man, who, because he is physically and mentally able to do so, takes the politician's place during a crisis. He falls in love with the wife of the man into whose shoes he has stepped, and neglects the mistress of the same gentleman, thereby arousing her suspicions, and almost bringing about his exposure. When the M. P. dies in his hide-away, it is the family servant who enlightens the wife, and the "masquerader" remains in his new identity, since she is willing and glad to have it so.

Colman is at his best in many scenes of this picture. The two parts offer him a variety of characters that is welcome. Elissa Landi has never appeared to better advantage photographically, and her work was sincere. It was an interesting change to see Halliwell Hobbes with really something to do and say. He was excellent. Juliette Compton HC, Jerome Eddy, Claude King, and David Torrence appear in support. Gregg Toland's photography was unusually fine.

"The Masquerader" has enough romantic interest and entertainment to

**Mae West Picture Held Over At Para.**

New York.—Mae West's first starring picture for Paramount, "She Done Him Wrong," hit a heavy gross on the first four days at the Paramount and will be held over for a second week.

**Bob Welsh To Make One to 4 For Radio.**

Robert E. Welsh will act as production head of Southwest Producers, which has just signed a contract to make at least one feature for Radio release.

Production will be at the RKO-Pathe studios, where office space has already been allotted. Deal gives both the producer and Radio joint privilege of options for further pictures after the first, with maximum of four during the year. First picture may be a talker remake of "The Rosary."

**Col's. Mussolini Film May Go To Winter Garden.**

New York.—Warners are giving up the Winter Garden Theatre, the date of the expiration of their lease, and Columbia may take the house for a Broadway run for its Mussolini features.

**Spence With Schnitzer.**

Joseph I. Schnitzer has assigned Ralph Spence to write the screen play for a mystery story, tentatively titled "The Black Flash," which the Jefferson unit uses as its last release through Radio.

**SEP Yarn For Monogram.**

New York.—Monogram has bought a Saturday Evening Post story by Edgar Wallace, called "The Ghost of John Walling." This is the eleventh story the company has bought.

**Werker On Re-make.**

Fox started the re-make job on "Walking Down Broadway" yesterday with Al Werker moving in to direct. Will Stanton is an added member of the cast.

**LaRue In 'Drape.'**

Paramount has assigned Jack LaRue a top spot in "The Story of Temple Drake," replacing George Ratt. Stephen Roberts is directing.

**Cummins Sailing.**

Constance Cummins left last night for New York on The Chief. She arrives in New York in time to catch the Europa Saturday.

**Fox Going Heavy for Musical Pictures.**

New York.—Fox Film Corporation will go into a rather heavy production schedule of musicals during 1933-34. This was indicated by the activities of W. R. Sheehan while he was here. He signed quite a few people including artists, song writers, clanc directors, etc.

It is understood that Buddy DeSylva will be in general charge of the production of musicals.

**Foy Productions Will Make 'He Lived To Kill.**

Shelving "Free Women" because a casting problem presented itself, Foy Production slates "He Lived To Kill," an original by Willard Mack, as the next feature for release through Columbia.

Bela Lugosi has been set for the top spot and Beatrice Van assigned to the screen play. Ben Stoloff will direct.

**Towne-Baker At MGM.**

Gene Towne and C. Graham Baker are writing the treatment and screen play for "Bombshell" at MGM. Hunt Stromberg is producing the picture, which will have Lee Tracy and Jean Harlow in featured spots. John Halpin is slated to write the dialogue.

**Seek Role For Widden.**

MGM is still interested in Jay Widden, orchestra leader, and exes are looking for a possible part for him in a current picture. If and when he goes to work for MGM, company will take an option for a term ticket.

**White On Bridge Series.**

Sam White, cutter at Radio, has been made a director for Lou Brock and will complete the remaining five Colbert bridge shorts for Radio. Stanley Raush and H. W. Hanemann are writing the stories.

**Baxter Back Next Week.**

Warner Baxter gets back from a vacation trip to Havana early next week. His next assignment at Fox has not yet been set.

**Attorneys Air Views**

(Continued from Page 1)

of $25,000,000, which appreciation was not disclosed.

"Upwards of $10,000,000 was paid out as premiums for capital stock of the consolidated subsidiaries and listed as assets, which were not assets."

The attorneys made other charges involving the balance sheet and concluded with the statement that: "a re-arrangement of the entire industry must be accomplished in order for the business to survive."

Neither the Paramount legal department nor Root, Clark and Buckner, attorneys for Paramount, would make any statement regarding the above.
The Man For The Job!

Associated Motion Picture Advertisers announce
the formation of an Unemployment Committee,
appointed by Hal Horne, president of A.M.P.A.

The purpose of this Committee will be to recommend to the
advertising, publicity, art, exploitation and allied departments of
Motion Picture Advertisers, those men who may be available to
fill vacancies existing at any time.

By maintaining a complete record of each man's experience
and capabilities, the Committee will work to save the time of the
advertising heads in recommending only those who are best suited
for the vacancy.

The Committee invites all Motion Picture Advertisers to com-
municate with it when the need for additions to their staffs exist.

All unemployed members of the craft are invited to send, at
once, to the Committee, complete details as to their experience,
capabilities, previous connections, salary and all other details that
will assist the Committee in placing them.

The service of AMPA Unemployed Committee is entirely with-
out charge to either applicant or employer. All communications to
the Committee will be held strictly confidential. If you are look-
ning for a job or know about one that is open, kindly communicate
at once with any of the undersigned members of the Committee.

Chairman—MONROE W. GREENTHAL, United Artists, 729-7th Ave.
JOE GALLAGHER, Box Office, 551 Fifth Avenue
JACK HARROWER, Film Daily, 1650 Broadway
PAUL BENJAMIN, National Screen, 630-9th Avenue

Let's Help Each Other!
What The New York Critics Say About "TOPAZE"

SUN

The talkie has been beautifully and atmospherically directed by Harry D'Arrast. He has given "Topaze" a quiet, tickling humor and has touched it off with irony.

JOURNAL

The Pagnol play is rich in cynical humor and its pointed charm has been skillfully retained in the screen version with the help of Harry D'Arrast, one of Hollywood's most adroit and intelligent megaphonists.

NEWS

You may have seen Frank Morgan in the title role of the Marcel Pagnol stage play when it enjoyed a successful Broadway run. You may not have. Be that as it is, the Music Hall's screen version is a smartly made piece, excellently acted and megaphoned—a choice morsel for particular audiences who'll take depth of thought along with amusement. And once again we'll commend Harry D'Arrast's direction as megaphoning extra-special.

MIRROR

This charming picture was adapted from a recent stage hit. Skillfully directed, cleverly written, handsomely mounted, splendidly acted, "Topaze" is wholly delightful.

HERALD-TRIBUNE

Brilliantly acted by the curiously uneven John Barrymore and wisely directed by that excellent film-maker, Harry D'Arrast, the screen version of "Topaze" is a definitely superior motion picture. It is my opinion that the big scene is more shrewdly wrought in the current version than it was upon the stage.

WORLD-TELEGRAM

It is not a particularly fresh story, and still it has been worked out with freshness and taste by Harry D'Arrast, the director. "Topaze" is one of the finest pictures of the season.

POST

The screen version, with the help of Mr. Barrymore and the sympathetic direction of Harry D'Arrast, manages to surmount the problems with fair success.
TO MR. EXHIBITOR

* We've been for you
The whole year through
With profit-making shorts;
May this Valentine's message show
That you're still
in our shorts.

MERMAID
Comedies
Starring
HARRY LANGDON

MORAN AND MACK
Comedies

ANDY CLYDE
Comedies

TOM HOWARD
Comedies

SPIRIT OF THE CAMPUS
Featuring
REINALD WERRENRATH

BABY BURLESKS

VANITY COMEDIES
J. S. Murry Productions

THE GLEASONS'
Space Epics

TERRY-TOONS

RED HANDED
OPERALOGUES

THE GREAT HOKUM
MYSTERY

BATTLE FOR LIFE

CAMERA ADVENTURES

DO YOU REMEMBER?

BRAY'S NATURAPRAPHICS

BROADWAY GOSSIP

Distributed in U.S.A. by FOX FILM CORPORATION

Someone KNOWS I'M ALIVE
Radio Production Should Be Answer to Exhibitor Prayers—
Exploitation Value Limitless

After working the better part of a year on the production of "King Kong," Radio finally uncovered it the other night in completed form. It bears all the earmarks of a winner, presenting, as it does, something entirely new and something that can and will be exploited into plenty of money.

"King Kong" is a showman's picture of paramount value. It has everything that any showman could ask for. It's a good picture on an entirely new theme, produced masterfully, and offering exploitation values the like of which have hardly ever been seen in a picture before. It's a swell piece of merchandising and if any exhibitor or group of exhibitors doesn't make the most of it, they ought to look to the future to do their sleeping in.

Mechanically and technically nothing

Swanson Film At Rivoli
New York.—The new Gloria Swanson picture, "A Perfect Understanding," which was made in England, will have its New York premiere at the Rivoli next Wednesday.

POLITICIANS ANGERED BY FILM APPOINTMENTS

"U" Wants Estabrook
As Associate Producer
Junior Laemmle is negotiating with Howard Estabrook to become an associate producer at Universal. Estabrook, who recently left Radio, is now at MGM, and Universal wants him as soon as he finishes there.

Buddy Rogers Lead In "Five Cents A Glass"

Fox is holding up production on the beer yarn, "Five Cents A Glass," for the arrival of Buddy Rogers to play opposite Marjan Nixon. This is Rogers' first assignment for Fox, Frank Craven will direct.

Morgan With Lasky

Jesse L. Lasky has assigned Ralph Morgan a featured spot in "Power and the Glory," Preston Sturges' story with Spencer Tracy in the top spot. William K. Howard will direct.

N.Y. Censors Warn Against Nudity And Revolution

That there may be a general tightening up in censorship ranks throughout the entire country as a result of an over-stepping of the rules of good taste on the part of some Hollywood producers from time to time, is indicated by a letter from the head of the New York Censor Board directed to James Wingate, of the Producers Association, The New York censor wrote to Wingate:

"I wish it were possible for you to get across to the producers that the audiences which the industry must

Edie Cantor To Make "Androcles and Lion"

Cantor's next picture for Samuel Goldwyn will be "Androcles and the Lion," made from the delightful satire by George Bernard Shaw. Ernest Pascal and Nunnally Johnson are doing the adaptation.

The play was produced in New York years ago by Granville Barker with O. P. Heggie in the role of Androcles.

Another 'Horizontal' Planned For Bette

Warners are looking for a story that can be used as a starring production for Bette Davis and which will lend itself to treatment of "horizontal photography," similar to "Ex-Lady." If yarn can be found, Warners will shoot the picture into work prior to the annual shutdown next month.

"U" Buys Hatton Play

Universal has purchased the screen rights to "This Is The Age," a play by Frederic and Fanny Hatton. The company will make a picture from the yarn under title of "Youth Allame" for the 1933-34 program.
Rogers Re-aligns Work of Directors

In a realignment of directing assignments for the final three Charles R. Rogers productions this season for Paramount, Harry Joe Brown will direct "I Love That Man," formerly titled "Bedfellows," which starts today.

"Legal Crime," with the new title of "The Bear Baron," originally assigned to Brown, will be directed by Raleigh Cooper. "The Dog of Number 14" will direct the third picture of the group for Rogers.

The switches were made to enable Harry Joe Brown to get away for a vacation trip to Europe prior to preparations for next season's pictures. He leaves upon completion of "I Love That Man" for a three month trip.

Appendix Operation For Benita Hume Today

Benita Hume goes to the Cedars of Lebanon hospital today for an appendix operation, with Dr. William Branch operating.

She is in the cast of "Service" at the U. S. Grant Theatre, and Mr. Clarenz Brown will shout around her until she betas back.

Milling On Original James Knox Millen, Universal contract writer, has been assigned to develop an original story which may be used as a starring picture for Andy Devine.

Producers Warned (Continued from Page 1) depend upon finally for the continued existence of the industry, are heartily sick of all these ATTEMPTS TO PORTRAY NAKEDNESS on the screen and they are also heartily sick of having pictures released with the least decent pictures and those that are really worth while, a scene or bit of dialogue that may not be censurable, but still is offensive and not aesthetically to the play.

"I think we are beginning to sense a change in the public mind. When money was free and everybody was happy, the public was full of jazz and anything went. There are a good many serious-minded people these days and rabblerous won't go, except among a very few who would be pleased with a crude burlesque show. "Another thing that producers should be careful about in my opinion, is these remarks about REVOLUTION, God knows there are enough people who would of something of that sort without stirring it up on the screen. Even in the Jolson picture there was a remark by one of the books and Damrosch by way as follows: 'When the revolution starts,' meaning, if anything, that he expects a revolution to start here in the country. "Of course, the whole setting is more or less of a joke and probably will be taken seriously by anyone, but it is just to illustrate what foolish things will be run into a picture that is otherwise good entertainment."

Well, now—a certain famous blonde (very blondel actress is proving "very stability" in no small way these days. Funny too—because up until a few months ago she was considered the world's worst actress. But the girl has the knack to "read lines" after working hours as well as before the camera. Otherwise, we ask you, how could she so successfully be charming to distraction not only to the head of the studio where she works, but one of this studio's producers as well? Both of them are steady callers—and, from what we are told, neither is aware that the other is getting any kind of a break. So, the less is not only a good actress—but a good business woman—she must be!

Merian C. Cooper, newly crowned king of Radio Pictures, had the National Broadcasting chain in stitches the other night and raised Cain with the RKO hour as a result. His rewriting his "Kong" speech at the last minute and continually snapping his fingers in the "Mike" during his enthusing. His new speech, which had not been presented for a broadcasting okay, ran overtime, necessitating the elimination of the regular sign-off time.

At a party the other night, Moss Hart was informed that the wife of a gentleman who was present had left this gentleman for another man. "Don't be silly," answered Hart. "She left him because he was a terrible bore—she just told him THAT to make him FEEL ODD!"

George Lawyer of Pittsburgh wired collect for $2.50 worth to "Goggle Studios, Hollywood," and Western Union delivered it to Universal. Message was lengthy, stating he understood the company was looking for new talent and that he is a real Tarzan type. He requested a contract and expenses to the coast to start work.

Quillan and Davidson In Finals At Lakeside

Eddie Quillan meets W. B. Davidson Sunday in the 36 hole finals for the annual championship of Lakeside Golf Club.

Harvey Hicks was the winner in the first flight, taking the final match from Harry Hawkins on the 19th hole. Gene Merritt won the trophy in the second flight with a 6-5 victory over Sid Sutherland.

Col. N. Y. Manager Quits

New York—Phil Meyer, New York exchange manager for Columbia, has resigned.

"TOPAZE"

RKO-Radio prod; director, Harry d'Abbadie d'Arrest; writers, Ben Hecht, Charles Lederer, Marcel Pagnol, Benn W. Levy.

Radio City Music Hall

Sun: The talkie has been beautifully and atmospherically directed by Harry d'Arrest. He has given "To" a gentle, sickling humor and has touched it off with irony— even though the story itself is a bit sentimentatalized at the end. Barbarian that I am, I believe the talkie result to be far superior to the silent version.

Journal: Utterly delightful entertainment. Barrymore has in "To" a role that suits him perfectly.

News: "To" provides delightful cinema entertainment for the John Barrymore fans—a treat in rare characteristics and directorial sophistication. And once again we will commend Harry d'Arrest's direction as megaphonially extra-special. We know you'll like "To".

Mirror: Barrymore is simply delightful. "To" is a little gem. It is too light and unpretentious to rock the movie world, but an exhilarating little picture for adults.

American: Besides the fine show put on by Mr. Barrymore, there is a suave and knowing portrayal by Reginald Mason. Miss Loy does well and Jackie Searl is as artfully objectionable as ever. "To" is a lot of fun—and so is John Barrymore.

World-Telegram: And so it is again possible to advise you not to miss this picture. This "To" is one of the finest pictures of the season.

Times: It is an agreeable and effective film, and Mr. Barrymore lends no little artistry to the role of the benign Professor Auguste Tozape.

Post: The screen version, with the help of Mr. Barrymore and the sympathetic direction of Harry d'Arrest, manages to surmount the problems with fair success, but the picture never quite lives up to the promise of the earlier sequences.

Herald-Tribune: Brilliantly acted by the curiously uneven John Barrymore and wisely directed by that excellent film-maker, Harry d'Arrest, the screen version of the much-admired stage play, called "To"; arrives from Hollywood as a definitely superior motion picture.

"CHILD OF MANHATTAN"

Columbia prod; director, Eddie Buzzell; writers, Gertrude Purcell, Preston Sturges, RKO-Roxy.

World-Telegram: An uncommonly dreamy melodrama of stale and feeble subterfuges.

Post: It is a thoroughly trite and artificial tale, freighted with mediocore dialogue and shameless descents on antiquated joke books.

American: A well-directed, nicely played picture that provides satisfactory entertainment for any theatre.

News: The plot isn't tremendous, but it is meaty and constantly moving.

"TERROR TRAIL"

Universal prod; director, Armand Schaefer; writers, Jack Cunningham, Grant Taylor. Seventh Avenue Roxy.

American: The scenery and the riding are thrilling. The love story is typically silly. The production and tone of the picture is thoroughly juvenile.

Herald-Tribune: There is much in "Terror Trail" to revivify memories of the good old silent days when Westerns painted the West as the picturesque home of red-blooded men.

"Tillie" In Six Reels

After getting a look at the sound version of "Tillie's Punctured Romance" at preview, Charles R. Rogers has decided against the two versions, one in three reels for first runs and the 6-reeler for subsequent runs. It now goes out to all houses in the six-reel length.

Clara Bow Arriving

New York—Clara Bow will arrive here on the Rex tomorrow and will leave for the coast the end of the week.
Wehn KONG: EXCELLENT PIX SUPERBLY PRODUCED-ACTED

Fay Wray Shines; Rest of Cast Good

“KING KONG”

Radio

Warner Brothers Seek German Non-Bobbed Blonde

Warner Brothers are hunting for a German girl, about 15 years old, with long golden hair. They want her for a role in “Fellow Prisoners,” a story by Sir Philip Gibbs, which they are making with Roy Del Ruth directing.

Warners are also considering a substitute for Fay Wray in the role of the sympathetic gorilla. Fay Wray is so much a part of the Kong, that any girl playing her role would have to be a dead ringer for her. Fay Wray herself has several other engagements on hand.

New Pictures On B’way This Week

New York—Seven new features are being introduced at the big New York picture theatres this week. “She Done Him Wrong,” with Mae West on the stage at the Paramount, and “What! No Beer?” with Ed Wynn on the stage at the Capitol, are being held over. The newcomers are: Today—“Nagana” at the Mayfair and “Don’t Tell Me Who You Are,” a German musical, at the Globe; tomorrow—“Fak Museum” at the Anadon and “The Great Jasper” at the RKO Music Hall. Friday—“Face In the Sky,” at the RKO, and “The Ghost Train” at the Seventh Avenue Roxy; Saturday—“Lucky Devils” at the Palace.

Columbia and Briskin Talking Over New Deal

Irving Briskin, heading Meteor Productions, and Columbia are talking a new deal on a series of outdoor western pictures, starring Tim McCoy. Briskin probably will make another group.

Briskin is winding up his present schedule with “Rusty Rides Again,” which has just been shot. Story is by Walt Coburn and goes into work by the end of this month.

Rian James To Write Screen Play For Parra

Paramount signed Rian James yesterday to write the screen play of “Probation Woman,” Schulberg and Feldman made the deal.

James, who was given a new contract at Warners, was given permission to free lance during the two months shutdown.

Mitzi Green Starting To Make Transcriptions

New York—Mitzi Green is breaking out in a new spot. She is going to make electrical transcriptions for the World Broadcasting Company, the sponsor of the program being the Ward Baking Company.

Blackton Picture Novel, Interesting

“THE FILM PARADE”

By J. Seyd Blackton

This is distinctly a novelty, a pictorial history of the motion picture business, beginning with the Egyptians, who sought the illusion by driving their chariots rapidly past pillars on each of which there was the portrait of the king, and letting his lectur adds much to the picture’s enjoyment.

The production doesn’t deal so much with personalities of the game as with the evolution of the process of making a picture move, and the experiments of Leonardo da Vinci, Muy-berg, Edison, Eastman and others. Pioneers are interestingly explained. There are glimpses of some of the very first motion picture productions, the first motion picture theatres, and the stars of 20 and 25 years ago.

In libraries and other educational institutions generally throughout the European-speaking countries this picture will probably find an honored place beside Terry Ramsaye’s “Thousand and One Nights” as a reference for students looking for the source of the industry.

The picture closes with a rational flight of fancy, dealing with the future, and this to our notion is its only weak spot.

We believe this would be a splendid acquisition for the art houses, but whether it would stand alone without cast names or exploitation possibilities is dubious.

Fay Wray In ‘Tampico’

Fay Wray has been engaged for the leading role opposite Jack Holt in Co- per’s “Tampico,” which starts next Monday with Irving Cummings directing.

Sneil-Marks Teamed

Earle Smell and Clarence Marks are writing a new treatment of “Alaska Bound” for Universal. yarn is intended for a Summerville-Pitte feature comedy.

New House For Arthur

New York—Harry Arthur takes over the management of the Fox Brooklyn Theatre next week. Irving Lesser will be house manager.

Pola Negri Abroad

New York—Pola Negri is sailing for England to investigate several offers that have been made for her appearance there.

Kilpatrick At ‘U’

From Kilpatrick is back on the Universal writing staff to prepare the treatment for his original yarn, “The Black Cat.”

The key to the success of the AMPA meetings has finally been found. If they just let Ethel Merman come up every week and sing “Ede Was A Lady” they’d have 10,000 Mad- son Square Garden to accommodate the crowds. At that, we think the hot dogs in the parking lot would not go to waste.

Hal Horne took the usual awful ribbing in the best way and a resolution was adopted censuring producers for giving Bette Davis and Phyllis Haver among others keeping one more actress out of work. The particular offender was Arch Selwyn with his production of “Eveening”—which closed after just a few days. Horne says it is a good picture in its formation of a voluntary employment bureau that makes it its business to learn of any jobs, permanent or temporary, that are open and place unemployed members in them. The service works in favor of everyone. A new sub-committee of the AMPA board and committee has a complete list of McN available, their experience and talents for the job and, though this bureau has been in operation only ten days, three men have already been placed to their and the companies’ advantage. Monroe Greenhalth of United Artists is chairman of the committee and if any of you need a good man, advertising, publicity, artist, etc., by all means let him know and you’ll be helping yourself in helping others.

And while we’re in a crusading mood, we’d like to go on record as hoping that the company that has the option on Maugham’s “Of Human Bondage” keeps his book. We’ve wondered for years why it hadn’t been made, . . . Gregory Ratoff in town for a few days secretly, haunting the dark alleyways. . . . Rube Goldberg had costume party t’other night with everybody supposed to come as his or her favorite star. . . . A. L. Foster was at the Al. . . . Earl Williams and coffee society, etc., at the party. . . . The party. . . . We forgot to mention, along with the resolution against producers the AMPA suggested that they refuse to accept passes to shows employing society girls. Maybe they’d be surprised at the number of tickets that need the money.

As for any Park Avenue landlord—in fact, ask any landlord. . . . We won- der if W. R. Hearst has seen the Park-American airways ad, “the heading on which reads: “Go Pan-American!”

Terror lunchroom crowd at the Al- gonquin one day this week. S’funny the way everyone somehow decides to go up the street at the same day. . . . Leland Hayward towe himself away from “Twenty-One” to be there; Richard Hadley, Marc Con- nell, with a couple of war hogs, Kennedy, looking perfectly grand, Margalo Gillmore, who leaves any day now to make “Berkeley Square” for Jesse Lasky, and Peggy Wood, whom you’d hardly recognize these days.
MAYFAIR
WILL KEEP THE S.R.O. SIGN FLYING!

HER MAD NIGHT
HEART PUNCH
MALAY NIGHTS
MIDNIGHT WARNING
BEHIND JURY DOORS
SISTER TO JUDAS (Special)
JUSTICE TAKES A HOLIDAY
REVENGE AT MONTE CARLO
WHEN CHINATOWN SLEEPS
WICKED WINGS
WHERE THERE'S SMILE
SOCIETY'S CHILD
HOT PAGES
NIGHT
THE

FOUR
DEPRESSION-PROOF
SPECIALS

TWENTY
PROSPERITY-MAKING
MELODRAMAS

MAYFAIR PICTURES
1600 BROADWAY
We are keeping faith with the independent exchanges and their exhibitor clients. Half this season's program has been completed. The balance will be delivered according to schedule.

Remember the Mayfair slogan: "We promise only what we will deliver, with every thought of delivering much more than we promise."

(Special) PEN SWITCH
0 HEADS vs. BLONDES
VISITING NURSE
VANISHING WOMEN (Special)
THE RIOT SQUAD
WHEN MARINES SEE RED
DANCE HALL HOSTESS
BROTHERS OF THE ROAD
VELVET VULTURES
HER RESALE VALUE (Special)
THE THREE NEW MELODRAMAS WILL AROUSE BROADWAY

All Sad and Only One Has Film Angle

New York.—Three new and mediocre melodramas have just hit the Broadway stages. Not one of the three is likely to last long and only one has any picture possibilities.

That one is entitled “Before Morning” and concerns a beautiful young actress, whose protector, a married man, drops dead in her apartment on the eve of her leaving him to marry the man she loves. Several of her friends, to avert scandal and save her from disgrace, remove the body to a sanitarium of shady reputation.

The doctor who runs the sanitarium learns that the dead man has run his fortune to the actress and he tries to blackmail her when he discovers that the man was poisoned. The actress defends herself and finally proves that the man was really poisoned by his wife, who wanted to be free to marry another. The fiancé of the actress is big enough to overlook her past, so all ends happily for her.

Jessie Royce Landis gives an effective performance as the wife and Mc Kay Morris is excellent as the doctor.

“Four O’clock” Sad

Another piece is “Four O’clock,” written by Nan O’Reily and dealing with the last years of Vice investigators, crooked judges, etc. It is a pretty bad play and told with the unfortunate part handed her and the rest of the cast struggle manfully to keep the play going, but it won’t last long.

“Sophisticats” Sad

The third of the new group is a mournful charade, called “The Sophisticats,” written by Kenneth Britton and produced by Shepherd Traube. This tasty morsel busies itself with the doings of a group of literary lights living in Connecticut, and concerns itself particularly with a young poetess, whose lovers are supposed to be legion. Nothing happens but a lot of small talk, intended to be brilliant.

The theatre-going public won’t understand what the characters are trying to talk about, and the real sophisticated who are caricatured in the play will run screaming past the theatre. The play has nothing for either Broadway or pictures.

Jack Hess and Hammer Resign From Paramount

New York.—Jack Hess, in charge of Paramount trade advertising at the home office, has resigned. His work will be handled by Arthur S. Novak. C. R. Hammer, in charge of the maintenance of Paramount real estate, has also resigned.

Taylor For ‘Pompadour’?

Tests were made of Estelle Taylor at Warners yesterday for the role of Madame Pompadour in the “Voltaire” picture which George Arliss will make.

McLaglen To Make ‘Turpin’ In England

London.—The John Stafford Productions announces that Victor McLaglen has been signed to make a picture here based on the life of Dick Turpin, England’s most famous highwayman.

Para. Interested In ‘Tiger Kamaina’

When Louis D. Lighton returned from New York recently, he told Emanuel Cohen of William La Vaivre and an expedition he was heading to the Malay Peninsula for the picture story, titled “Tiger Kamaina.” On hearing the details, Cohen had Lighton take a plane East immediately to grab the rights.

It is understood that Paramount will help finance this expedition of La Vaivre’s and select the two girls he is to take on the trip.

Walter Lantz Gets New Universal Ticket

Universal has exercised its option on the contract of Walter Lantz, creator of the cartoons on the company’s program. Lantz’s new ticket is for six months, effective March 1.

He has five pictures in work. In the Oswald, the Rabbit series they are “Going To Blazes” and “Beau Best,” and in the Pooch, the Pup series they are “Nature’s Workshop,” “The Lumberchamp,” and “S.O.S. Icicle.”

New ‘Bluebeard’ Script

A new treatment of Gordon Morris’ “Bluebeard” is being prepared by Robert Bordon for Universal. Karl Freund is working with the writer on the script and will direct the picture when Universal resumes production, with Boris Karloff starred.

Technicians Meeting

The Technicians Branch of the Academy will hold a meeting tomorrow afternoon at the Shubert Theater, and all section will have its session. A feature on the program will be the screening of “The Film Parade,” made by J. Stuart Blackton.

Breslow Out of Paramount

Lou Breslow finishes his work of comedy construction on “Grasshoppers,” next Four Marx Brothers’ picture for Paramount, and goes off the company writing staff today.

Ranger Recovers

Ralph Rainger is back at Paramount after a flu attack, and resumes his work by改成tial of original musical numbers in “Song of Songs” and “International House.”

Jack Raymond At Radio

Jack Raymond has been signed for a featured spot in the Wheeler and Woolsey picture, which Sam Jaffe is making for Radio.

Apfel At Paramount

Oscar Apfel has been signed by Paramount for parts in both “Pick-Up” and “Story of Temple Drake.”

Reception For Garat

Fox is having a press reception for Henry Garat today at 4:30 o’clock.

Imagination Inspired ‘Kong’

(Continued from Page 1)

has ever been exposed before celluloid that can equal ‘Kong.’ It presents a great part of the picture exploits of a group of giant animals that remind you of the prehistoric beasts you read about in books and see in museums. Certainly the animals are faked, worked by wires or whatever means Merian Cooper and his gang operated them, but there is hard-ly a foot of all that filming that you cannot believe due to the realistic manner in which they are operated.

The conception of the idea, the story and the manner in which it was made form the best exhibition of skill in the making of a picture the business has ever seen in this business for a long, long time, and certainly the major credit for it all goes to Merian Cooper. The idea, he helped develop it, produced it and did most of the direction.

Wills O’Brien is given credit as the chief of the technical crew, which included E. B. Gibson, Marcel Delgado, Fred Reece, Orville Goldner and Carroll Shephard.

The musical score by Max Steiner was excellent, as were the sound effects of Murray Spivak. Ranking with all other qualities of the production was the photography by Edward Linden and his assistants.

Pictures like “King Kong” show up too infrequently in this business. Lack of imagination is the reason. It is said the basic theme of Cooper’s original idea was a beast so large that he could hold the beauty in the palm of his hand, pulling bits of her clothing from her body until she was denuded. Gentlemen, that’s imagination we need. When that formula was the start; the finish you will see in this Radio production.

With imagination running riot in the production of ‘King Kong,’ I sought the exploitation ideas of exhibitors to run riot. It’s that kind of a picture.

RKO Receivers In Jersey Discharged

New York.—Vice Chancellor Stein yesterday dismissed the receivership proceedings brought in Newark against RKO and discharged the temporary receivers, whom he appointed January 24.

The application for dismissal was made by Samuel Dreskin, counsel for M. A. Sandling, who filed the suit for a receivership. Dreskin gave no reason for asking for the dismissal.

The temporary receivers having taken over no properties, the court held there need be no accounting and should be no fees.

Para. Expecting Much Of Several New Ones

New York.—Paramount officials are enthusiastic, over the possibilities of several of the pictures on the coming program.

Among those supposed to be big ones are "The Eagle and the Hawk," written by Paul Laurence Dunbar and "The Fifteen Years From Now," an original by Philip Wylie, and the new C. B. DeMille production for which Bartlett Cormack is writing the story.

N.Y. Paramount Will Continue Stage Shows

New York.—Stage shows will be continued at the New York Paramount and the price scale will have no further cuts, according to the home office production department.

"Waterfront" Starts

Edward Small’s production, “I Cover The Waterfront,” with Claudette Colbert, Ben Lyon and Ernest Torrence, gets under way today on location at San Pedro. James Cruze is directing.

Fields and Hurst Cast

Stanley Fields and Paul Hurst have been signed by Paramount for parts in “Dead Reckoning.”

Feb. 15, 1933
Photographed

'The Secret of Madame Blanche'
(Metro-Goldwyn-Mayer)

Supervised by Hunt Stromberg

Directed by

CHARLES BRABIN

EASTMAN
SUPERSENSITIVE PANCHROMATIC NEGATIVE

J. E. BRULATOUR, INC.

New York  Chicago  Hollywood
PHOTOPLAY announces the publication of SHADOPLAY, a spirited magazine of motion pictures edited for young people—but with the same high standards as Photoplay itself—and priced at 10 cents a copy.

THE MARCH ISSUE WILL BE ON SALE FEBRUARY 20TH

PHOTOPLAY believes that an opportunity exists in the field of 10 cent motion picture magazines to publish a quality magazine, conforming to the same high editorial standards which Photoplay itself maintains; a richly pictorial paper, modern in its typography and manner of illustration; a magazine well written, accurate in its facts about pictures and the people in them.

Shadoplay will be edited by the same able and experienced editors who produce Photoplay itself. William T. Walsh will be Managing Editor. Ivan St. Johns will be Pacific Coast Editor with offices in Hollywood. Kathryn Dougherty, Publisher of Photoplay, will be Publisher.

A feature of Shadoplay will be the covers, which will be full four-color portraits of prominent stars, drawn by Earl Christy. A striking and unusual technique is being used in their reproduction.

The magazine, which will consist of 102 pages, will be printed on a fine quality of English finished paper, and will permit the most effective reproduction of the lavish number of pictures which Shadoplay will contain.

The Publishers of Photoplay promise the same high editorial and advertising standards which characterize Photoplay itself.

PHOTOPLAY

KATHRYN DOUGHERTY
Publisher
Hammons Rushing New Product Plans

New York.—Earle Hammons is going at high speed, rushing his line-up of Educational short product for the coming season and expects to have the entire situation well in hand within the next ten days.

S. R. Kent has been spurring these preparations. Fox produced very few shorts in the past year and Kent wants to be in a position to realize the maximum distribution on the Educational shorts along with the Fox features.

‘Firebird’ or French

Play First For Miller

Gilbert Miller’s first production for Columbia, which he will produce and direct, lies between “The Firebird,” by Lajos Zilahy, which he produced in New York, and the much-played, which Columbia recently acquired.

Jo Swerling will do the screen play and dialogue of the story decided upon.

PARA. FIRST RUNS MAY GO TO RKO MUSIC HALL

New York.—Paramount and Radio-Keith-Orpheum are working out a deal whereby Paramount product will have its first runs in New York at the Radio City Music Hall, the Paramount Theatre being abandoned as the company’s ace New York house.

The underlying reason for the deal is the desire to stop the huge losses of the New York Paramount at times when business is bad because such losses hurt rentals in key city runs throughout the country.

By playing its product in the Music Hall, with its greater seating capacity Paramount expects to get greater profits for its first runs. If the deal goes through, the New York Paramount will be leased to independent operators.

Radio Names Wanted

For Rapf Film Musical

Harry Rapf, MGM producer, is planning a film musical drama that would include a flock of radio names.

The producer has had preliminary negotiations with Jack Pearl, and figures to round up at least 10 network ether names for the pictures. Ben Berné and his band are being considered for the musical end of the production.

Krasna A Supervisor

Harry Cohn has made Norman Krasna a supervisor for Columbia. Krasna has had a writing contract with that studio for the past year. His first production has not yet been announced.

Cukor Goes to MGM

To Join Selznick

George Cukor started at MGM yesterday and will direct “Dinner At Eight” as his first picture for the David O. Selznick unit, if the deal with Sam Harris for George S. Kaufman’s play goes through.

Cukor obtained his release from Radio to join the Selznick unit at MGM with the agreement that he return to direct “Little Women,” which will star Constance Bennett, after which he will return to MGM permanently.

Harry Cohn Purchases

New Novel By Al Cohn

Harry Cohn, of Columbia, has purchased the novel, “Take The Witness,” by Al Cohn and Joe Chisholm, based upon the life of Earl Rogers, famous criminal lawyer and father of Adele Rogers St. John. The novel will be published by Long and Smith in New York in April.

British After Ayres

British International Pictures has made an offer to Lew Ayres to come to England for one picture and, if Lew can arrange matters with Universal, he may go.

Paul Lukas To Warners

Paul Lukas has been set for one of the leads in the Warner production of “Fellow Prisoners,” which will be directed by Roy Del Ruth from screen play of Edward Chodorov.

Schartzinger To Col.

Columbia has closed a deal with Victor Schertzinger to direct “Cocktail Hour.” James K. Quinn is supervising.

RKO Buys ‘Lady Cop’

New York.—RKO-Radio has bought the screen rights to the novel, “Lady Cop,” by Judith Relev.
Steps Out of Class With Dull Operetta

New York—Admirers of the usually astute showmanship of George White were surprised Tuesday by his production at the Casino of an extremely dull operetta, called "Melody." This is Mr. White's first off-licence in the operatic field and it is to be hoped it will be his last.

Done in the worst Shubert tradition, the piece opens in 1881, when Tristan, a composer, is in love with Andrey, a young girl. Though torn apart by war and marriage, these two have an affair which results in the birth of a son who, Andrey hopes, will inherit Tristan's musical genius. Tristan is killed in Africa and the son grows up a business man, like his foster father. He marries, and it is his daughter who is musically inclined. Finally this daughter is married to the grandson of Andrey's dear friend, thereby completing some sort of musical circle.

This arrangement permits three sets of lovers and provides opportunities for the singing and acting of Everett Marshall, Evelyn Herbert, Hal Kelly, Walter Woolf and Jeanne Aubert.

The book, by Edward Child's Carpenter, is ridiculously poor. Sigmund Romberg's music is pleasing, but very familiar.

The story wanders from Paris to New York and back again, rarely furnishing pathos or comedy. Everett Marshall has a splendid voice and is an excellent actor. Hal Kelly is not good until the modern episodes when he gives a fine portrait of a crooked old gentleman. Evelyn Herbert and Walter Woolf are the usual musical comedy puppets.

There is grave doubt that "Melody" will reach any degree of success unless White sees fit to force a run.

Work of Assembling 'Samargan' Starting

Bennie Zeidman last night completed his inspection of more than 100,000 feet of film which Ward Wing brought back with him from his recent expedition sponsored by the producer.

The production, the title of which is definitely set as "Samargan," goes into actual work today when Wing, its director, starts the work of assembling the film with Charles Hunt, chief cutter. World Wide will release the production.

Mussolini Picture Goes Into The Mayfair

New York—The Columbia picture, "Mussolini Speaks," which was set for the Winter Garden, has been transferred to the Mayfair, opening in a week off two.

Loew Planes Burned

New York—Arthur Loew last two airplanes when fire destroyed a hangar at Roosevelt Field.
CAST AND DIRECTION
Gold; Story Weak
"THE LIFE OF JIMMY DOLAN"
Warner Bros.

**Very Few Originals Done For Fox Films**

New York.—Fox seems to be lagging behind the other producing companies in the matter of making original stories. Out of 31 pictures produced by the company so far in the year, only five were original, and three are included in the remaining two that are adaptations.

Radio Pictures, out of 36 completed, has 16 originals, and there are five more on the tentative list of 26 to be made.

**Brian Marlow Working On 'Supernatural'**

Paramount has loaned Brian Marlow to collaborate with Harvey Thaw on the adaptation of "Supernatural," the Halperin brothers' first picture for Paramount.

Randolph Scott has also been loaned for the male lead opposite Carole Lombard, and Lyman Wilkes replaces Kent Taylor. William Farnum and H. B. Warner have featured roles.

Production is scheduled to start Monday.

**Garat Meets The Press**

Henry Garat, new featured contact player for Fox, was the guest of a press reception yesterday afternoon. Affair was staged by the studio publicity department to introduce the player to the press, and about 150 attended.

**New Lead In Para. Film**

Paramount has withdrawn Frances Dee from the lead role in "Dead Or Alive," opposite Ricardo Cortez, which B. P. Schulberg is producing. George Somnes and Alexander Hall will co-direct.

**Healy For New Yorker**

Jean Malin has been handed his notice, and he will be washed up with the club when Ted Healy and his gang arrive here from New York to replace him. The Weber office booked Healy.

**Laura Crews At Radio**

Laura Hope Crews has been signed by Radio for a part in "Silver Cord, John Cromwell directs. Picture is slated to start within two weeks.**
Everybody’s choice as PICTURE of the

Cava

"The finest photoplay that has yet been made in the English language."
—N. Y. Herald-Tribune

"The finest talking picture ever made."
—Buffalo Courier-Express

"The finest motion picture ever produced."
—Los Angeles Record
"The 1933 version of 'The Birth of a Nation.' Truly marvelous."
—Philadelphia Record

"Stands supreme...you'd better see it, for you may never see the like again."
—Pittsburgh Press

"In every respect the peer of the very best films, silent or sound."
—Boston Eve. American

"The most vivid, the most deeply stirring of cinema masterpieces."
—Boston Traveler

"Nothing that Hollywood ever produced can touch it."
—Pittsburgh Post-Gazette

"Stands at the peak of cinema achievement...unutterably perfect."
—Boston Globe

"Greater even than 'The Birth of a Nation.'"
—Los Angeles Examiner

"It is, without fear of contradiction or dispute, the greatest film production since speech was given to the screen."
—Boston Herald

GENERATION
CADE
A FOX
ACHIEVEMENT
Almost Every Important
MOTION PICTURE EDITOR
Of The Nation's Daily Press
IS A SUBSCRIBER
To The Hollywood Reporter

BECAUSE it brings him fresh news of motion pictures, their production and exhibition, each and every day. It gives him material for his column, it gives him advance dope on pictures, IT IS HIS BIBLE of motion picture affairs.

FILM EDITORS, film critics, the men and women writing columns on motion pictures for the big newspapers of the country, realize the value of THE HOLLYWOOD REPORTER as a medium of motion picture news.

A MESSAGE HERE WILL BE SEEN BY THEM
And that news of your activities and accomplishments is reflected in their columns.
THEATRE OWNERS FRAMING FIGHT ON ADVERSE BILLS

Big Exhib Meeting Called For Tuesday

The theatre owners of Southern California are ready to combat adverse legislation which is now pending in the State Legislature, and a special meeting of exhibitors has been called for next Tuesday at the Elks Club by the Independent Theatre Owners organization. Several bills that vitally affect theatres and the movie industry are now before the California legislature for consideration. Leaders of the exhibitor organization figure all theatre owners of the territory must band together to combat any further taxation or restrictions, and hope to obtain unanimous approval of their plans.

Included in the bills now before the legislature is one that provides for an admission tax on all admission tickets, one taxing film at the rate of one and a half cents paid by the exhibitor and two additional operators in a projection booth when performances are given.

In addition to consideration of the new bills presented in Sacramento Tuesday's gathering will also discuss the general adoption by independents of single feature policies. This problem has been under consideration for months by the unaffiliated exhibitors, and leaders hope to get unanimous consent of independent theatre owners to this policy so it can go into effect in Southern California at the start of the new season, next September.

Open Forum

The Hollywood Reporter:

I want to thank you for your extremely kind review of "King Kong." I believe you would appreciate it if you would make one correction. I notice that you give me credit for practically everything in direction and technical work. As a matter of fact, the production of this picture would have been impossible without the sympathetic direction of Ernest B. Schoedsack, and without the wonderful technical ingenuity of Willis O'Brien. Indeed, Schoedsack did by far the major part of the direction of the human beings.

So that there may be no misunderstanding in the industry as to the true credits for the picture, I would appreciate it if you would publish this letter, in order that those who liked the picture may understand the real part that Schoedsack and O'Brien played in making "King Kong" was really the result of the team work of the three of us.

MERIAN C. COOPER.

Radio After Dunny

Radio is dickering with Reginald Dunny to take a top spot in Ann Harding's "Declasse," before starting work on his independent productions. It is not known yet where he will produce four pictures.

"Mind Reader" New Del Ruth Winner

Roy Del Ruth, one of the most consistent directors in the matter of good pictures, has just added another to his list of Warners winners in his production of "Mind Reader."

Columbia Starts One

"Soldiers of the Storm" gets under way today at Columbia, with Regis Toomey, Anita Page and Barbara Barondess in the cast and D. Ross Lederman directing under the supervision of Louis Searecy.

DeVally Quits and Joins Jack Nelson

With four of its series of six operaticues for release through Educational delivered, the producing firm of Kent- dall-DeVally has split. Differences over production policy arose, both producers, of Notre's when they were unable to get together on "The Canteen Girl," which was slated as the fifth of their series. DeVally and production manager, has joined forces with Jack W. S. Nelson, of Borden Pictures. Nelson announces a series of musical romances to be made under the supervision of De Vally.

N.Y. Critics Have Laugh At Ulric

New York—When the daily papers here printed that the income tax appeals board had denied Lenore Ulric's request for a deduction of $11,872, which she said, was spent in entertainment, the critics, the boys and girls around the village were knocked for a loop, with the resulting statements, obtained by the Associated Press. Alexander Woolcott: I will emerge from the theatre just in time to say that Miss Ulric's statements to the income tax authorities provide the only real good entertainment the ever afforded me.

Brooks Atkinson: I never even got an autographed photograph.

Percy Hammond: Put it any way you like, I've never seen a Burns Mantle. It just goes to show what I've long believed— that I'm not meeting the right people.

Gilbert Gabriel: I hope she had more pleasure out of it than I've had entertaining actresses.

John Anderson: I didn't think that anybody bothered to entertain the critics any more—not even the producers.

John Mason Brown: She certainly didn't entertain me as much in the theatre—she overestimates her ability.

Lazarus On New Job

Jeff Lazarus starts this morning in his new post at Paramount as chairman of the department, supervising the operations of that board in the selection of screen material. Associated with him will be Merrill Hulbord, who has taken charge of the newly-created scenario department.

Craig and 'U' Dicker

Universal is negotiating with Richy Craig Jr. to join the company's writing staff on a two-picture deal. He is to be assigned to write two stories for Slim Summerville and Zasu Pitts.

Estelle Taylor To Rest

Estelle Taylor left for Palm Springs last night to rest there for a week or so.

N.Y. Writers Supply

ATTENTION, PLEASE!

If it's a TYPEWRITER you want REPAIRED to RENT—BUY it call

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 STAFF OFFICE

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 A ROOM AND BATH? Yes Sir! THE COST? Surprisingly low—and still Lower if You Quote me to Stay a While.

 GORDON JAMES

 Hls 1131 Mgr.
HEIR TO 40 YEARS OF FILM EXPERIENCE

"""EASTMAN Super-sensitive "Pan"
Negative offers you all of the notable high quality and uniformity of other famous Eastman films. In addition it possesses a group of qualities that have practically revolutionized motion picture procedure. Today in its gray-backed form it is the industry's most versatile negative medium ... a worthy heir to forty years of film experience.

EASTMAN KODAK COMPANY

J. E. BRULATOUR, INC., DISTRIBUTORS

NEW YORK    CHICAGO    HOLLYWOOD
Para. Theatre Has
127,000 In A Week

New York.—A new weekly attendance record has been set at the New York Paramount theatre, 127,000 persons attending during the past week. The previous record in the past two years was 97,000, set a few weeks ago.

Salary-Personnel Cuts On Fox Lot

A general order has been broadcast on the Fox lot for a substantial reduction in all salaries and, through combinations in the office and parts of the studio, a big slash in personnel, tending to save the organization many thousands on each pay-Wednesday.

This is understood that W. R. Sheehan subjected himself to a drastic cut in his own salary while in the East.

Racketeers Arrange 'Scarface' Okay In Chi

It is understood that "Scarface" is to be okayed for showings in Chicago, where it has always been barred, through a deal arranged by Howard Hughes and a representative of the Chicago racketeers. The understanding is that, if the permission for the showings is arranged, Hughes and the mob split fifty-fifty on the net.

Shuberts Reorganize to Buy In Properties

New York.—The Shubert Reorganization Committee, headed by Lee Shubert, is working out its plan to have the stockholders and bondholders get together and purchase the bulk of the Shubert properties. This is to be done by the formation of a new company and the issuance of 100,000 shares of six per cent preferred stock at $10 par and 1,000,000 shares of common of no par value. Lee Shubert will direct the new company.

MGM Trying To Hold Helen Hays For More

MGM is trying to hold Helen Hays for more pictures, particularly for "Another Language." Miss Hays, up to yesterday, consistently refused further assignments. She wants a vacation and then to do a Philip Barry play in the fall, under the management of Max Gordon.

Swanson On Way Home

New York.—Gloria Swanson sails from England today on the Bremen to make a personal appearance at the opening of her new picture, "A Perfect Understanding," at the Rivoli Wednesday.

Para. Suspends Raft

Dropped From the Payroll Because of His Refusal to Play "Temple Drake" Role

Paramount yesterday suspended George Raft for an indefinite period because of his refusal to play the role assigned him in "The Story of Temple Drake," the picture that is to be made from the William Faulkner novel, "Sanctuary."

This is the culmination of trouble that has been brewing over this matter for a long time. Raft has consistently objected to playing the role, contending that he was too old for the part and that audiences would be offended. He also objected to playing the role on the grounds that it meant "screen suicide" for him. Last Saturday he stated definitely, through his representative, Nat Goldstone, that he would not accept the role.

(Continued on Page 2)

Big Cast Suggested For 'Dinner At Eight'

Metro-Goldwyn-Mayer is planning to cast its production "Dinner At Eight" with the greatest assemblage of top names that has ever been gathered for one picture. Plans now center on putting Joan Crawford, Marie Dressler, Wallace Beery, John Barrymore and Jean Harlow in the prominent roles. Picture, of course, will be directed by George Cukor, on a loan from Fox Pictures.

Des Moines Theatre Wrecked By Bomb

Des Moines.—The Family Theatre here was wrecked early yesterday morning by a bomb planted in the box office. The employment of non-union operators is believed to be the cause.

The terrific explosion broke all the glass in the block in which the theatre is situated, and two negroes were cut by flying glass. Fortunately the house did not catch fire.

Harry Hirstinier, the house manager, and George Hartnett, business agent of the operators' union, have been held for questioning. Since last November, eleven stench bombs and four tear gas bombs have been exploded in the theatre, which has been picketed by the union all that time.

Radio Again Planning To Make 'Sun Also Rises'

Radio has taken Ernest Hemingway's "The Sun Also Rises" off the shelf again and has engaged Rowland Brown to write a treatment. If it is satisfactory, Brown probably will direct it.

Felix Young Signed As Columbia Supervisor

Felix Young was engaged yesterday by Harry Cohn as a production supervisor at Columbia. He will start on his new duties next Monday.

'Topaze' Sets Record

New York.—"Topaze," which finished a week at the Radio City Music Hall, topped all grosses at that theatre since the start of the present policy.

'Kong' For The Chinese

The Radio production of "King Kong" has been set for the Chinese Theatre to open when "Cavalcade" closes.

William Dieterle Now Preparing To Direct "Adorable"
Delightful Play
Good For Pictures

New York—"One Sunday Afternoon," a sentimental and warm-hearted little play written by James Hagan, was presented at the Little Theatre Wednesday night. It tells the story of a small town dentist who did not marry the girl he thought he wanted and who lived with another woman for some years before he realized he had been right all the time.

The play opens with a most amusing scene in the dentist's office, one Sunday afternoon, when Biff, Grimes, tooth extractor extraordinary, is reminiscing over old times with a crony and feeling pretty bitter over the man who took his girl away from him twenty years before. The man himself comes in to have a tooth pulled and Biff, gloating over the chance of having his old enemy as a client, contemplates a fitting revenge.

The play then cuts back to the time when Biff and the others were young and we see Emidio, the Milanese girl, was snatched away from him by the city slicker. Following this is an epilogue where Biff meets the former girl of his dreams and is made to realize that he much prefers his own wife.

The whole play is charmingly produced, and the direction of Leo Bulga is excellent. Particularly good is Lloyd Nolan as Biff, and special mention should be made of Percy Hulton, Rankin Mansfield, Francesca Bruno and Mary Holsman.

The play is very likely to achieve a substantial run and, furthermore, should make a good picture.

Futter Expedition
Off To Australia

Walter Futter is sending an expedition to Australia and New Zealand to obtain scenic and adventure film that can be used in his series of Travel-laughs and Curiosities.

Curtis F. Nagel will head the Futter troupe, and leaves tomorrow on the Mariposa for Sydney and London. He will tour Australia for three months and then hop to New Zealand. Futter expects Nagel to bring back enough footage to cover several subjects of the two series, in addition to material which can be assembled into three and five reel educational subjects.

Ford May Go To Para.

Wallace Ford is in line for a featured part in Paramount's "International House." Company wants him for the part originally intended for Erwin, who will not finish. "Under The Tonto Rim" in time to go into the musical.

Para. Suspends Raft
(Continued from Page 1)

March On 'Gerhardt'

Joseph Moncure March has been taken off the script of "The Great Magoo" for Paramount to collaborate with S. K. Lauren on the script of "Jennie Gerhardt," the B. P. Schulberg production, starring Sylvia Sidney.

Norma Asks Passport

Norma Shearer yesterday made application for a passport for an extended tour of Europe with Irving Thalberg.

Pauline Garon Comeback

Pauline Garon and Harlan Tucker have been added to the cast of "False Fronts," which Phil Rosen is directing for Monogram.

Reliance Will Make 'Shanghai Gesture'

Edward Small, producing head of Reliance Pictures, has acquired the film rights to John Colton's "Shanghai Gesture" and plans to make the picture as one of the group of Reliance will release through United Artists. Small is negotiating with an eastern stage star for the top spot in the picture. "Shanghai Gesture" was banned as acceptable screen material by the Hays organization several years ago. Since then several companies have tried to get adaptations prepared that would overcome the Hays ban.

New Position Created
At Para. For Serlin

Oscar Serlin, former assistant director, has been appointed to a newly created post which will enable him to work with all Para-M. R. A. films. He will be a consultant on production material and casts.

Mary Brian With Rogers

Charles R. Rogers signed Mary Brian yesterday for the leading role in the beer story, titled, "The Beer Baron," with Richard Arlen and Charles Bickford. Ralph Murphy will direct.

Huston On Bart Play

Universal has signed John Huston to write the screen play of "The Man Who Reclaimed His Head" by Jean Bart. William Wyler will direct this picture after the shutdown.

Wilson Back With Levee

Harry Wilson has rejoined M. C. Leon as press agent. Wilbur Morse is now back on the job after five weeks.

New Title For 'Fever'

Columbia has changed the title of "Fever" to "When Strangers Marry."

Shuberts Reorganize
(Continued from Page 1)

Shubert's is the name of a theatrical organization which is under the control of the Shubert brothers, who have been at the head of the theatrical business in New York for many years.

The Shuberts are not alone in their financial activities. They have long been associated with the Shubert Organization, which owns and operates theaters in many cities throughout the United States.

The Shubert Organization has been very successful in recent years, and has been responsible for the production of many successful plays and musicals.

The Shuberts have also been active in the motion picture industry, producing many successful films.

The Shubert brothers have always been known for their ability to recognize talent, and have been responsible for the careers of many well-known actors and actresses.

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Cast Does Its Best, But Without Avail

"PAROLE GIRL" - PRETTY WEAK BRAZIL ADVENTURE FILM O.K.

Roxy Says He'll Be Back at Radio City

New York — S. L. (Roxy) Rothale hit back yesterday at all those who have been insisting that he is leaving RKO. He declares he will return to Radio City in April and that he will at once institute a change in the policy of the RKO-Roxy Theatre.

A New 'Red Head'

For Justin Harlow

Metro-Goldwyn-Mayer is trying to develop a sequel to "Red-Headed Woman" as a starring vehicle for Jean Harlow. This one is to photograph the further exploits of this arch gold-digger.

Radio Signs Hepburn For 'Little Women'

Before leaving for New York last night, Katharine Hepburn signed a contract for a leading role in "Little Women" for Radio. George Cukor will direct.

Made On Broadway

At MGM Next Monday

MGM will place "Made On Broadway" in production next Monday, with Harry Beaumont directing and Robert Montgomery in the top spot. Mae Clarke is also in the cast.

Demonstration of Sound

Work Seen By 1500

More than 1500 attended the preliminary showing of J. Stuart Blackton's "Film Parade," presented by the academic at Warner's studio last night.

Open letter to our editor on condensing our verbiage to make it fit a column; and for the benefit of our reader: We never have objected to the fact that every once in a while when we go skittish and indulge in a perfectly fulsome paragraph we see fit to member all of a sudden how to spell correctly—thus spoothing a gag and making just another sentence. Such procedure usually saves us a lot of ribbing from Hal Horne, than which there is no other who loves a pun better than his own... BUT when we take time out to give a gal a hand and you, in your perversive way, put together the only two sentences that were never meant to meet and make an exclusive story read all wrong... we object and we want to take up plenty of space doing it... First of all, our apologies on your behalf, June Knight. The only part of the story printed about that swell entertainer that was correct was the spelling of her name. How that "K" ever got in we'll never know, you must have thought you were being funny.

However, the "unique distinction" that the lady is deservedly enjoying at the present time, is that she is the only performer on Broadway who has been able to rate herself a RAISE. (get it right this time.) In fact, she has been doubled and her show, "Take A Chance," is the only musical on Broadway that hasn't found it necessary to cut salaries in order to keep running. In fact, it's a honey, a knockout and a good substantial hit, no little credit for which is due to June Knight, and no doubt there's a lot of things up and that, even if you change a comma, it will make the same sense and good sense at this time. Oh what you will to make this correspondent humble but don't spare your type on someone who is really entertaining. Love and kisses, Newie.

Now, lessee what happens to this story. In order to exploit Ed Wynn's personal appearance at the Capitol, they had a "Fire Chief" parade up Broadway the other morning that employed a number of Texaco trucks and a lotta people dressed up in firemen's helmets. And when Oscar Dob asked someone how they had liked the stunt, he said he thought it was great and that it certainly made him want to go see that picture, "Texas." Louie Brooks was Lewis and Eddie's the other night with what is laughingly called a "business man" this days. And you haven't heard a lot of them yet you've listened to Eddie sing "Allez Oop"—lyrics by Noel Coward. Friends in New York say that Donald Ogden Stewart isn't any more broken down from nerves than the next fellow and the next fellow always manages to be around.

'Bondage' Script Done

Doris Malloy completed the script of "Bondage" for Fox and is off the payroll.
ROY
DEL RUTH

Directed

"The Mind Reader"

Now In Preparation

"Fellow Prisoners"

Both For

WARNER-FIRST NATIONAL
Ruth Bigger Hit in Saloon Than Salon
New York.—The phenomenal success of "Frisco Jenny" is attributed by the Warner office to the idea that the picture "takes Ruth Chatterton out of the saloon and puts her into the saloon."
Zasu Pitts Wins
Suit Against Pathe

Zasu Pitts yesterday won her suit against Pathe for $5,000 due on a contract for one picture which the company failed to produce.

Judge Stutsman, in Superior Court, ruled that the company must pay on the contract, which went into effect May 2, 1930, and extended December 31 of the same year without the producers having taken advantage of their rights to her services. Ralph Blum represented Moe, Neil S. McCarthy for the company.

Stars Ducking The
Warner Free Ride

With the Senate in Fe already steaming the engine up for the start of the Warner-General Electric special that is to leave here Tuesday to plant “42nd Street” on the front page of every paper in America, those in charge of the affair are pulling hair out at the roots trying to get sufficient star representation for the ride to label the trip first class.

Not only are players outside the Warner lot ducking the free ride, but the stars on the Warner payroll are giving it the go-by.

Term For Shirley Grey

Shirley Grey has been handed a term contract at Paramount, and company will attempt to build the player for featured billing. She had a small part in “Hell To Heather” and followed this with the lead in “Terror Abroad,” which caught the eyes of company execs.

Chesterfield Buys One

Al Kingston yesterday closed a deal with George Batchelor, producer of Chesterfield Pictures, for the purchase of “Strange Lady,” an original by Lou Heifetz. The story will be the next production on the company’s program for state right releases.

Harvey Director Sails

New York—Paul Martin, the noted director who will direct Lilian Harvey’s first picture for Fox, sailed from Europe on the Bremen yesterday.

Ellis and Oakman Cast

Robert Ellis and Wheeler Oakman have been added to the cast of “Soldiers of The Storm,” which D. Ross Lederman is directing for Columbia.

That’s the title of Charles Rogers’ new picture, ... Leslie Howard, Grace Tiffet, Lilian Tashman, Mrs. Milton Bren, Hedda Hopper, Mrs. Earl Anthony, Marion Marsh, June Collyer, lunching at the Beverly Derby—and everyone seemed to be having German pancakes.

Dietrich-Chevalier
Team Plan Chilly

With Marlene Dietrich going sour on Chevalier and being seen in the company of a very prominent Englishman, it looks pretty bad for Paramount on landing Dietrich for Chevalier’s next picture.

James Bernard Fagan
Dies From Flu Attack

James Bernard Fagan, English playwright, producer and screen writer, died at his home here yesterday, following a relapse after an attack of influenza. He was 59 years old.

Fagan produced plays in this country and in England for years, and wrote many which attained considerable success. His last screen work was on “Smitin’ Through,” for MGM.

Jack O’Donnell At ‘U’

Jack O’Donnell has joined the Universal writing staff and is writing the screen version of William Anthony McGuire’s “Kid Gloves,” for which Pat O’Brien is slated for the top spot. McGuire is supervising the production.

Baldwin-Ahearn Team

Earl Baldwin has been assigned by Warners to collaborate with Danny Ahearn on the screen play and dialogue of the latter’s original, “The Wild Boys and the Road,” a yarn about boy hitch-hikers.

Cantor ‘Androcles’ From Old Fable, Not Shaw Play

The Samuel Goldwyn office denies that the next Eddie Cantor picture is based on the George Bernard Shaw play of “Androcles and the Lion.”

The Goldwyn contention is that there is an ancient Greek fable about Androcles, or Androclus (pick your own spelling) and the story of the picture will be based on that.

Hurlbut On ‘Lilies’

William Hurlbut, author of “Lilies of Broadway,” which Universal has scheduled as a pretentious musical production, has joined the company to write the screen play for the picture. Sam Jacobson is supervising.

Mary Pickford Sailing

New York—Mary Pickford and her secretary, Elizabeth Lewis, are sailing on the Rex today. Mildred Zukor Loew accompanies them.

Your Future Income

Your future income depends entirely upon whether or not you have adopted a sound investment policy. For nearly twenty years we have specialized in the underwriting and distribution of Municipal Bonds because they contain all the elements of a sound investment. What provision are you making now to provide an income for the future?
Our Better's Clever. But Nothing for the Masses

Bennett, Director and Cast Very Good

"Our Better's"

Radio

George Cukor

From play by

W. Somerset Maugham

Screen Play by

Jane Murfin

Harry Wagstaff Grible

Photography

Charles Rosher

Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh商业银行, Alan Mowbray, Minor Watson, Violet Kemble-Cooper.

This is a close-up of decadence among the English upper classes. Grant Mitchell, it is to be feared, has a reputation as a widdler when it comes to people, whether they like it or not. The Models Guild has just been organized with a screen department which will test the girls and make sure they are placed with reputable companies.

Fox Planning Big 'Name' Musical

Fox is planning the production of a musical revue which will be the biggest picture of its kind the company ever has attempted and which will have every star name on the lot in the cast. Preparations are underway already and Rudys LeMarche is set to supervise it.

Among those who are certain to be in the cast are Janet Gaynor, Will Rogers, Elissa Landi, Marion Nixon, Sally Eilers, Ralph Bellamy, James Dunn, Sammy Cohen, Buddy Ely, Spencer Tracy, El Brendel and, possibly, Lilian Harvey, the new import.

Irving Trust Permanent Receiver For RKO

New York.—Federal judge Bondy yesterday appointed the Irving Trust Company permanent receiver for Radio—Keith-Orpheum after the trust company had made a report on what it has accomplished so far and containing its recommendations.

More petitions will be presented to the court within a week or two.

Howe To Photograph

Bill Howard's Next

James Wong Howe is on his way to Hollywood from Panama and will arrive here next Wednesday. He will have five days rest before he starts photographing William K. Howard's next picture for Fox, "The Power and the Glory," which starts February 27.

Compton To Sennett

Joyce Compton has been signed for the leading feminine role in "Young Nights," the new Mack Sennett comedy which features Walter Catlett. Leslie Pearce will direct.

Term For Lola Andre

Paramount exercised the option yesterday of Lola Andre, one of the panther women contestants winners, for another six month period.

Thew Finishes One

Harvey Thew has completed work on the script of "Supernatural," which the Halperin brothers are producing for Paramount, and is off the payroll.

Guild Organized To Protect Models

New York.—The profession- al models of New York are to be protected. Two widdler picture people, whether they like it or not. The Models Guild has just been organized with a screen department which will test the girls and make sure they are placed with reputable companies.

Fowler Sells MGM His "Tammam-Fonlis Yarn"

The book which Gene Fowler is to write for the studio. Schenck, owners of the Diamond and Bonfils, of the Owners of the Poster and bosses of the Rocky Mountain regions for forty years, will be made into a picture by MGM.

Fowler is going to Denver to assemble data. He already has about 20 people gathering material for him.

Lack of Suitable Lead

Hold Up 'The Doctor'

Radio has temporarily shelved "The Doctor," which John Robertson was signed to direct, as it is waiting for the availability of an actor suitable for the role of the doctor.

The studio wants either Emil Jan- nings or John Barrymore for that role.

Terrett On Own Yarn

Courtney Terrett has joined the MCM writing staff to write the screen play for "Madam on Broadway," his original story which was sold to the company by the Frank and Dunlap office. Robert Montgomery and Mae Clarke get the leads.

Frederici At MGM

Blanche Frederici has been added to the cast of "Man on the Nile" for MGM.

Riskin On Revision

Robert Riskin is revising the script of "Rules For Wives" which Eddie Buzzell will direct for Columbia.

'Dinner At Eight' Sold

(Continued from Page 1)

Artists. This is because Sam Harris had persistently refused to listen to anything less than $150,000, and although MGM would have gone that far, it was figured that Schenck could make a better deal because of the friendship between himself and Harris.

It is expected that within a few weeks Schenck will announce that he cannot assemble the right cast for so important a story and will sell it to Metro-Goldwyn-Mayer, which intends putting every star on the lot in it.

The double feature evil is evidently annoying picture goers in England, where Sir Noël Coward complained of the fact that she only enjoyed half of "Trouble In Paradise."—it took her that long to recover from the effects of the murder and abduction that preceded it. Now it seems to us that any- thing that can ruin the complete en- joyment of a picture is good for what the masses need. Surely there must be some other way of giving people their money's worth that doesn't involve cheap bargains.

We've heard so many complaints about the double feature practice lately, that we decided it was time to point it out again. Once again the Loew neighborhood theatres are the least of the offenders because they only indulge in the two features plan once on their week-end programs, so most of the people go and enjoy themselves over the week-end.

Of course we know that theatre men don't figure it out that way. They believe that the masses must have their movies, willy and nilly, on Saturday or Sunday nights, so you don't have to bother offering bargains on the eve- nings. That may be so. However, we believe that they'd be more inclined to spend money during the week too for a good picture if we give them a well-balanced program at reasonable prices, if they didn't have to sit through seven terrible reels first. Besides which, in playing only one picture, a mess of cheap, quickie production and inferior foreign films would be discouraged to the point of extinction. It would also help to keep up the price of rentals on good American, (wave flag here) product and if you sell it, it makes people want to see more of you and go to more places, and it will give the theatre owner a good profit. Besides which, it is a good picture deserves to serve as a TONIC to the audiences of our fair country—not an ANTI- DOTE. And having used up our best line, the subject is temporarily dropped.

Since Eugene O'Neill is once more figuring in picture sales news, how can we forget to mention that O'Neill originally wrote the "Hairy Ape" as a scenario for Emil Jannings, when Loe Kules had optioned on a story for that star from him? It was suggested the other day that it might be a good story for Boris Karloff, because once O'Neill decides to sell something to picture producers, he doesn't care what they do with it. He figures the producer can do no harm to him... Talullah Bankhead is now directing "Forsaking All Others" herself, she having had the last word to Arthur Beckhard.

My Old Lady' Ready

Winifred Dunn has completed the continuity of "My Old Lady" for Uni- versal. Production on this picture will start immediately after the shutdown.
Chinese Use Films To Build Nation's Ideals

Washington.—The central publicity bureau of the Chinese National Government is awakening to the value of motion pictures as propaganda, according to reports received by the Department of Commerce, and is carrying out plans to use the films to stimulate nationalistic ideals among the people.

An advisory board has been appointed to encourage the production of films suitable for the Government’s purposes. It is, in a way, a censor board, but it operates aside from the regular military censorship, which watches closely for any revolutionary ideas.

Among the ideals which Chinese producers are asked to put on the screen are those which “vindicate the national dignity,” a phrase that at first sight, depict the glories of ancient China, expound Chinese culture, demonstrate the characteristics of fortitude, endurance, peacefulness, and righteousness which are held to be the virtues of China, encourage productive enterprises, and develop Chinese scientific knowledge, improve public morality, arouse courage and the dauntless spirit, and tend to expose and ridicule superstition.

The Chinese picture colony, which is largely centered in Shanghai, is growing rapidly. The producers have installed a lot of equipment acquired from bankrupt American concerns and almost every producing company is making money.

Bill Pine East For Exploitation Talks

Bill Pine, Paramount studio exploitation and advertising director, leaves for New York via plans this morning. He was called East to discuss exploitation angles for company releases with advertising execs of Paramount and Public theatres.

While there, Pine may assist in the New York advance campaign for “King of the Jungle.” Bill Pine is slated to open in two weeks. Bill Thomas and Herb Moulton will be in charge of the studio department during Pine’s absence.

Hobbs In ‘Service’

Hobwell Hobbs goes into the cast of “Service” for MGM.

Fox Cuts 20 Per Cent

(Continued from Page 1)

ed that contract personnel is not being approached to take reductions just yet.

The slash starts at the top and goes down the line. The reading department has been cut to two persons while the executive personnel was also nicked for 20 per cent of weekly checks.

The action in the budget of the publicity department forced Arch Reeve to drop six, with one other leaving. Let-outs include Cliff Lewis, Bill Rice, Harry Neimyer Jr., Milton Watt and two secretaries. Oliver Garver has re-signed to rejoin National Screen Service.

‘State Fair’ Draw Big

(Continued from Page 1)

the picture on agreements that provide for a minimum admission scale of 20 cents.

At the United Artists Theatre, Long Beach, the picture broke through for a two-week run, grossing $7,000 for the first week as against an average weekly take of $4,000. At the Fox, Phoenix, in Phoenix, Arizona, the box office took $7,500, nearly double the usual income for the house. In Redlands the first day’s gross was $125 and five average days on previous pictures.

The FWC chain is planning on singlebilling both “Cavalcade” and Ed-die Cantero’s “Kid From Spain.” Circuit officials said yesterday that six such pictures, released in series, would be sufficient to eliminate double-bills, declaring that have one act to proof ans- weor to that situation lies in the pro-duction of good pictures by the studios.

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Kong’ Slated For 8 Weeks At RKO-Roxy

New York.—Radio’s latest big picture, “King Kong,” is slated for a run of eight weeks at the RKO-Roxy theatre. The house has been playing “Child of Manhattan To Face in the Sky” and others, and not doing much business.

Theatre Men Kick At Stars On Radio

Kansas City.—A protest is being formulated by the independent theatre owners of Kansas against the practice of permitting picture stars to appear on road broadcasting programs.

The theatre men say that this practice is playing havoc with the business in the theatres and is costing them thousands of dollars every month.

Norman Moray Checking Up On Needs In Shorts

New York.—Norman Moray, sales manager for Vitaphone, is making a national survey, conferring with exhibitors on their ideas of what type of shorts should be produced next season.

He will be in Hollywood later to talk it over with Jack Warner.

Palmer On ‘Bluebeard’

Universal has assigned Stuart Palmer to fashion the screen adaptation of “Bluebeard” as a starring vehicle for Karlott, Karl Freund is working with the writer and will direct.

Cawthorn At Fox

Fox has signed Joseph Cawthorn for a role in “5 Cents A Glass” with Bud- dy Rogers and Marion Nixon. Frank Craven will direct.

FWC Will Fold Soon

(Continued from Page 11)

tion at anything approaching a profit, and the result has been that the group has been taking it on the nose for the past 14 months with terrific weekly losses.

The Skouras Brothers were sent west more than a year ago to take over the operation of FWC and imme-diately effected every economy possible. They are the houses on a paying basis, but even their efforts and huge weekly payroll savings had little effect on the weekly loss of the big chain.

It is hoped that, through the pro-tection of a receiver, leases can be adjusted to a degree that will permit an opportunity for those houses so heavily burdened.

The Midwest group consists of around 60 theatres in the two States, with most of them in small towns.

The Pacific Northwest Circuit took the receivership route some weeks ago.

The top gross for the FWC chain in its best year was a trifle more than $6,000,000.

Start Over Again

Now, Says Goldwyn

New York —This is the time for the industry to start re-building, ac- cording to Samuel Goldwyn, who is extremely optimistic as to the future of the business. He said yesterday: “I have the greatest confidence in the future of motion pictures. This is the time to forget all that has passed and to start all over again. There could not be a better time to do this, for both talent and ability are at their peak and costs are at rock bottom.”

Laemmle Turns Down Request For McGuire

A request registered with Universal for the loan of William Anthony Mc- Guire to work on Eddie Cantor’s next production, “Androcles and the Lion,” has been turned down, Carl Laemmle Jr., told Goldwyn that Universal’s temporary closing does not affect the writer-producer, who is wanted to super- vise preparatory work on three pictures.

Sam Mintz Quits Fox Rather Than Take Cut

Sam Mintz, Fox writer, handed in his resignation yesterday after declin- ing to take a 20 per cent cut in sal- ary as requested by studio officials.

Mintz went to Fox several months ago on a term contract, and continued on a week-to-week basis when the initial option came up for renewal.

Songs For Monogram

Norman Spencer and George Wagg- ner have written six songs for Mono- gram’s radio story, “False Fronts.”

Etta Lee At Para.

Etta Lee has been signed by Para- mount for a part in “International House.”

The Book Sensation of Our Time

Upton Sinclair

Presents

WILLIAM FOX

The Inside Story of A Wall Street Conspiracy

“The Most Interesting Book I Have Read for Years.”

—Floyd Dell

AT ALL BOOKSTORES

Cloth $3.00

Published by the Author.
Los Angeles West Branch, California
Maturing Bond Issue Forces
Closing of L.A. Para. Theatre—
Marco To Take Over House

The breaking up of the Publix chain of theatres is on in earnest. Telegraphic orders came from the Paramount-Publix receivers in New York Saturday night to close the local Paramount Theatre next Friday and to keep it dark, so far as Paramount-Publix is concerned.

The receivers’ hands were forced because of a bond issue on that property which must be met March 1, and with that and the lack of business in this spot recently staring them in the face, there was no other out. The quick decision gives the house crew less than one week’s notice.

It is understood that a deal has been made, or is being made, providing (Continued on page 4)

Rogers Going Indie, Assembling Units

With one more picture to complete for Paramount, it is understood that Charles R. Rogers will not renew with that company, but will go into complete independent unit production, with at least four units knocking out product for his banner.

Rogers is now on a hunt for four big personalities to build units around. Each of these four will make three pictures a year, giving the Rogers outfit 12 pictures for 1933-34.

Distribution arrangements will depend in a great measure on the units assembled, but it is felt that United Artists will have first call on this product.

Al Rockett To Make Eight or Ten For Fox

Al Rockett joins the group of executive producers who will share the responsibilities for the entire program of pictures for next year at Fox and has agreed to produce eight to ten pictures.

He will not, contrary to local belief, move to the Western Avenue plant, but will remain at Fox Hills with his unit.

‘Handshaker’ For Will
Will Rogers will be starred by Fox in “Handshaker,” a short story published in Liberty. Deal for the yarn was closed by Fox last week.

Pivar Buys ‘Collusion’
Ben Pivar, production chief for Art Drama Pictures, has closed a deal for the purchase of “Collusion,” a published novel by Theodore D. Irwin.

‘Grand Slam’ In N. Y.
New York. The Warner Brothers production of “Grand Slam” will have its New York premiere at the Winter Garden tomorrow night.
THE GREAT JASPER


Radio City Music Hall

American: It is Richard's picture, the type of role he revels in, and in which he excels. This, in itself, is sufficient to recommend "The Great Jasper" as entertainment.

Mirror: Dix gives the story such loving treatment, he is magnificent. Don't miss "The Great Jasper." It is an exhilarating screen play.

News: The picture has a strong, punchy fade-out—a fitting climax for an all-through absorbing production which should certainly please movie audiences. It is destined for the other-seen and the hearing.

Times: Richard Dix, who has been called on in his career to play many adventurous roles, tops everything he has done.

Post: "The Great Jasper" builds up into a rousing and perverse comedy.

World-Telegram: Here is one upon which praise can be heaped without blushing. Not since the new season has there been a film so refreshingly off the beaten paths.

Sun: "The Great Jasper" is so good—well, so good that it should have been better.

Journal: "The Great Jasper" is far and freshly removed from the conventional in movie plots. Dix offers a portrait that is rousingly real and at all times hugely diverting.

Herald-Tribune: For all its lack of form, "The Great Jasper" is better than average.

NAGANA

Universal prod.; director, Ernst Frank; writers, Lester Cohen, Dale Van Every, Don Ryan.

Mayfair Theatre

Herald-Tribune: No more than a so-so play in which each of the component and interlocking interludes serves little more purpose than to vitiate the dramatic effect of the other seen and the hearing.

Journal: A wild animal film, in which a plot of sorts is sandwiched in between scenes of dusky natives dancing, beating tom-toms and setting traps for animals. There are some effective jungle backgrounds.

News: The African atmosphere far overshadows the romantic plot in the picture, which is really quite tine and highly convincing.

Times: Chiefly because of the clever acting of the principals, "Nagana" is quite a compelling if emotionally melodramatic offering.

Mirror: A fantastic melodrama of Africa which obscure an impressive idea and stunning animal stuff with a silly story, poorly told.

Post: It is silly story stuff, and something you wouldn't believe either before or after seeing.

American: The story germ of scientists fighting the dread disease in a plague-stricken tropic, gives way to animal stuff and a silly romance. It is pretty juvenile.

Sun: I doubt that "Nagana" will get very far—which is just about where such a tumbled, clumsy patchwork belongs.

DON'T TELL ME WHO YOU ARE

Interworld prod.; director, Geza von Bolvary; writers, Ernest Marischka, Hustav Holm; music, Robert Stolz.

Globe Theatre

American: A light and lovely little musical romance.

World-Telegram: If you are expecting anything but a conventional screen musical comedy you will be sadly disappointed.

News: A rather amusing little German picture, having a lifting theme song and a pleasing romance.

Times: Sun: Care, taste and style have been spent on the film, but its story is neither bright enough nor strong enough, and its comedy is not funny enough for its slowly drawn-out sentimentality.

Herald-Tribune: Both its melodies and story have grace, and again Herr Geza Bolvary has enhanced his direction with lightness, humor and originality.

Uncle Carl Denies Rumor of Friction

Statements emanating from New York to the effect that Carl Laemmle Sr. would hurry east this week to an- swer protests of New York Universal officials against present studio production policies were branded as “utterly ridiculous and without slightest foundation” by the film head. He said: “The New York Universal office has daily contact with the studio on all matters of production and distribu- tion and the fact that we have made very few changes in the production program outlined nearly a year ago, bespeaks the sales force’s confidence in the studio.”

It would be advantageous to some persons to bring about a misunderstanding of Universal’s policies. It is quite evident recent stories have emanated from these sources. There is no basis for the contention that Universal sales and production units than any other producing-distributing company today.”

Educational Buys

3 Ward Wing Shorts

Ben Zeidman has closed a deal with Educational for the release of three short subjects which Ward Wing made for him during his recent expedition. They are “Typhoon Waters,” dealing with a sea catastrophe; “Roping ‘Em Alive,” showing Wing lassoing wild animals, and “Rubber In The Raw,” a curiosity short explained by the title.

New Producing Outfit

I. A. Allen, former real estate and investment operator, has formed Allen Productions and taken quarters at the Western Sound Studios. He is drawing up production plans and expects to make an announcement this week.

Mrs. Layman Out

Further economy steps at the local Hays office remove Mrs. Billie Layman from a spot as assistant to Joseph Breen.

EDGEMONI CLUB

Formerly Embassy Club

The Smartest and Most Exclusive Playspot in Hollywood.

6773 Hollywood Blvd.
Phone Hillside 9923
WARNERS’ "42nd STREET SPECIAL" STEALS SPOTLIGHT IN PHOTO RECORD OF WEEK’S EVENTS

PRECIOUS CARGO on "42nd Street" Special gets set for big ride, with James Cagney, Joe E. Brown, Bebe Daniels among passengers on Warners' 3-week super-ballyhoo starting tomorrow.

B'WAY'S HEADLINER: Strand, N. Y. tops week's openings with all-Technicolor "Wax Museum", as Variety reports "corking gross in Denver".*

HOLLYWOOD'S BIGGEST stars add mass draw to Bobby Jones' new "How to Break 90" series with Joe E. Brown heading line-up in 1st of 6 Vitaphone shorts.

"GRAND SLAM" HAILED "one of most hilarious screen satires" by hard-to-please Liberty Mag in 3-star review of Paul Lukas-Loretta Young bridge romance."†

3rd HOUSE RECORD of month in Memphis set by Warners with "Employees' Entrance".*

WARNERS AWARD stardom to Bette Davis for blazing performance in "Ex Lady", surprise dramatic smash.*


* A Warner Bros. Picture  † A First National Picture
MARJORIE RAMBEAU BRIGHT SPOT IN 'STRICTLY PERSONAL'

Story Flabby and The Direction Poor

"STRICTLY PERSONAL" Rogers-Paramount

Director. _______ Ralph Murphy
Original by _______ Wilson Mizner
Screen Play ______ William Mack
Beatrice Banyard
Additional Dialogue _______ Casey Robinson Photography _______ Milton Krasner
Cast: Marjorie Rambeau; Edward Ellis, Dorothy Jordan, Eddie Quillan, Louis Calhern (Edward Cowan) who, with his wife, (Marjorie Rambeau) is on the up and up, operating a "Lonely Hearts Get Acquainted Dancing Club" in a California town, walking for a haven, to it comes Dorothy Jordan, the sweet young child of another crook, orphaned and dependent.

The nilpot in the film is Louis Calhern, who, by blackmailing Edward Ellis, turns the place into a racket and is about to have his way with the gal, until a well-aimed bullet disposes of him. Eddie Quillan, as a reporter, is the clean and honest young American who gets the girl.

The piece gets its title from the fact that the lonely hearts club advertises in the "Strictly Personal" columns of the public prints.

Indifferent direction, and nobody can blame any director for being callous about this kind of a script, causes nearly everybody in the cast to overact all over the place, most notably Edward Ellis and Louis Calhern.

Dorothy Jordan is unimpressive as the ingenue and Eddie Quillan registers monotonous as a reporter. There are good bits, by Dorothy Burgess, Hugh Herbert and Olive Tell, but everybody's hard work seems wasted.

You have to play it, go easy on proms.

Cowan Songs For 'U'

Universal has purchased a musical score and five songs from Lynn Cowan for its musical picture, "Lilies of Broadway," which Sam Jacobson will supervise.

3 Ford Brothers
On Same Picture

With the acquisition of Frank Ford to the cast of "Pilgrimage" for Fox, the three Ford brothers—Francis, the actor, John, the director, and Edward, have not been the family name of O’Farran, the assistant director—are together on the same production.

John Considine
On Three MGM Units

John Considine, Metro-Goldwyn Mayer producer, is rushing for production on three pictures for that organization.

The first to go in work will be "Har- bend" for Mervyn LeRoy directing, to be followed by a Wallace Beery-Robert Montgomery vehicle and then the Joan Crawford picture, "Dancing," which will be directed by Clarence Brown.

Spawacks On Tracy Yard

Sam and Bella Spawack have been assigned to write the adaptation and dialogue for "Gabby Joe," the Leo Tracy yard which Jack Conway will direct for MGM.

Milestone Plans Vogue

New York.—Lewis Milestone refuses to confirm the report that he will make pictures in New York, saying that his plans are very vague. He leaves here for the coast Wednesday.

Brock-Sweet Deal

Lou Brock is negotiating a new deal with Harry Sweet for Radio. Sweet has been with Radio as a director, writer and producer on comedies for the past two years.

Rockett On Bow Pin

Al Rockett has been assigned with Sam Rork to supervise the Clara Bow productions at Fox.

RKO Awaits Audit

(Continued from Page 1)

Sold

fund debentures. The Chemical Na-

tional Bank, RCA and the Commer-

cial National Bank of Iowa have

agreed to extend the maturities of the

bonds until July, 1934.

Loew's is a competitor of the Os-

pheum Theatre in Davenport, Iowa,

but has sub-leased it to the Sioux City

Theatre Corp. There are other leases with Rockwell-Loew's at the Ogden Radio City Music Hall and the RKO Roxy. These have 21 years to run, but, because of the receivership, they have been amended to terminate sooner. There is also a lease on the Mayfair.

The January and February rents for the Tigertone Theatre, not yet paid and Rockefeller Center has not yet claimed default. Negotiations are now on to amend the Radio City leases so that they will expire August 31 of this year.

Week In London

Dull In Theatres

London.—There is not much hot stuff for the London theatres this week. The "A Series of Unfortunate Events," "Understanding," goes into the Empire, and "Little Damocles" at the Plaza. Both are British-made productions, far below the Hollywood standard but showing a British improvement.

Rene Clair's "July 14th" is doing busi-

ness at the Academy, with the director, but not the story, receiving critical raves. "Sign of the Cross" continues its big run at the Carlton.

"Rafter Romance"

For 'Rafter Romance'

"Rafter Romance," by John Wells, which Radio has purchased, will feature Joel McCrea and Dorothy Jordan. H. W. Hanemann is writing the screen play, and Kenneth MacGowan will act as associate producer.

Steele With Marcin

Joseph Steele, who has been produc-

tion assistant to Lloyd Sheldon at

Paramount, has been transferred to a

similar spot with Max Marcin. The

latter has a deal on to make at least one picture for Paramount, co-directing with Louis Gasnier.

Rogers-Loos Teamed

MGM has assigned Howard Emmett Rogers to collaborate with Anita Loos on the screen play of the latter's original story, "Quillan A Champion.

Rogers has written the screenplay for "Lakeside." He defeated W. B. Dav-

idson in the 36-hole final yesterday by 7 and 6. Eddie shot a 77 and a 79.

Breaking Publix Chain

(Continued from Page 1)

Jng for Mike Marco, of Fanchon and

Marco, to take over the house on or about March 1. It will become the Los Angeles link in the chain Marco is assembling throughout the country.

According to New York dispatches, it is the intention of the receivers to announce their decision on March 1 as to which houses and leases of the Publix chain will be abandoned and which will be retained.

It is naturally, the intention of the receivers to get rid of all the spots that are in the red and to continue Publix Theatres Corporation as a money-making enterprise with the houses that are still able to show a profit.

There has been a report that Para-

mount and Loew's would pool opera-

tion in New York to confine stage shows to the New York Paramount and split first-run pictures between that house and the Capitol, with Loew's having first choice. Sam Dem-

bow, however, denies that there is any such plan contemplated.

If this column sounds just a bit

screecher than most, blame it on Bob S'k. He is who lured us into piecing together our first jigsaw puzzle: there has been our pieman, "King Kong." Having heard that it's a good way to forget it all and rest the nerves, and since the puzzle case to us, we did it in a little less than three hours and with the help of eighty or ninety kibitzers... We've discovered three things: one, they're abso-

lutely the ideal thing for kibitzers—

especially if there are lots of little pieces. Two, they certainly make you forget it all, including yourself. Three, they certainly rest the nerves... yah, they don't fray them, they tear them apart... It's something like rubbing Sloan's liniment on an aching muscle... it burns so, you forget the ache.

However, it's a swell way to impress people for seventy-five cents. The only thing it is didn't come wrapped in cellophane.

Some fun watching the director re-

hearse Lupe Velez, or vice versa. That
gals know how to use a variety of that piquant talent. Jimmy Durante read his part over twice and knew it by heart. Cute, the way he was "persuaded" to take the job. From now on, wherever anyone tries to tell us how hard times are in the picture business we'll just laugh and tell the story of a violinist who was invited to be the soloist with an out-of-town symphony orchestra, the violinist to play all traveling ex-

ceptions. To make the hitch right, the hitch was that before the violinist could appear, it would have to contribute $100 to help cover the ex-

penses of the players. And there's a soloist with an acknowl-

edgedly bigger and better deluxe hotel week, but who is worth her weight in promissory notes... Peculiar looking birds have been telling us lately that the reason one theatre collapsed from heavy ex-

penses was not because the performers demanded or commanded such large salaries, because they only signed the checks made payable to them... they didn't cash them.

My, my, isn't Sam Katz the one, though. Since he himself admitted he wasn't interested in production, just look all the people he's trying to sign or has signed. It's all right, we un-

derstand... he wasn't hungry but this is what he ate!... It's interesting to note that the original story sold by Preston Sturgess, "The Power and the Glory," was a complete shooting script. Interesting because we have heard much talk to the effect that it is impossible to write a story which

sell an original... And what more logical. Plays are sold on that basis—why not pictures? More, oh much more on that later.

This department will welcome letters from anyone who doesn't like the idea, or who tries (the letters), fill a column.
Out-Barnumming Barnum with its color and flash, the Warner "Forty-Second Street Special" pulls out tomorrow night for a tour of the principal cities of the country. The tour includes stop-over at Washington for the inauguration.

The six cars of the train have been decked out in super-circus fashion. Gold and silver leaf entirely cover each car, and studio generators and lights go along to give the greatest and most spectacular "flash" ever put on railroad tracks.

Frank Murphy, the electrical engineer for Warners, who has handled most of the local industry's electrical pageants, has charge of the train, and incorporates many of the high spots of the electrical floats in decorating the cars.

General Electric, which is standing part of the expense of the tour, gets special advertising with large electric signs on the first and last cars of the train, with Warners taking the sides of the middle four cars for their lettering.

Of the six cars, the first one carries motor generators and equipment for lighting, the second is a deluxe club car which contains the special electrical kitchen permitting General Electric to put in a heavy plug for many of its electrical kitchen appliances.

In addition to three compartment and drawing room cars for the large group of players and crew that makes the trip, the last of the train is a special observation and club car which has been decorated to resemble Malibu beach, and will be furnished with wicker furniture throughout.

The special carries a short wave radio station, which will broadcast daily along the route for local stations to pick up and re-broadcast programs originating on the train.

Included in the group of stars and featured players who will make the trip are: Bebe Daniels, Warner Baxter, Joe E. Brown, Betty Davis, Glenda Farrell, James Cagney, Lyle Talbot, Preston Foster, Eleanor Holm and Laura La Plante. In addition, a dozen of the Warner stock girls will be carried along.

Present itinerary provides for stopovers in 14 cities for personal appearances and receptions, and the train is also slated to gain added publicity for both Warners and General Electric by making frequent stops in the smaller cities and towns enroute East.

A two-hour test run of the train was staged last night for the benefit of the press and Warner officials.

"Muskeeters" Starting
Mascot's modern version of "The Three Musketeers" will get under way this week, with Ruth Hall signed for the leading female role and Jack Mulhall for a male part. Bert Clark and Armand Schater will direct.

Runyon Out of Para.
Steve Runyon went off the Paramount publicity staff payroll Saturday.

Broughton Quits Mayfair Pictures
Cliff Broughton, vice-president of Mayfair Pictures in charge of production, has resigned. His future plans embrace the production of films for the independent market.

"Black Beauty" Start Slated For Tomorrow
Monogram has postponed the Bob Steele western picture, "The Galloping Romeo," to make way for "Black Beauty," which is scheduled for release the last part of March.

William Cowen will direct, and production is slated to start tomorrow. The cast will be announced today.

Tradeviews
(Continued from Page 1)

compelled to get out and hustle SELLING that picture, and the Major has seen to it that those exhibs must do a little hustling on the Warner product.

Those deals whereby the New York Capitol and Loew's Metropolitan in Brooklyn have been playing Warner pictures, DAY AND DATE, constituted a sales feat never accomplished before, because the Capitol wants protection over everything of the Mississippi when it plays a picture. Agreed for the Major to step out AND get them to okay such a dual run within Greater New York was something.

That deal for "King's Vacation" to play the Roxy Music Hall has been gossip around exchange row in every key center and it was accomplished.

Warners received more money in GUARANTEE for that date than any picture set in on a like arrangement.

Of course, the Major has a pretty good line of product to sell, but that, to us, was the smallest item of his transactions with exhibitors. His big punch was an honesty in dealing with the showmen and a demand that they come clean with him. He knew those babies carried plenty of losers out of the winnings they had had with his product the year before and he demanded a new deal, a fair deal for his new product.

He arranged a series of trade shows all over the country to show these exhibs what he was selling. AFTER he had SOLD those same pictures and those coming to his sales organization, not in a New York convention, but in business-sales meetings in every big exchange center.

Yes, Major Albert Warner has done a good trick for his brothers, Harry and Jack, for the Warner stockholders and for the motion picture industry.

Trailers
Are intended to announce coming attractions and to sell tickets

Your Patrons
Will tell you that
Scene Trailers
Are Too Long and Tiresome
Scene Trailers
Are Misleading and Confusing
Scene Trailers
Disclose Plots, Thrills, High Spots
Important Scenes and Sequences
Scene Trailers
Are Extravagant and Costly

Animated Trailers from Exhibitors Screen Service, Inc.
Encourage Patronage
Important scenes and sequences
Are Not Disclosed
Copy, Art, Design, Animation, Music
Arranged by Experts

Our Trailers Are Better
They Cost Less
And Sell Tickets

And You Are Not Compelled
To Sign a Non-Cancellable Contract
Or a Contract
With an Automatic Renewal Clause

Exhibitors Screen Service, Inc.
630 9th Ave., New York
800 S. Wabash Ave., Chicago
509 Pilar Ave., Dallas
1909 So. Vermont, Los Angeles
Columbia

“BENEATH THE SEA”
Cast: Ralph Bellamy, Fay Wray, Frederick Vogeding, Paul Page, Trevor Bland, W. J. Kelly.
Director: Al Rogell
Original by: Jo Swerling
Cameron: Joseph Walker

“MURDER OF THE CIRCUS QUEEN”
Cast: Adolphe Menjou, Greta Nissen, Donald Cook, Dwight Frye, Harry Holman, George Rosener.
Director: Roy William Neill
Story by: Anthony Abbott
Screen Play: Jo Swerling
Cameron: Joseph August

“TAMPICO”
Director: Irving Cummings
From novel by: Joseph Hergesheimer
Screen Play: Jo Swerling
Cameron: Ben Kline

“SOLDIERS OF THE STORM”
Director: Ross Lederman
Original: Thompson Burgess
Screen Play: Charles Condon
Cameron: Teddy Tetzlaff

Fox

“MANEATER”
Cast: Marion Burns, Harry Woods, Kane Richmond.
Director: Clyde Elliott
Story: James Spearing
Cameron: Carl Berger

“ZOO IN BUDAPEST” (Lucky Prod.)
Director: Rowland V. Lee
Story by: Melville Baker
Jack Kirkland


Director: L. W. O’Connell

STUDIO PRODUCTION IS LIGHTER, WITH 34 "SERVICE"

Director: Clarence Brown
From play by: C. L. Anthony
Cameron: Olive Marth

MGM

“THE WHITE SISTER”
Director: Victor Fleming
From novel by: F. Marion Crawford
Screen Play: Donald Ogden Stewart
Cameron: William Daniels

“RIVETS”
Cast: John Gilbert, Mae Clark, Robert Armstrong, Warner Richmond, Sterling Holloway, Robert Burns, Vincent Barnett, Muriel Kirkland, Reginald Barlow, Herman Bing, Mimi Alvarez.
Director: Tod Browning
Original by: John McDermott
Screen Play: Ralph Wheelwright
Cameron: Peveler Marley

“MAN ON THE NILE”
Cast: Ramon Novarro, Myrna Loy, Reginald Denny, C. Aubrey Smith, Edward Arnold, Louise Closser Hale, Marcella Corday.
Director: Sam Wood
Cameron: Lon Smith

“REUNION IN VIENNA”
Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Gilby, Una Merkel, Bodil Rosing.
Director: Sidney Franklin
From play by: Robert E. Sherwood
Screen play: Claudine West
Cameron: Ernest Vajda

“PEG O’ MY HEART”
Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton.
Director: Robert Leonard
From play by: Hartley Manners
Cameron: George Barnes

PARAMOUNT

“DEAD DECKING”
Director: Paul Sloane
Original by: Robert Presnell
FEATURES THIS WEEK AS COMPARED TO 38 LAST WEEK

**WARNER-FIRST NATIONAL**

"THE MAYOR OF HELL"

Cast: James Cagney, Madge Evans, Allen Jenkins, Arthur Byron, Dudley Digges, Frankie Darro, Farina, Robert Barrat, George Pat Collins, Mickey Bennett, Sidney Miller, Charles Care, Raymond Borzage, George Offerman Jr., Dorothy Peterson.

Director .................. Archie Mayo
From play by ................ Iselin Auster
Screen play ................ Edward Chodorov
Cameraman .................. Barney McGill

**MONOCROM**

"FALSE FRONT"

Cast: Ralph Forbes, Arnold Gray, Big Boy Williams.

Director .................... Phil Rosen
Original and screen play .... Tristram Tupper
Cameraman .................. Archie Stout

**ALLIED**

"DUDE BANDIT"

Cast ....................... Hoot Gibson, Gloria Shea

Director ...................... George Melford
Story ........................ Jack Nattsfod
Cameraman .................. Harry Neumann

**F. M. LEWIS PRODS.**

"GOOD LOOKING AND RICH"


Director ..................... Fred Newmeyer
Screen play .................. Jack Jenkins
Cameraman .................. Jules Cronjager

**MASCOT**

"THE THREE MUSKETEERS"

Cast ....................... Jack Mulhall, Ruth Hall Directors ...................... Bert Clark, Art Armand Schafer
Story ........................... Barney Sarecky, Wyndham Gittens, Bert Clark, Norman Hall, Ben Cohn.
Cameraman .................. Ernie Miller

**RKO-Radio-Pathe**

"IN THE RED"


Director ....................... William Seiter
Original and screen play ....... Edward Cronjager

**INDEPENDENTS**

HAR ROACH

"FRA DIAVOLO"

Cast: Stan Laurel, Oliver Hardy, Dennis King, Thelma Todd, Henry Armetta, Jimmy Finlayson.

**SHORT SUBJECTS**

**WARNER BROTHERS**

"HOW TO BREAK NINTY"

Cast: Bobby Jones, Guy Kibbee, Glenda Farrell.

Director ...................... George Marshall
Continuity ...................... Tenny Wright
Cameraman .................. Arthur Todd

**TEC-ART**

"HOLLYWOOD ON PARADE"

Voice of Hollywood Series

Cameraman .................. Otto Himm
Director ...................... Louis Lewin
FOR ONCE "VARIETY" IS LATE ... EVERY EXHIBITOR KNEW IT!

VARIETY

HOW STUDIOS RATE AT B. O.

Studio Ratings

Following statistics cover releases in New York for the approximate period Nov. 1 to Jan. 1. Explanatory note—PR (pictures released); Good (counted as 5); Fair (counted as 3); Poor (counted as 0); Pct. (percentage).

<table>
<thead>
<tr>
<th>Producer</th>
<th>PR</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Pct.</th>
</tr>
</thead>
<tbody>
<tr>
<td>PARAMOUNT</td>
<td>11</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>.633</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>11</td>
<td>6</td>
<td>5</td>
<td>2</td>
<td>.550</td>
</tr>
<tr>
<td>METRO</td>
<td>9</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>.550</td>
</tr>
<tr>
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<td>8</td>
<td>2</td>
<td>5</td>
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</tr>
<tr>
<td>FOX</td>
<td>6</td>
<td>2</td>
<td>5</td>
<td>3</td>
<td>.633</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>10</td>
<td>1</td>
<td>6</td>
<td>3</td>
<td>.633</td>
</tr>
<tr>
<td>INDIES (combined)</td>
<td>6</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>.633</td>
</tr>
</tbody>
</table>

Method of arriving at percentages: Example—Paramount with 11 releases considered could reach a possible maximum of 55. Actually it had four 'good' or 24, six 'fair' or 18, totaling 38. Relation of actual results to theoretical perfection thus is expressed by the fraction 38/55ths, or .631.

PIX AGAIN SET

Heart Confined

Paramount in Lead, Bunched with Columbia and M-G-M—'Variety' Ratings Checked by Distributors and Theatre Operators—Seek Yard Stick to Measure Average of Units' Whole Program

INDIES OUT OF LINE

'Variety' presents in this issue the first chapter in what is proposed as a periodic canvas of studio ratings based upon the standings of the various units on their product. Compilation covers product coming into release in key houses generally for the period, the current chapter having to do with pictures which have had pre-release on Broadway and have gone far enough into subsequent stands to give a reasonable indication of their grossing potentials. This survey includes such product as has had attention and general bookings from Nov. 1 to Jan. approximately.

MORE THAN EVER THE GREATEST NAME IN PICTURE
When Theatre and Picture Split Even, Business Will be Right, Says Sam Goldwyn

New York.—"Not until the picture can get fifty per cent of the theatre gross and the house make a profit on the other fifty per cent will the motion picture business be right," said Samuel Goldwyn in an interview with a Hollywood Reporter representative yesterday.

"At the present time," he continued, "the picture gets only fifteen to twenty per cent of the gross and, since the picture is the foundation of the business, it is entitled to more."

Mr. Goldwyn went rather extensively into present-day conditions in the business.

"There are far too many theatres, most of which were not meant for the showing of talking pictures," he said. "They are not intimate enough and the big palaces are no good. Also, there are too many pictures being produced. Hollywood is not competent to produce more than fifty good pictures a year, and the policy of trying to force production of three, four, or more pictures a month is quite wrong."

Irvig Trust Made Trustee of Publix

New York.—The Irving Trust Company yesterday was appointed trustee of Publix, Theatrical Enterprises, Inc., and will hand its all leasing and other theatre matters agreed upon by Paramount and the creditors' committee. In cases of disputes, a referee will decide.

The protective committee of bondholders and stockholders, fearing that the Paramount receivers may mismanage the lease of the New York Paramount Theatre, have formed a separate committee to represent the Paramount Broadway Corporation's bondholders and are asking early deposit of the securities before the permanent receivership comes up on March 1.

Cedric Gibbons Slated to Direct New 'Tarzan'

It now looks as if the first directorial assignment at Metro-Goldwyn-Mayer for Cedric Gibbons will be the new "Tarzan" picture that is now in preparation.

Gibbons is in charge of the MGM art department and his work on sets and furnishings has highlighted all endeavors in that direction, both in and out of this industry.

Kober Quitting Fox

Arthur Kober, writer, who has been at Fox on a week to week basis since the expiration of his contract, has refused to accept the most recent salary cut and is resigning.

Brown Holmes to MGM

Brown Holmes joined the MGM writing staff yesterday to write the screen play of "The Stranger Returns," Phil Stong novel. Holmes switched over from Warners.

WARNERS TO REPLACE OWN SOUND

Leslie Howard May Be in Gilbert Miller's First

Leslie Howard has not signed with Warners for the top spot in "Fellow Prisoners," although negotiations have been on for several days.

Gilbert Miller, who holds an exclusive contract with Howard for stage appearances, is anxious to have the player appear in the first production he will make for Columbia.

REPLACE OWN SOUND

New Termer for Young

Robert Young, MGM featured player, remains with that organization for another year on his term ticket. MGM exercised option for the additional period yesterday, after okaying his recent work in "Hell Below" and "Today We Live."

The Hollywood Reporter

Vol. XIII. No. 28. Price 10c.
TODAY'S FILM NEWS TODAY
Tuesday, February 21, 1933

50 CENTS FOR FILM
Committee to Take Up Code Violations

Reported infractions of the producers’ agreement are slated to come up for investigation tomorrow night at the meeting of the Academy’s Arbitration Committee.

Every producer in the business, according to observers, has been guilty in one respect or another of violating the pact, with open-season said to have been declared with regard to players, producers allegedly resorting to their old practices in the efforts to gain stars under contract to another producer. Especial significance is given the committee’s meeting since it is known to convene only on important matters. It last met on the Cagney case in September.

Wampas Baby Stars off to Frisco Celebration

The Wampas Baby Stars, in addition to Wallace Beery, Una Merkel, Irene Ware and Anna May Wong, leave tonight for San Francisco to attend the dedication of the veterans’ war memorial in the northern city.

Besides the civic celebration, the group of players will make personal appearances at San Francisco and Oakland first runs Thursday, returning home Friday. Frank Whiting, John Le Roy Johnston and Barney Hutchison go along to handle publicity and arrangements for the group.

Brent on Personals

Evelyn Brent leaves next week for a three week personal appearance tour in Omaha, Chicago and Cincinnati. Jack Curtis agency made the deal.

Gross Out of Para.

Ed Gross is out as head of the Paramount wardrobe department, and is replaced by Frank Richardson, who was formerly with the company.

Term for Negulesco

Jean Negulesco, assistant to associate producer Benjamin Glazer at Paramount, has had option picked up on his term ticket.

Hugh Herbert
Management
BREN & ORSATTI

Palm Springs
Acreage Bargain

For $1000 Cash (full price) you may have a deed to my 640 acres (a square mile) of hill and canyon land between Palm Springs and La Quinta. Off the road—but would make an ideal hide-out cabin site.

Phone Trinity 0669, or write Box 254, Hollywood Reporter.
Walsh's Direction
Tops Whole Show

"SAILOR'S LUCK"

Fox Production

Director: ................. Raoul Walsh

Original and Screen Play: ...Marjorie Roberts

Charlotte Miller

Additional Dialogue: ....Bert Hanlon

Ben Ryan

Photography: ............Arthur Miller


The Walshes picture that Raoul Walsh has ever turned out—the kind of a fast, low-down, deep blue and yet withal, consistently funny in a way that only Walsh can get away with.

It's rowdy, ribald, racy and risqué—and the preview audience yelled and went for it like a gang of hungry lions after fresh horse-meat. Between Walsh, Sammy Cohen, Will Stanton and the gag men, they had the customers tied in double bow-knots, doing double somersaults before the picture was over.

Pansies were in bloom from the moment the gobs from the U.S.S. Missouri got ashore at San Pedro. And there was no attempt to gild the lilies, either. The one in charge of the bathing suit counter at the public swimming pool was such a perfect imitation of Bert Savoy that Sammy Cohen went into his dance as soon as he got his size 44 suit on.

For the rest of that sequence, the audience was so busy shrieking at Sammy's nance antics on the springboard, and his hurdlers doing the pool that they didn't care whether anything else happened or not.

There is a romance between Sally Eilers and Jimmy Durante, of course, but it's never allowed to get in the way of the fun. Just to show what he can do, however, Walsh uses them to give his Haywire guests a stiff dose of straight, unadulterated drama when Jimmy takes the homeless Sally to one of those haunted hotels and plays the situation right up to the boiling point.

It was a masterpiece of intelligent direction, with not a false note anywhere. A theatre full of people who had been laughing their heads off a moment before, calmed down until the proverbial pin dropping would have been a bit of a job, and believed every word of it. There wasn't an ill-timed snicker during the entire sequence. No director in the business could have done it better.

Will Stanton, as a drunk with a routine of trained hiccoughs, reeled his way in and out of the plot, leaving a trail of laughter behind him. Fox has held the palm for thinly disguised smoking car cracks ever since that "lay of the land" salvo in "The Cock Eyed World." Stanton clinched the championship again for the lot last night with his query about how street cars run in China.

Just a Writer With the Heart of a Boy

A writer, leaving Fox, removed the name plates from his few story files, and submitted the names of Edna St. Vincent Millay for Jane Storm, James Branch Cabell for Arthur Koestler, Erle Stanley Gardner for Dudley Nichols, and Eugene O'Neill for Howard Green. His excuse was: "Fox may as well have a good writing staff—it costs nothing."

'Rollywood Revue' Again for MGM


Three years ago, was a sensation and the one contemplated now is expected to top anything in the musical line that has appeared in the year. Acts and novelties from all over the world will be incorporated in the picture, in addition to most of the big name stars on the lot.

Moss Hart Going East to do 'Music Box Revue'

Moss Hart will take his leave of absence from MGM, which was agreed upon when he signed his contract, when he completes his current assignment, "I Married An Angel."

He will return to New York to do the "Music Box Revue," with Irving Berlin, which Sam Harris will produce. He will also make arrangements to produce a new play.

Seff Out at Para.

Manuel Seff, having completed the script of "Dead on Arrival" for the B. P. Schulberg unit at Paramount, is off the payroll.

Sheehan Sec. on Leave

Grace Hargusheimer, secretary to Winfield Sheehan at Fox, is bound for Honolulu on a month's vacation trip.

RKO Drops Mayfair; Palace as First Run

New York—RKO will turn the Mayfair Theatre back to Walter Reade on March 1 and will convert the Palace Theatre into its first run house. "Dangrously Yours," which opens tomorrow, will be the last picture to play the Mayfair under the present regime. "Broadway Bad" will open at the Palace Saturday.

Reade states that he intends to use RKO for the balance of the Mayfair lease. After the litigation is settled, he says, he will try to reduce the RKO rent obligation. Reade will try to rent the house and, failing that, will operate it himself. He has bought a German plan original by John B. Chetzer Fritz Lang, and may show it in the Mayfair.

Grant or Arlen May Do 'Eagle and the Hawk'

Paramount is considering putting either Cary Grant or Richard Arlen into the lead in "The Eagle and the Hawk" in place of Gary Cooper. The latter is being held at MGM for "To Day We Live," and Paramount has promised him a vacation after that.

"The Eagle and the Hawk" is slated to start Monday, with Carole Lombard as the female lead and Stuart Walker as director.

'King of the Jungle' for the N. Y. Paramount

New York—"King of the Jungle" opens at the New York Paramount on Friday, it having been decided not to hold the Mae West picture another week. The jungle film replaces "The Woman Accused," which had been announced.

Garrett to Selznick

David Selznick has borrowed Oliver H. P. Garrett from the Paramount writing staff to write the screen play and dialogue for a French aviation yacht, titled "Night Flight," which he will produce for MGM.

New Story for Boyd

Radio has purchased an "Emergency Canal Zone" story of John B. Chetzer and James Ewins, and will star Bill Boyd in the picture. Edward Cahn has been signed to direct, and Sam Jaffe will act as associate producer.

Rita Kaufman Promoted

Rita Kaufman has been appointed head of the fashion designing department at Fox. She has been with the studio for several months as a style expeditor and advisor on decorating.

Paramount Holds Two

Lona Andre and Gail Patrick, Paramount contract players, have had options exercised by the company for additional terms.

That's really oddly amusing about Sidney Skolsky. The Noos was going to send the ex-Hollywood star to Havana to take some tin-typens down there. It was the last day of the month, and, as the telegraphist actually his first day there, walks right into the attempted assassination of President-elect Roosevelt. Noos breaks for a pansy to be able to give an eye-witness account of such an event. He should be a confirmed fatalist by this time, and the one please be kind enough to explain to us just what a "panoramic epiphenomenon" it was. And what ever became of George Bancroft?...

Executive dignity took an awful tumble when an exec was killed in a love (that's a reception not a program), in his very swanky new offices. In the midst of the confab a telegram was delivered to him that he had some back in his new chair and kept right on going till he landed on the beautiful new carpet.

•

Jack Cohn spoke over station WMCA Friday night at nine o'clock on "the evils of falsity and the importance of truthness in the production of motion pictures." The offering we go to Radio City, the more we realize how impossible it is to do justice to the place—for us anyway. Every time we go there, we notice another little gadget or "touch" that will have been added to the grand Sullivan or a Marc Connelly. Frinestance, the names of the elevet men are on the lift of the side of the building. We were taken upstairs by a certain Mr. Bamberger and came down with an awe-fuful feeling that some one like Kelly, who was slightly incapacitated by a temporary stiffness of the neck. But we're sure he'll be better soon, at least he hopes so, when he can put his heart in his work.

•

We finally managed to sneak into Roxy's office. The stillness of the place was interrupted by the hammering of a workman fixing the doorsill over which you step to the terrace. Those offices have what is known as "production value" in a big way. It's hard to tell after seeing them whether movie sets are becoming more realistic or whether offices are going more Hollywood. The clock on the desk had stopped at twelve twenty the day before the United Press announced we were leaving.
Local Plum Seekers Must “See Al Cohn”

The mystery as to the identity of the political leader in Hollywood in the new administration has finally been disclosed. Despite his denial of some weeks ago that he would be the “contact man” between pictures and politics, Alfred A. Cohn, novelist and scenarist, will have the right to put “Boss of Hollywood” in gold letters on his office door.

This news will come as something of a shock to the film industry, which has been accustomed to see a magnate or high executive rather than a “mere writer” accorded such a place. A political “boss” has no clearly defined duties, but already certain persons have been told that, if they want anything from the new administration, they will have to “see Al Cohn.”

Author Cohn was on the McAdoo-Elliott-Garner delegation to the Democratic National Convention as the delegate from Hollywood. This delegation swung the nomination to Franklin Roosevelt when a hopeless deadlock was threatened, which makes the new Senator, William Gibbs McAdoo, and his sponsor, John B. Elliott, the “powers that be” with the new administration in California.

Al Cohn was formerly quite prominent as a militant Democratic editor in Arizona and was brought to California by Mr. Elliott as political editor of the Morning Tribune when it was started by the latter. Before that, Cohn and Elliott had been with the Associated Press and they have been close friends for something like twenty-five years. Mr. Elliott was collector of customs for Southern California under Woodrow Wilson and is regarded as one of the most astute politicians in the country. It is currently reported that he will be a member of the Roosevelt cabinet.

Fox on Gaumont Board

London,—Gaumont British has decided to give Fox Film representation on its board of directors. The British company has refused to permit this since 1929.

Columbia Acquires New Adventure Story

Columbia has taken an option on “Motto Groppo,” an original story by Horace McCoy of its writing staff, and has turned it over to Norman Krasna for supervision.

It is scheduled as a likely vehicle for Jack Holt, and the Columbia executive council is enthusiastic about its possibilities, planning on using it for “Fury of the Jungle” in place of the story slated for today on the company’s program.

Lamont on Foy Short

Charles Lamont has been signed by Foy Productions to direct an untitled comedy short, which goes into work today. Columbia releases.

Traditional Owners of Hollywood

John Farrow Sentence Postponed Three Weeks

The Federal Court yesterday postponed for three weeks the sentence of John Farrow, charged with illegally entering this country from Canada.

The court, according to Farrow’s counsel, Roger Marchetti, desired more time to investigate the case and ordered reports from Farrow from the immigration authorities and the probation officer. Farrow is at liberty on his own recognizance.

“Picnic” Not Shelved

Contrary to previous report, the Jesse Lasky unit at Fox has not shelved “Peking Picnic,” but has moved it up the production schedule. Ed Paramore, who is assigned to the screen play, yesterday turned in his treatment of the story.

New Role for Ruggles

Charlie Ruggles has been spotted by Paramount in the cast of “Don’t Call Me Madame,” which will have Alison Skipworth and Mary Boland featured. Norman Taurog will direct the picture when he completes Chevalier’s “Bed-time Story.”

Joe Egli Stricken

Joe Egli, assistant to Fred Dagit, casting director at Paramount, was stricken yesterday by epilepsy. He was rushed to the California Lutheran Hospital, where he is reported in no immediate danger.

Green Quits Fox and Goes to Radio

Howard I. Green joins the Radio writing staff on a one picture deal to prepare the screen play and dialogue of “The Stag Line,” which will be made under the direction of associate producer H. N. Swanson.

The writer left Fox Saturday, after finishing the screen play of “Trick for Trick.” He declined to continue with that studio on a week to week basis on expiration of his contract.

Henry Sedy Cast

Henry Sedy goes into the cast of “International House” at Paramount.

50 P.C. of Gross for Film

(Continued from Page 1) and five hundred pictures annually is just as unsound as that of trying to run these huge theater chains.

“Picture costs must come down at least fifty per cent and the quality of pictures must be improved. When that day comes, the business will be a good one for the writer—who is really the basis of the industry—the actor and the director—if he can deliver.”

Speaking of the United Artists, Mr. Goldwyn said:

“Joseph Schenck will not resign as president of the company. Every one of the six owners of United Artists has great respect and affection for him and they have no intention of permitting him to leave.

“When Schenck joined the United Artists Distributing Corporation it had a deficit of more than $1,000,000. This has been wiped out, there is a surplus in the banks of nearly $1,000,000, and the company does not owe a dollar.

“I believe that United Artists is logically the most advantageous organization for any great star as a distributing medium and it will work to any real personality, whether writer, director or star, to join it.”

The latest Cantor picture, “The Kid From Spain,” according to Mr. Goldwyn, is the biggest-grossing picture he has ever had, in spite of the fact that, with its cost of more than $1,000,000, there were many predictions that he never would get his money back.

Tradeviews

(Continued from Page 1) when it is known without ANY QUESTION that they can not be made.

In our earlier days of selling pictures to theatre owners we once sold a man a picture for three days for $300. That exhibitor had never run a picture more than one day, nor paid better than a $7.50 rental. His entire local population was less than 1,000. He wanted the picture, we wanted to sell it to him and we wanted to prove something to our satisfaction.

• We felt, if properly exploited and properly sold, not only would every inhabitant of that town see the picture, but the exhibitor would be able to draw for miles around as he was in the center of a healthy farming community. We helped him with his exploitation, we stuck up posters on barns for miles around. At the end of the second day, this exhibitor phoned: “Business is great. I have made all my expenses and have a profit already. How about using the show for a FOURTH DAY?”

Quantity in production is what is hurting this business the most. Quality is wanted and will pay. To hell with those big programs; let’s make fewer and MAKE THEM BETTER.

SPECIAL TRAIN SCHEDULE for Agua Caliente Golf and Country Club

FIRST ANNUAL MOTION PICTURE TOURNAMENT
February 25 and 26, 1933
Sponsored by Divot Diggers, Inc.
Through Santa Fe Trains from Los Angeles via San Diego. Leave Los Angeles SATURDAY, FEBRUARY 25, 1 A.M. De Luxe Pullman Accommodations.

Leave Los Angeles SATURDAY, FEBRUARY 25, 6:15 P.M. All Parlor Cars.

AGUA CALIENTE TO LOS ANGELES
Leave Agua Caliente SUNDAY, FEBRUARY 26, 8:30 P.M. Arrive Los Angeles MONDAY, FEBRUARY 27, 12:30 A.M. De Luxe Pullmans and Parlor Cars.

Round Trip Fare, $5.10

PULLMAN AND PARLOR CAR RATES:

Parlor Car Seats $1.00 each way Compartments $10.00 each way
Lower Berths 3.75 each way Drawing Rooms 12.50 each way
Quarterly Net of MGM $93,911
New York.—The net profit of MGM for the twelve weeks ended November 24, after taxes, was $93,911. Operating profit for the period amounted to $50,675, and miscellaneous income was $59,162. Operating expenses amounted to $1,146,090, and gross profit totaled $1,197,553.

Wurtzel Starts at Western Ave. Today
Winfield Sheehan announced yesterday that Sol Wurtzel, Fox executive producer, moves over to the Fox Western avenue studio this week to assume the post of executive producer at that plant. With John Stone as associate producer, he will supervise the production of 20 pictures during the coming year, so far as it is possible to know. Wurtzel will maintain his own production staff and will have access to all resources at Movietone City.

Radio Abandons All Plans for ‘Declasse’
After many very serious conferences, Radio has decided to drop its plans for the production of “Declasse,” which was to have been Ann Harding’s next picture.

It is understood that E. H. Griffith, who was slated to direct, flatly refused to do so, even going so far as to say he would rather do a Lou Brock comedy.

Fox West Coast Theatres To Be Dropped—New Companies Formed To Operate Houses
With the filing of incorporation papers for 27 new theatre corporations in Sacramento by officials of Fox Film Corporation, it is understood that the parent corporation operating Fox West Coast Theatres will be permitted to go into receivership, with the newly incorporated units conducting the affairs of those theatres that have been under the FWC banner since William Fox made the combination.

The articles of incorporation name the Fox California Theatres Corporation, with the issuance of 1000 shares of stock with a par value of $10 a share, in addition to 26 other corporations, each with 1000 shares of stock with a par value of $1.

The 26 corporations are: The Fox (Continued on Page 3).

Milestone-Epiphany Talk N. Y. Studio
New York.—If present plans go through, Electrical Research Products, Inc., will build a motion picture studio on Long Island capable of housing from three to five units, running simultaneously, with Lewis Milestone in charge of the production activities. Epiphany had a deal to take over the Astoria studio of Paramount and it fell through. Milestone wants to stay East and has been talking to that organization, with the result that the above plan was hatched.

Rogers to Make Eight for Para. in 1933-34
Charles R. Rogers will produce eight pictures for Paramount for the company’s 1933-34 program. The company exercised its option for the group of pictures as provided by a contract held with the producer, although renewal period does not come up for two more months.

For the new season, Rogers will make four starring productions with “names,” besides a quartette of specials with star casts. He has completed five of this season’s group, with the other three slated to be finished in April, and intends to take a vacation during May and June. He starts preparations for the new group in July.

Rosenzweig Quits Col.
Montague Takes Place
New York.—Columbia has announced the resignation of Charles Rosenzweig as general sales manager, effective March 11. Abe Montague, at present manager of distribution, will take charge.

Williams and Vogel on Their Way to the Coast
New York.—J. D. Williams and William Vogel are on their way to the coast and are stopping over in several key cities to talk to First Choice Pictures franchise holders.

Harding to MGM for ‘When-Ladies Meet’
Metro-Goldwyn-Mayer has borrowed the services of Ann Harding for the femens led in “When Ladies Meet,” which Harry Beaumont will direct.

This is the first of three productions that will be made under the supervision of Lawrence Weingarten, who recently returned from his vacation. The other two are “The Chaser,” which will star Lee Tracy in a story being written by Chandler Sprague and the Spewaks and will be directed by Jack Conway; and the musical being prepared by Lorenz Hart, Richard Rodgers and Moss Hart.

Goulding Reaches N. Y.
Today on the Bremen
New York.—Edmund Goulding, who has been abroad since last fall, arrives here on the Bremen today.

Others on the liner are Harold Lloyd and his family; Eric Pomer, famous Ufa director; Paul Martin, who was Lilian Harvey’s director abroad, and Clive Currie, an English actor.

50 on Radio Program
New York.—According to Ned De Piniet, Radio Pictures is planning a program of fifty pictures for next season and no decision has been reached yet on the question of unit production.

Uncle Carl East
Carl Laemmle, sr., left for New York last night to spend about three months in the eastern headquarters of Universal. He was accompanied by Jack Ross and Sigurd Moos.

Vaucluse Out at Warners
Warners’ Downtown Theatre is slated to switch to a straight picture policy, eliminating vaucluse, March 2.

SUPPORT THE MOTION PICTURE RELIEF FUND
New German Govt. Has Not Affected Pictures

Berlin.—Although revolutionary orders are expected almost momentarily from the new German Government, under Adolph Hitler, that may have great effect on the picture industry here, nothing has been said or done yet.

Those on the inside of pictures and close to Hitler feel that he has an unhappy situation of help or trouble the motion picture scene or other with his new order of government. It has most of the German industry close to his heart, but, whether he will take supreme command such as is being done in Russia and Italy, or whether he will content himself in permitting the industry to run on as is, with definite ideas of the part pictures are to pay in his party’s behalf.

Business throughout Central Europe is just as much as it has been for months. A good picture will get good business, poor or indifferent attractions draw nothing.

The UFA Zoo had a successful en-gagement with Universal’s “The Rebel.” ... It was followed by the big UFA production of “Morgenrot,” a U-boat yarn, that got by okay. Technically, the picture was swell, but a weak story places it in the program class. The greatest critical rave of this new year were lavished on the Paul Fejos production of “Marie,” but while the critics thought it was great, audiences figured otherwise, so the business was below normal during its stay at the Mozartsaal.

The Pathe-Natan production of “Die Bernacht” was splashed after five days at the Atrium, to be followed by the Richard Oswald film, “Gannovenre,” an underworld story that got good newspaper notices but flapped badly with the customers.

New BBB Show Tonight
Second edition of “BBB’s Cellar- ettes” floor show opens tonight at BBB’s Hollywood Cenare Cafe for a two week run.

Fox N. E. Chain Now in Receivership
New York.—The Fox New England circuit of twenty theaters has gone into the hands of receivers, with Harry Arthur appointed to continue operations temporarily.

Warner Bros. Ask Right to Sue Eri
New York.—Tired of the efforts at arbitration which have now extended over four years, Warner Brothers have asked the Federal courts in Wilming- ton for permission to enter suit against Electrical Research Products, Inc. The Warner claims amount to upwards of $30,000,000 and are based on royalty payments alleged to be due from Eri.

Tom Geraghty Back
Tom Geraghty, who left here with Douglas Fairbanks when the latter started for Europe recently, came back last night, having gone only as far as New York. It seems Doug won’t be gone long anyway, and Tom didn’t think it worth while.

W. R. WILKERSON Editor and Publisher
FRANK POPE Managing Editor

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To the reader: I have intentionally used a single small caps typeface for the names of companies and products. I am not providing any paraphrasing or interpretation of the content. The text appears to be a summary of events and developments in the entertainment industry, particularly related to German film and radio production, as well as legal disputes involving Warner Brothers and a company named Eri. The text includes references to specific names and locations, which are important for understanding the context. The content is dated February 22, 1933, and is published by "The Hollywood Reporter."
MONOGRAM'S "OLIVER TWIST" HAS NO REDEEMING FEATURE

Direction, Script, Acting, Very Poor
"OLIVER TWIST"
Herbert Brenon Production
Monogram-Chadwick
Director
William Cowen
Producer
Charles De. Less
Screen Play
Elizabeth Mehan
Photography
Roy Hunt
Cast

There doesn't seem to be any excuse for the making of a picture as poor as and offering no screen value as this latest version of "Oliver Twist." It is far and away the worst adaptation of the novel that has ever reached production of any kind.

This should really not be called "Oliver Twist" at all, for the picture revolves mostly around four characters into whose hands he falls, and is barely concerned with the lad himself. In a way, it's just as well, for Dickie Moore is a little child that he is not yet strong enough to carry the yarn upon his frail shoulders and invest his role with the personality and interest that others have done before him.

The matter of casting, however, is one of the minor faults in this opus. The script, the direction—entire handling of the piece is fourth-rate, and, only a sense of duty or a deep sleep could hold a lover of screen entertainment in his seat to the finish.

The picture never really gets started. The first 20 minutes (if it can be called such) is stiff, drab and mercilessly dull. We can think of no redeeming feature about this feature—perhaps it would be more to the taste of a child.

The entire cast including, Irving Pichel, William Bovd, Doris Lloyd, Barbara Kent and others only proved how drawy actors can be without the aid of able direction. Alec B. Francis alone gave the kind of a performance one expects from him—and it was a good one.

Our advice is to look the other way when "Oliver Twist" comes along—just pretend you don't see him and not in these clothes, anyway. The picture can only be recommended as a cure for insomnia—and would send even the kiddies back to Mac West.

LeBaron Will Produce
Paramount Musical
William LeBaron will produce an all star musical picture on the theme of the program for Paramount, titled "Funny Page," from an original story by Barry Travis. The story will be an adventitious play and lyrics. No cast has been announced, but it is understood that a number of Paramount contract players will take part.

Records Fall When
'State Fair' Plays

New York—In ten first runs last week the Fox production of "State Fair" played to audiences of 350,000 people. Reports from Miami and Des Moines are that all existing house records are being broken.

New Pictures on
'Bway This Week

New York—Six new pictures make their bows at the big New York Theatre this week, the list including: "Grand Slam" at the Winter Garden; yesterday, "Our Little Letters" at the Radio City Music Hall today; "King of the Jungle" at the Paramount; "Ladies They Talk About" at the Capitol; "Rome Express" at the RKO-Roxy, and "The Man Who Won" at the Seventh Avenue Roxy, all on Friday.

Heather Angel Set
for 'Berkeley Square'

Heather Angel is slated for the leading role in the J. Pickens production of "Berkeley Square" with Leslie Howard as her second picture for Fox. The picture is scheduled to start the latter part of March, Frank Lloyd will direct.

Exhibs Plan Fight
on Adverse Bills

Independent exhibitors of Southern California met yesterday at the Elks Club to launch a campaign against several adverse bills affecting the industry that are now pending in the State Legislature.

At the same session, members of the Independent Theatre Owners of Southern California decided on a heavy campaign to line up all independents in the territory on pledges to discontinue the double bill practice. Reports stated that less than 25 houses in Los Angeles had not signed the round robins in pledge to swing over to single bills.

Rogers Propositions
Constance Cummings

Charles Rogers is after Constance Cummings for the list of players that he is assembling for the Rogers product to be made during the present year.

An offer has been wirelessed to the boat that is carrying Miss Cummings to Europe, offering her a straight 40-weeks' ticket.

27 West Coast Inc


In each instance these new corporations were reorganized under the Delaware laws, with Raymond Gorman and Edward S. Williams of Brooklyn, and Arthur W. Britton, of West Orange, New Jersey, as the incorporators.

The legal department of Fox West Coast denied all knowledge of the applications filed with the Secretary of State stating:

"The papers were prepared in New York and sent directly to Sacramento. We have no idea what it is all about, but may have an announcement to make Thursday morning."

W. G. Michell, executive vice-president of Fox Film Corporation, is scheduled to arrive here tonight. Charles Skouras arrives from Seattle tomorrow evening.

New York.—It is understood here that the Skouras Brothers are ready to give the Censorship of the New York Fox houses, with the Fox organization understood to be offering them to other independent operators through brokers.

Yesterday in
NEW HAY NWYNE

There's a fella who recently "re-signed" from his very good job with a major company, who, for weeks before he handed in his resignation, was sorta thisaway and thataway about how the company felt. And one of the contributory causes for his being thataway today, was that he got into a fight, a fist fight, with a clerk at the nearby restaurant one day. And the clerk turned out to be a nephew of one of his company's directors. And the moral of that tale is always be good and kind to everyone because you never know when you're talking to a relative scenario that's really quite lovely. Sorta thing that's right up Frank Borzage's "heavenly" alley. A complete corage of orchids to Flower from the Mississippi River in New York for her grand performance in "The Great Jasper." We doubt whether any other attractive woman in the world would have permitted herself to look so infinitely plane and unattractive for all that footage. And didja notice in the same picture that there's a shot of Dix lying in bed where he looks the spitting' image of Franklin D. Roosevelt.

And, speaking of Roosevelt, at last we realize why the movies always choose a gorilla-looking type to be a murderer or gangster. The picture of the would-be assassin of Roosevelt must be the trap door scene cunningly. Especially those poses of him in jail, clad only in a towel with a huge policeman guarding him with a gun—he and a man talking to the other side holding him...It is pretty hard to make realism dramatic. That's why the killing of "Rasputin" in the picture is ludicrous instead of being horribly, even though it is a known fact that it took three ordinarily lethal shots to send Rasputin to the grave. The man who killed him off. Funny where a train of thought leads to; from a resemblance to Roosevelt to Rasputin in twelve lines.
She done him wrong... in these key spots!

Mae West

in She Done Him Wrong

with Cary Grant, Owen Moore, Noah Beery, Gilbert Roland

A Paramount Picture

New York—Chicago
New Orleans
held over a second week—building daily—will equal boomtime grosses!

Los Angeles
without a stage show doubled average weekly gross with stage shows!

Houston
Rochester
normal week's business in three days!

Boston—Detroit
Springfield
in uproar. Doubling and tripling normal grosses!

The whole country is going "West!"

MR. LOW GROSS
Polly Moran Won’t Renew With MGM
Polly Moran and MGM severed their relations yesterday. The studio offered her a renewal of her contract, but she declined, as she felt she could make more money in personal appearances and radio work.

Bachman Returns to Pathe to Produce
J. C. Bachman has arranged to take over personally the releasing contract which he held jointly with the Shaپiro Brothers and returns to his quarters at the RKO-Pathe lot next week to produce one more picture on the four-picture deal originally negotiated with Radio.

The picture completes the contract, but it is understood that a new deal will be talked over with the producer, providing terms can be agreed upon. Both Radio and Universal want him, the latter offering him a deal which is still being negotiated.

Cary Grant Gets Lead in ‘Eagle and Hawk’
Paramount has set Cary Grant to replace Gary Cooper in one of the top spots in “The Eagle and the Hawk,” which will get under way next month. Mitchell Leisen and Stuart Walker will co-direct.

LAWRENCE ESTATE WILL SEEK TO ENJOIN ‘U’ FILM

In a move to determine the rights of a co-author in a play made into a motion picture, a suit will be filed in Federal Court during the next few days against Universal Pictures by Frank Lawrence, who has the estate of the late Warren Lawrence, Broadway playwright. Papers are being prepared by Jules Goldstone. John Tracy, former attorney for Fox Films, will assist Goldstone.

A restraining order, the legal firm said, will be sought to enjoin Universal from releasing the recently completed “Private Jones.” It originated as a one-act play, written by Richard Schayer and produced at the Writers’ Club. Albert Lewis, associate producer at Paramount and then a Broad.

(Continued on page 3)

Grainger Reports to Fox on March 1
Miami.—James R. Grainger, former vice-president in charge of sales for Fox Films, returns to New York and Fox on March 1.

It is understood that his return is just a matter of form and that his contract will be adjusted at that time, with the sales head free then to look over the many other offers he has had from other major companies.

Brown for Selznick
Clarence Brown has been assigned to direct David Selznick’s first production for MGM, which will be “Night Flight,” an air mail yarn taken from a French novel.

HATRICK FLIES EAST TO INJURED DAUGHTER

Edward B. Hatrick, of Cosmopolitan Productions, started East yesterday in Col. Roscoe Turner’s plane, having been summoned by news of the serious injury of his oldest daughter, Ruth. Miss Hatrick was in an automobile accident and was dangerously hurt. The latest bulletin yesterday, however, said she had a good chance to recover.

LASKY WANTS COLLEEN MOORE FOR STURGES YARN

Jesse L. Laskey has a deal on with MGM for the loan of Colleen Moore for the leading role opposite Spencer Tracy in Preston Sturges’ play, “The Power and the Glory,” which Laskey will make for Fox.

The player has been under contract to MGM for some time without appearing in a picture. William K. Howard will direct the Sturges story.

COL. AND BUZZELL SPLIT

Eddie Buzzell and Columbia will come to the parting of ways on the completion of the picture he now has in preparation, “Rules for Wives.” Split was over salary as studio refused to take up the option calling for a big tilt in the weekly pay check.

STERN YARN FOR HARDING

Radio has lined an original story, now being prepared by G. B. Stern, as a starring production for Arl. Harding when she finishes “When Ladies Meet” at MGM.

HOBE ERWIN TO MGM

MGM signed Hobe Erwin yesterday as art director for the David Selznick unit. Erwin was formerly with Selznick at Radio.

SUPPORT THE MOTION PICTURE RELIEF FUND
Halliburton Seen
As Possible Draw

New York—Several producers are keenly interested in seeing the Walter Futter production, "India Speaks," featuring Richard Halliburton, with the idea in mind of having the author-traveler if the picture clicks. Halliburton's contract with Futter is said to be an optional one, its continuance depending on the success of this production. Fox bought Halliburton's "Royal Road to Romance" a few years ago and would like to have the author in it.

Picture Quartette in
"Lilliom" For Fun of It

Lloyd Corrigan and Arthur Lubin are supporting Sylvia Sidney in "Lilliom," which will be presented at the Pasadena Playhouse. Benjamin Glazer, Paramount producer, is supervising the shooting of the play, and the quartette is working gratis. Corrigan and Lubin were actors at one time. The former is now writing and directing, while the latter is in a production executive. Corrigan is playing the same role he played several years ago.

Col. After Lombard

Columbia has registered a bid with Paramount for another loan of Carole Lombard, wanting her for the top spot in "Brief Moment."

Cromwell on 'Vickers"

Upon completion of Radio's "The Silver Cord," starring Irene Dunne, John Cromwell will direct the same player in "Ann Vickers."

'Specials' in Big Flop

(Continued from Page 1)

offer their audiences a more lavish and greater variety of entertainment.

There is a maximum of nine weeks of personal appearances left of a market that once boasted unlimited time. These remaining weeks are located entirely in key city spots. The Eddie Cantor stage unit, now on tour under the auspices of the William Morris office, was classified as "the exception that proved the rule." This attraction, operating on a one-night-stand policy, is the only one of its type taken into consideration in our survey. It grossed $58,000 in one week, eliciting the opinion that its business was miraculous under prevalent conditions. Theatre men are unanimous in deeming that the salary demands of "names" make it impossible for them to consider them in picture programs with admissions at low ebb. In the majority of cases, the entire possible gross of house was hardly sufficient to cover the salaries of the several top-notch "names" that may be available.

Hugh Herbert
Management
BREN & ORSATTI

Syria Paradise
For Exhibitors

If there is any country where a theatre owner is in soft, it is Syria. With its dependencies, Syria has a population of 3,000,000 in the entire country there are only 22 motion picture theatres.

Marco Purchases FWC
Bits in Two Houses

The Manchester and Balboa theatres, local neighborhood houses, are now functioning under the individual operation of Ralph Grannauer and Roy Wolf. The houses were formerly jointly owned by Fox West Coast and Mike Marco, with the latter buying out the former's interest some time ago.

Pommer-Martin Arrive

New York.—Eric Pommer, UFA production executive, and Paul Martin, German director, arrive on the Bremen today. Pommer confers with Sidney R. Kent of Fox on a deal that would make him head of Fox production in Europe. Martin proceeds to Hollywood to assume his term contract as a Fox director.

Stenog Turns Author

Claribel Reinkert, a secretary in the Charles R. Rogers organization, has completed an original, called "It Happened at Noon," which Rogers is considering.

Welsh to Produce
Four Independently

Robert E. Welsh has severed his connection with Southwestern Productions, which recently signed a contract to produce four features for Radio release. Instead, Welsh goes on his own as a producer, and will make four releases through Radio exchange.

The releasing contract held by Southwestern is apparently canceled as the result of Welsh's decision to go it alone. Radio gave that company a distribution deal, with clause providing for the pictures to be produced by Welsh. With the latter out, it is understood Southwestern may try to make a new deal with Radio for distribution of one or more pictures, and H. O. Davis is reported in line to become producing head of the organization.

Suit on "It" Picture

(Continued from Page 1)

way producer, secured its dramatic rights and requested Schayer to explain into the facts. Warren Lawrence, Goldstone declares, was called in to work with Schayer and an acceptable three-act play was written and copyrighted by both authors.

Buying out Schayer's interests, Lewis sold the play subsequently to Universal, which company accepted it without knowledge or consent of Lawrence and his copyright, according to the attorneys.

SPECIAL TRAIN SCHEDULE
for Agua Caliente Golf and Country Club

FIRST ANNUAL
MOTION PICTURE TOURNAMENT
February 25 and 26, 1933
Sponsored by Divot Diggers, Inc.

Through Santa Fe Trains from Los Angeles via San Diego. Leave Los Angeles SATURDAY, FEBRUARY 25, 1 A.M. De Luxe Pullman Accommodations.

Leave Los Angeles SATURDAY, FEBRUARY 25, 6:15 P.M. All Parlor Cars.

AGUA CALIENTE TO LOS ANGELES
Leave Agua Caliente SUNDAY, FEBRUARY 26, 8:30 P.M. Arrive Los Angeles MONDAY, FEBRUARY 27, 12:30 A.M. De Luxe Pullmans and Parlor Cars.

Round Trip Fare, $5.10

PULLMAN AND PARLOR CAR RATES:
Parlor Car Seats $1.00 each way Compartments $10.00 each way
Lower Berths 3.75 each way Drawing Rooms 12.50 each way
**'WHITE SISTER' GREAT PIX. FOR KING OF JUNGLE' GOOD B.O.**

Everything Good in MGM Production

**“THE WHITE SISTER”**


“The White Sister” of 1933 is in every way a worthy successor to the Lillian Gish-Ronald Colman version of ten years ago. That picture made Colman—lifted him out of nottonity into the front rank of box-office favorites over night. It was one of the electric successes of its day.

There are no new stars or new reputations to be made in MGM’s “White Sister”. Helen Hayes and Clark Cable are already stars of the first magnitude. Their performances in this picture equal anything they have done in their brilliant careers and, though comparisons are unfair, we prefer Helen Hayes’ Angela and Cable’s Giovanni to those of Gish and Colman. This is no knock on earlier creations, which are still landmarks in screen history.

Cable plays the role with more buoyant assurance and uplifts the mood introspectiveness and the volcanic temper that Colman gave the part. Miss Hayes misses none of the spiritual fervor or the whimsical girliness of Angela, but she makes the heroine more real and human, and helps to some degree the poignancy of the drama by so doing.

The second “White Sister” may not achieve the sensational box-office record of its predecessor first. But it should be, if any, of the same class as the first. It is definitely a great picture, a credit to its producer and the industry, regardless of financial possibilities.

Running more than thirty-five minutes beyond ordinary feature length, the film will only strengthen its appeal. Most of this, we suggest, should be done in the sequences depicting the ceremony of taking the veil and the life of the novice in general. Most of this can be taken for granted and in its present form it slows down the picture. If Victor Fleming has done a finer piece of work to date, we have forgotten what it is. Edward Arnold, Lewis Stone, Louise Closer Hale and May Robson gave everything the drama demanded of them.

For the followers of Helen Hayes and Lewis Stone, “The White Sister” should be a summons to the box-office, and a natural for the showman who plays it. Big-time advertising and exploitation should yield rich dividends.

Margaret Lindsay Set

 WARNERS SIGNED MARGARET LINDSAY TO A TERM TICKET YESTERDAY. SHE HAS BEEN GIVEN THE LEADING FEMALE ROLE IN THE GEORGE ARLISS PICTURE, “VOLTAIRE”, WHICH JOHN ADALFI WILL DIRECT.

**Creabbe, Direction, Lions, High Spots**

**“KING OF THE JUNGLE”**

Director: H. Bruce Humberstone

Original Story——Man Marsh

Original Screen Play——Philip Wylie

Photography——Ernest Haller


Rieth in line with the current craze for animal-thriller pictures is Paramount’s “King of the Jungle”, and it ranks with the best of them. The picture presents Buster Crabbe of “Tarzan” type role—but there is no similarity with other films of this kind. This onus alone of having offers a new angle in animal yarns, inasmuch as humans (with few exceptions) are the “heavies”, while the lions has been sympathized and in “The King of the Jungle” the beasts earn it.

This is excellent entertainment for kids and adults alike and with its vast exploitation possibilities and the realistic treatment the film has received, should prove a box-office winner for you to spot.

Only a small portion of the picture in its first reels is devoted to jungle life, the greater part concerning itself with what befalls Buster Crabbe (the “Lion-Man”) who has been reared by wild beasts, and some twenty lions which he has captured and brought to America to do their “act” for a traveling circus. Even though the boy falls in love with Frances Dee, who plays a pretty Zulu girl, his one instinct is to make enough money to buy his lions and take them back to Africa and his home.

Plenty of exciting scenes go past the spectators before he is able to do this, and suspense reaches a high pitch when a fire breaks out during a performance, and the animals run loose in San Francisco. The elephant stampedes through city streets, a tiger on the loose, and Crabbe’s freeing and herding to safety of the lions furnish the thrills for this final episode, before he takes them back home.

Bruce Humberstone and Max Marcin have done a swell co-directorial job with “King of the Jungle”—it was no simple task. The screen play, furnished by Philip Wylie and Fred Niblo, Jr., makes the story believable—and that is saying plenty for a picture of this kind. Ernest Haller’s beautiful photography added much to the picture’s enjoyment.

If all the physical attributes necessary to the rugged part he plays, and did very well as the young savage. Frances Dee, Sidney Toler, Irving Pichel and others round out the balance of the cast which, after all, is only secondary to the lionman and his lions.

**Tradeviews**

(Continued from Page 1)

also had what “State Fair” has, a quality that drew all classes.

Make pictures for the arty and the sophisticates if you will. Make others which will please the small towners. But if you are going to ring the bell in every box-office, make your better pictures HUMAN PICTURES for, after all, the ones that have that UNIVERSE ALPEAL which is necessary if all classes are to push their money through the box-office windows.

Domestic highlights of the past couple weeks: R. H. Cochrane became a grandfather on Saturday, when his daughter, Mrs. Howard Laeri, of New York, gave him a baby girl, Suzanne, in the New Rochelle Hospital. Mother and Grandfather doing very well. David Blum whose responsibility comes mostly of pictures of exploitation stunts and how they look done in the Scandinavian for MGM, was secretly mar- ried on St. Valentine’s Day to Evelyn Ferderer, the old sentimentalist! Arthur Loew sent him an enormous box of dog biscuits as a wedding present. It might be well to explain that Dave has a large family of dogs .. .

Charlie Beahan went in for an expansion program, nothing personal, because he’s losing weight. He just decided that he really needed two ter- ries and bought people two per- manent next door. “Flying Colors” closes this week while enjoying the distinction of being the oldest play on Broadway. Charlie Wooster has plans for winning a vacation somewhere in southern waters before making up his mind what offer to take next. Things are just waiting to see if we can survive a scene at an AMPA luncheon. Sam Gol- wyn told the news boys a thing or two in his suite at the Waldorf the other day, and, in speaking of the fact that there are too many theatres. that the situation was so bad in Hollywood, Manage Wine was doing a par- ty out there, you found yourself in a movie theatre. We can understand now just how Sam gets so many an- nouncements. Frank Goddard noticed five pairs of glasses on the table, all of which belonged to him.

“One Sunday Afternoon” seems to have all the picture people very excited. Sidney Kent making a spe- cial visit to it by request, the Catholic Actors’ Guild had a perfectly marvelous benefit Sunday night that played to a very much packed house. It was unanimously conceded that they had the most beautiful girls ever seen selling programs and it might well be that they also helped to sell tickets—hence the packed house. Mrs. Paxton was in charge of that group.

Among those who entertained were: Mr. Keeler also the very active executive of the Guild; George M. Cohan, Ray Bolger, Roscoe Arbuckle, Dan Henry and the entire Cotton Club Band. One of the most interesting was that had the whole town talking, “Sell Me Violets”; the Amos and Andy boys, also to Amos and Andy and the boys, to play his part, too; Morton Downey and Herbert Rawlinson. . . Ed Fin- ney of U.A. was the AMPA chairman for helping the benefit and George (Golden-voiced) Griffin worked themselves to “af” flat in helping the cause.

Yesterday in NEW YORK

**HELEN GWYNN**

THE WHITE SISTER GREAT PIX. FOR KING OF JUNGLE’ GOOD B.O.
She Done Him Wrong

... in THESE KEY SPOTS!

NEW YORK—CHICAGO
NEW ORLEANS
held over a second week—building daily
—will equal boomtime grosses!

LOS ANGELES
without a stage show doubled average
weekly gross with stage shows!

HOUSTON
ROCHESTER
normal week's business in three days!

BOSTON—DETROIT
SPRINGFIELD
in uproar. Doubling and tripling normal
grosses!

THE WHOLE COUNTRY
IS GOING “WEST!”

DIRECTED BY
LOWELL SHERMAN

MAE WEST
in She Done Him Wrong

WITH
CARY GRANT
OWEN MOORE
NOAH BEERY
GILBERT ROLAND
A Paramount Picture

MR. LOW GROSS
Para. Creditors
Meeting March 3
New York.—A meeting of the creditors of Paramount-
Publix for the purpose of hearing
the first report of Adolph
Zukor and Charles D. Hiltes,
the receivers, has been called for
March 3.

‘Dinner at Eight’ Is
MGM’s for $110,000
New York.—In spite of all reports to
the contrary, the George S. Kauf-
man play, “Dinner at Eight,” is defi-
nitely the property of Metro-Goldwyn-
Mayer. Every precaution was taken in
the Hollywood Reporter some time
ago.

O’Brien, Maloufinsky and Driscoll,
attorneys for Sam H. Harris, closed the
deal, and the picture will be made on
the MGM lot at Culver City. It will be a
David Selznick production, with George Cukor directing and a
long list of MGM stars and featured
players in the cast.

Mel Shauer Added to
Para. Executive Staff
Melville A. Shauer has been pro-
tested to the executive staff at Para-
mount, according to an announcement
issued yesterday by Emanuel Cohen. He
will be associated with Albert A.
Kaufman in handling matters relating to
production.

Shauer was formerly with Louis D.
Lighton and Benjamin Glazer, asso-
ciate producers.

RKO 1932 Losses
Reached $7,745,338
New York.—The losses of the Radio-
Keith-Orpheum Corporation for
1932 amounted to $7,745,338, ac-
cording to the report of the temporary
receiver. Of this $4,075,834 was charged to production and distribu-
tion, and $3,669,504 to theatre op-
eration. The company’s deficit in
1931 was $3,341,000.

The loss for the first five weeks of this
year averaged more than $100,000
a week, $501,000 having been lost on production and $166,350 on
theatres.

Emanuel Cohen East
Emanuel Cohen left for New York
last night, to be gone about two or
three weeks. His trip will concern
itself solely with production, its pro-
gram and finances.

Frank Conroy to MGM
New York.—Frank Conroy, has been
signed to a term writing co-contract
by MGM, the William Morris O’Fic-
e handling the deal. Conroy leaves for
Hollywood Sunday.

‘Wise Guy’ for Goetz
William Goetz’ initial picture for
Radio as an associate producer will be
Walter Ruben will direct.
O'Neill Drama a Native 'Cavalcade'

New York.—The Theatre Guild is to produce a new and revolutionary play, a production of the magnificent, ironic satire, "American Dream," as written by George O'Neill. The production will probably go down in the history of this organization as its greatest work.

"American Dream" is a stirring and beautifully written tale of the disintegration of an American family. For America, it really has more for picture and play purposes than Noel Coward's "Cavalcade," and whatever picture company is successful in getting this property will, without doubt, have a much greater potential success than had Fox with the British opus.

Starting with the year 1650, O'Neill depicts the high hopes and fine dreams of young Daniel Pingree, who rebels against the bigotry of his Calvinistic father and seeks to found a family that, with high ideals, will live down through the ages.

The second episode of the play is laid in 1819 when Daniel Pingree's daughter, Minnie, a 19th century woman, runs away from her husband. It is Minnie who is the most interesting figure in this second episode. 

Junior Laemmle applied to the Warner studio yesterday for the complete itinerary of the Warner Special and the telephone company is rubbing its hands with glee for Junior is a cinch to phone Eleanor Holm at least once each day for the 18 days she is moving around in the interests of the Warners.

Girl Stowaway on '42nd St. Special'

Nothing less than a stowaway was found on the Warner "42nd Street Special" when it pulled out of San Bernardino. It was Doris McMahon, former Folies girl, who figured the train was the best means of getting back to New York without paying fare. She will be carried along.

Krumgold Aide to Veiller; Vidor Out

Joseph Krumgold, foreign publicity director of Paramount, was promoted yesterday to associate to assistant to associate producer, Bayard Veiller, replacing Charles Vidor, who handed in his resignation yesterday.

Krumgold's anticipated trip abroad was called off due to the shutdown of the Vineville studio.

Griffith on Vacation

With "Declaration" at Radio called off because the story is "out-modeled," E. H. Griffith, who was to have directed it, has gone down to his Laguna home for a rest.

Florey-Markson Leave

New York.—Robert Florey and Ben Markson leave here for the coast today.

Big Air Stars Dropped

(Continued from Page 1)

many more are already off the air or will be as soon as their contracts expire.

In an effort to economize further, the big companies are seriously considering shortening the hours of broadcasting during the summer months and giving limited programs. This policy, while it probably will disappoint thousands of radio fans, it followed through, should be of benefit to the motion picture theatres.

MAX SHAGRIN

(AGENCY)

announces the opening of his new offices for the purpose of representing artists, directors, writers and authors.

MONTE CARTER

Associate

Suite 411, Bank of America Building
9470 Santa Monica Boulevard
Beverly Hills, California
Telephne: OXFord 7573

Luis Alberni

as Mr. Bomb

in "TOPAZE"
Clyde Beatty
the Whole Show
"THE BIG CAGE"

Why Make Pictures?
Polly Moran, who refused a new contract at MGM, was reported to have signed a radio contract yesterday for two programs weekly on the Camel cigarette national hookup at $375 per week.

RKO Rents Palace For Three Years
New York—The industry was surprised yesterday to learn that RKO has rented the Palace Theatre from Martin Beck for three years. The Irving Trust Company, receiver for RKO, has advertised the Palace as available.

Doris Kenyon Signed for Lead in 'Voltaire'
Doris Kenyon beat all other candidates for the part of Madame Pompadour in "Voltaire" at Warners, and signed a contract yesterday. Graue Artiss will start rehearsals on the picture today, with John Adolfi directing.

Dreiser Yarn Shelved By Ben Schulberg
The Theodore Dreiser yarn, "Jenny Gerhardt," has been shelved by B. P. Schulberg at Paramount. It was to have been the first picture and a major adult offering. It is being picked up by a minor studio, and the time of its release and type of the story's presentation, but from there on there is nothing but misunderstandings on the part of the husband. The female stars are the nucleus of the part of the wife because of a compromising situation in which she was involved, only remotely. This is not unusual, but unusual enough to make the husband feel that she is forced to tell the truth and forget her pride because divorce is the object. An ending which is probably thought, with that tugger, and anyway husband and wife have already taken things in their own hands by making away with each other. The main trouble is that the picture suffers from a terrible lathairie. The padding is too rough and the running time is almost two hours.

Branch With Radio
Radio has signed Houston Branch to write the screen play for "Emergency Call," John B. Chorley's original story to star William Boyd. Edward Cahn will direct. Sam Jaffe is producing.

Four for 'My Dear'
Una O'Connor, Morie Tottonham, Herbert Mundin and Frank Atkinson have been added to the cast of Hearst-Redsel's first starring vehicle, "My Dear," for Fox. Harry Lachman will direct.

Mahin on 'Bomshell'
John Mahin has been assigned by MGM to collaborate with Gene Towne and Graham Baker on the screen play of "Bomshell," to star Jean Harlow.

Fox Wants Skipworth
Fox is negotiating with Paramount for the loan of Alphon Skivor for a featured role in "I Loved You Wednesday." Henry King is slated to direct.

Nothing Original in Padded Yarn
(United Artists)
Directed by.... Martin J. Lee
Distributed by.... World Wide
Cast.... Claire Swanson.... Margaret Oliphant.... John Holiday.... Mildred Natwick.... Michael Farmar..... Genevieve Tobin.... Alma Szykun
There is nothing new offered in this yarn other than one or two material pictures that have not been done before and done much better.

"Perfect Understanding" is a picture for the talkie market, and the Shaw brothers have an ad for it. Swanson no matter what the pictures is or how bad it may be. The unfortunate part about this one is that it does not begin to take advantage of Gloria's talents.

The story is about two modern people, a man and a woman. The man is an engineer who foresees a new order, and his wife cannot meet him in Cannes, enters a hazardous motorboat race and is murdered in a crash-up. He is carried to the house of the woman he always wanted him and, in his weak condition, he gives in.

Up to this point of the yarn there is nothing more than conventional story of the story's protagonists, but from there on there is nothing but misunderstandings on the part of the husband. The female stars are the nucleus of the part of the wife because of a compromising situation in which she was involved, only remotely. This is not unusual, but unusual enough to make the husband feel that she is forced to tell the truth and forget her pride because divorce is the object. An ending which is probably thought, with that tugger, and anyway husband and wife have already taken things in their own hands by making away with each other. The main trouble is that the picture suffers from a terrible lathairie. The padding is too rough and the running time is almost two hours.

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ACCOMPLISHMENT

WE HAVE SOLD AND DELIVERED
Stories for Some of the Best Box Office
Pictures of Current Release
We Supplied one Columbia Unit with all but one
story for their entire schedule

A RECORD

Among the Stories Sold are the Following:
"LOVE IS LIKE THAT"  "BRAND INSPECTOR"
"FREE RANGERS"  "THE RANGER MAN"
"SHOOTING SQUARE"  "THE DEVIL'S DAUGHTER"
"YELLOW CONTRABAND"  "THE GUN PUNCHER"
"THE TRAIL MAKER"  "RUSTY RIDES ALONE"
"BAR X MAVERICK"  "THE BULLET TRAIL"
"WANTED—A RIDING BOSS"  "NIGHT STICKS AND NOTE"
"LONG LOUP LARAMIE"  "BOOKS"
"DEAD MAN'S RETURN"  "GUN JUSTICE"
"SHOOTING STRAIGHT"  "THE RIDIN' KID FROM"
"GOOD LOOKING AND RICH"  "SANTA FE"

We wish to thank the following producers and studios
for their business and splendid co-operation:
Irving Briskin, Maury Cohen, Geo. Batchelor, Ralph Like,
Willis Kent, Burton King; Columbia Studios, Invincible
Pictures, Chesterfield Productions, Big 4 Pictures.

Wertheim & Norton, Ltd.
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Cotl McDonald, Basil Carey, Nels Leroy Jorgenson, H. H. Van Loan,
Beulah Poynter, Alfred King Pub., Service for Authors (N. Y.), Wil-
liam Woolf, Agent (London); Universal Scenario Co., Irving Fineman,
Helen Hull, Dutton Pub., MacMillan Pub., W. C. Tuttle, Frank Rich-
ardson Pierce, E. B. Crosswhite, author and composer; Beatrice Har-
mon, Marjory Stoneman Douglas, Leslie McFarlane, James Bennett,
Thomas Springer (Playwright); Charles Booth, Harry Keeler, Ruby
Ayres, Lou Jacobs, and many others.

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BE-HANNEsy Quits
Has assigned his entire stock to the undersigned
Auctioneers

$150,000 worth of the very finest of
FURNITURE, FURNISHINGS, PERSIAN
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8 Complete Stores under one roof
All to go at

PUBLIC AUCTION
Piece by Piece
Without restriction, limit or reservation
Sale Starts

Sunday, February 26th
1:00 P.M. and 7:30 P.M.
and to continue each day and evening until sold.
This sale will take approximately 30 days of con-
tinuous selling.

On the Premises
Main Entrance to All Stores
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Nothing will be sold at retail
Open for Inspection Now
Lovers of fine furnishings are especially invited for the Preview
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'ALIEN CORN' NEW TRIUMPH FOR KATHERINE CORNELL

Looks Like Hit for Stage and Screen

New York.—The First Lady of the American Theatre, Katherine Cornell, presented herself at the Belasco Theatre Wednesday night in Sidney Howard's new play, "Alien Corn," before a fashionable audience that jammed the house to the doors.

Emerging from costumes and frills, Miss Cornell plays the role of Elsa, a music teacher in a Midwestern college, whose dream is to become a great pianist. But her aged father, once a famous violinist but now crippled by a shattered arm, is dependent upon her, and she is further handicapped by love, which comes to her in the person of a wealthy young man, who is married.

After many vicissitudes, she determines to cut loose from everything and go to Vienna to realize her dreams of a musical career, knowing that the strength of her desire will see her through.

Mr. Howard's play is obviously conventional stuff, but in the hands of Miss Cornell it becomes moving and vital up until the last act. Her performance is beautiful, exciting and thrilling.

Her supporting cast is generally excellent. Siegfried Rummel plays her fiery old father, James Rennie is the lover, Luther Adler a neurotic young teacher, and Charles D. Brown is a small town editor. All contribute fine performances. Especially good is Lily Cahill as Rennie's jealous and, oddly enough, pathetic wife.

"Alien Corn" will be a substantial success and is also a very likely picture possibility.

U.S. Holds Up Pola in Income Tax Fuss

New York.—Pola Negri didn't sail for Europe on the Manhattan as she had planned because Uncle Sam reckons that her income was about $75,000 more than she reported. Therefore, she was refused a sailing permit.

Harry Joe Brown Stays in Rogers Organization

Harry Joe Brown will remain with Charles R. Rogers next year as associate producer and director, in addition to being executive vice president of the company.

He returns in June after a trip to Europe to start preparations on the Rogers pictures that will be made for Paramount release during the 1933-34 season.

Zanuck to Sub for Thalberg in Acad.

Although directors of the Academy refused to accept the resignation of Irving Thalberg from the board because of his coming trip that will take him to Europe for several months, a substitute representative of the Producers Branch will be appointed to sit on the board during his absence.

The Producers Branch executive committee will make the appointment, and it is understood that Darryl Zanuck will be chosen.

Max Gordon Will Star Roland Young in Play

Max Gordon signed a deal yesterday with Roland Young which provides for him to star in a Clare Kummer play Gordon has acquired, with the opening set for New York or about October 1.

Nilsson as 'Hedda'

Anna Q. Nilsson will make a comeback in a modernized version of Ibsen's "Hedda Gabler," which Nate Dyche is producing at the Hollywood Music Box. Thomas Van Dyke wrote the modern version and will also direct. The opening is scheduled for the middle of March.

Selznick-Joyce Win Dillon Suit

Judge Lucius P. Green, in Municipal Court, yesterday took two minutes to render a decision in the Selznick and Joyce agency suit against John Francis Dillon, Fox director, giving judgment in favor of the agency.

The decision overruled the director's claims that he had discharged the agency, that his contract with them had been entered into as a result of misrepresentation, and that he agency's commissions had been listed in his recent bankruptcy action. The S-J office was awarded $1,500. Ralph Blum handled the case.

James With Schulberg to Write 'On Probation'

Rian James has joined the Paramount writing staff to prepare the screen play of "On Probation," a B.P. Schulberg production for that company.

Story is an original by Howard Spellman, assistant to the producer, at one time on the district attorney's staff in New York.

Manny Seff East

Manny Seff left yesterday for New York, and returns in two weeks on a five week writing deal for Paramount.

Lenore Coffee at Para.

Lenore Coffee joins the Paramount writing staff to prepare the script for "Fright."
Radio To Have 11 Going By The Middle of April

Radio will hit peak production during the next two months, with studio officials expecting to have eleven features out by the middle of April. In addition, Merian C. Cooper expects to have three more ready for May shooting.

First of the group to go will be "The Silver Cord," with Irene Dunne starred, John Cromwell directing and Pancho Erismann as associate producer. Second is Bill Boyd's "Power Man," followed by "Bed of Roses," next starring production for Constance Bennett, which starts as soon as she returns from Europe.

Richard Dix's next will be "The Wise Guy," directed by J. Walter Ruben and Dorothy Jordan and Joel MacCrea in the leading productions, "Rafter Romance," which is being prepared by H. W. Hanemann, and "Little Clown Lost," from the story by Barbara Bennet. Wilbur Daniel Steele is writing the screen play for the latter.

Howard J. Green is adapting "Stag Line," which will be made by associate producer H. N. Swanson. The second Bill Boyd will be "Emergency Call," which Edward Cahn directs, with William Carigan and Betty Furness in featured spots.

"Maiden Cruise," a film musical, will have Ben Lyon, Charlie Ruggles, Wera Engels, Chick Chandler and June Brower among the players. Mark Sandrich will direct, with Loy Brock as associate producer.

Katherine Hepburn returns from a vacation in the East to star in "Morning Glory," with E. H. Griffith directing. H. N. Swanson is preparing a story of youth which is still untitled.

Final of the seven pictures which will be "Jamboree," which is being prepared as a mystery special by Merian C. Cooper. The trio for May shooting are Gillie Francis Lederer in a musical feature, Lionel Barmore in "The Doctor," and "Little Women," starring Katherine Hepburn.

Hattrick's Daughter Shows Improvement

Ed Hattrick's daughter, Ruth, who was dangerously hurt in an auto accident near her home in Larchmont, New York, was said yesterday to be showing some improvement, although it will be two or three days before she can be considered out of danger.

Hattrick, who left here by plane Wednesday night, took a train from St. Louis and reached home last night.

Humberstone to Desert

Lucky Humberstone, who has just finished coining the "Jungle" for Paramount, is leaving for Palm Springs tomorrow for a month's vacation.

Doris Malloy Signed

Doris Malloy, former Fox writer, joined Paramount to write a new screen play of "Mike," authored by Grace Perkins. Yarn is intended to star Claudette Colbert.

Music Hall Stages Gorgeous Spectacle

New York—One of the most brilliant and colorful spectacles ever staged in New York is being shown at the Radio City Music Hall in the stagy presentation of Ravel's "Beau Lacet."

It is a gorgeous conglomeration of color, movement and rhythm and is employing a company of 150 people. It is the consensus of opinion that it is one of the greatest pieces of staging seen in any theatre.

Marcin Asso. Producer on "Gambling Ship"

Max Marcin will act as associate producer for Paramount on "Shangri Ship," and is also slated to co-direct the picture with Louis Gannier. Present plans call for Stuart Erwin and Carole Lombard to take featured spots in the picture.

Hal Roach Finishing "Diavolo This Week"

Hal Roach will finish the Laurel and Hardy opera feature, "Fra Diavolo," this week, and the comedians will start a new short within a few days. Thelma Todd and Zasu Pitts start a comedy Monday, with Gus Meins directing.

Mary Duncan Tested for 'Shanghai Gesture"

Edward Small tested Mary Duncan yesterday for the cast of "Shanghai Gesture," which is his next picture on the program. Reliance will release the picture.

Miss Duncan played in the stage version with Mrs. Lester Carter.

Medbury Settles His Dispute with Futter

New York—John P. Medbury has settled his legal difficulties with Walter Futter and has signed up for an additional thirteen weeks on the Old Gold radio hour.

Ruskin With Radio

Harry Ruskin has been added to the Radio writing staff to work with Edmund Ohlman and Harold Shumate on the script of "Power Man," which is slated as a Bill Boyd starring picture.

Durkin for De Mille

Junior Durkin has been signed by Paramount for a featured part in Cecil De Mille's new production. Story is an original, credited to De Mille and Bartlett Corman.

New Story for Radio

Radio yesterday closed a deal for the purchase of "Between Midnight and Dawn," a story by John B. Clymer and James Ewans. Jerry Sackheim gets it for supervision.

This week's cream puff goes to Freddie Young for a swell drop of photography on "Little Damozel,—" the latest to be cast by P. B. Trenchard (Mount) Davie just gives out the shortest of letters, he is THAT busy! Lorrie (Publicity) Webb now grabbing space for cinema houses. Beverly Nicho has been praising "Fugitive" in its column in the Sunday Chronicle, whilst a couple pages back on the same sheet George Atkinson has been slamming Nicholas and the picture!... RKO took half page ads recently to announce Connee Bennett's "Rockaybe" at the Alhambra. . . . "Cavalcade" will play at the Gau- main Tivoli, contrary to rumors that Fox was leasing a legit theatre for the super. . . there's a Gavin Gordon doing legit work here; we do not know if he likes Greta Garbo . . . Annabella McDonald and Don. old, Freddie Y. Smith, T. Hayes Hunte- r and Allan Dwan are a few names of Hollywoodians who are working here; or who have been approached by British productions. . . Today's bed- time story (and it's true one): a well known colored dance instructor who was putting some movie chorines through their paces for a current music pic, invited one lil' blonde to tea at his place; she was willing to go out, but when he insisted on his apartment the girl "NGD" the idea . . . result—there was a vacancy in the chorus ranks the vurry next day.

Elsa Lanchester and hubbie, Charles Laughton seeing "Sign of the Cross" and my dear! the fun these two for- cers had wearing the Roman costumes sent over by the considerate Para publicity boys. . . Jimmie Bryan front- page writer, Harold Wayne, National Humberstone, who has been meg- ging over here, now on route home to California . . . Ask Geoff Shurluck to contact United Artists Pola story. It's very funny . . . Dave Bader interested to know that Geoff and Mitzi Cumm- ings are going places.

Sonnie Hale, Gaumont star, fancied he might do well as a director, so he's "starting at the bottom" and being an assistant director—of course we have heard of slightly less important jobs . . . however. . . Sidney Bern- stein, London's most wide-awake movie house owner, seeing "Ballyhoo" revue from a box and wearing the latest in double-breasted tuxedos . . . If you think we aren't interested in Hol- lywood talent it might interest you to know that Connie Cummings, Rowland V. Lee, Robert Milton, Glenn Mac- Williams, Phil Tannara, Tim Whelan, Cyril Gardner, Hal M. Young, Alexander Korda, Joe E. Brown, Jack Oakie, Schnozzle Durante, Ramon Novarro, Miriam Seegar, Herbert Marshall, Charles Laughton, Jack Don- old, Freddie Y. Smith, T. Hayes Hunt- er and Allan Dwan are a few names of Hollywoodians who are working here; or who have been approached by British productions. . .

MacAnnan to Halperin

George Burr MacAnnan goes with the Halperin Brothers' unit at Para- mount to write gags and comedy dia- logue for "Supernatural."

McCrea in 'Silver Cord'

Joel McCrea draws the lead oppo- site Irene Dunne in "The Silver Cord," for which Jane Martyn is writing the script at Radio.

Bankhead Play Monday

New York.—Tallulah Bankhead's new play, "Forsaking All Others," op- ens at the Times Square Theatre Mon- day night.

Paragolf Tournament

The annual Paramount studio golf tournament will be staged April 2 at the Clover Field course in Santa Mon- ica.

Rankin to Warners

William Rankin has joined the Warners story staff to develop an original story under the supervision of Ray Griffith.
ACAD. WILL TRY TO BRING PRODUCERS INTO LINE

If the motion picture producers refuse to live up to the Producers Agreement, which they formulated and signed—and there are many indications that they are not living up to it—the Academy of Motion Picture Arts and Sciences probably will attempt to bring them into line and to propose and advocate proper ethical standards.

This was the sense of a meeting of the Producers Agreement committee, headed by Frank Capra. Just what charges of violations of the agreement were made before the committee, just how much chiseling has been going on, and where, no member of the committee would state. But the meeting reached certain conclusions, which will be submitted to the board of directors of the Academy.

The directors will seek a conference with the Producers Association and will lay before the producers the findings and recommendations of the Capra committee.

In other words, the Academy proposes to become in fact what it has been in theory, the great ethical influence in the production end of the motion picture industry. It has, through its conciliation and other committees, exerted a great influence and has settled many disputes within the industry amicably and justly. The most important of its recent adjustments was of the controversy between Warner Brothers and James Cagney.

The Producers Agreement committee was set up originally to observe and study the workings of the agreement, as provided for when the Academy finally agreed to allow the producers a certain time to try out the pact. Six months have passed, and the committee has watched the effectiveness and ineffectiveness of the agreement from close range.

Although not stated, it is known that the committee has discovered the futility of the producers attempting to keep their own members in line, and recommendations will be made as to how the agreement can be made effective so that the producers will be forced to abide by its covenants.


c
Leftwich Will Direct

MGM ‘Hollywood Revue’

Alexander Leftwich has been signed by MGM to direct the 1933 edition of "The Hollywood Revue," the all-star musical which Harry Rapf is producing. Edgar Allan Woolf has been assigned to work on the story with Arthur Freed and Nacio Herb Brown, who are writing the music.

Three for MGM Cast

John Miljan, C. Henry Gordon and Eugene Pallette have been added to the cast of "Made on Broadway" for MGM. Harry Beaumont is directing.

Jack Replies to Sam

(Continued from Page 1)

of waste, incompetence and extravagance.

"So far as we are concerned, we have drastically reduced production costs in the past year. We have no one on our payroll who is just collecting his salary. All are producing results day in and day out. We do not force stars into roles that they are not fitted for. Never were casts more carefully picked than today. When we haven't the type actor or actress we need, we borrow or engage free-lance players."

"As to the charge that we should make only ten or twelve pictures a year, I call attention to box-office figures that show we produce that number of out-and-out hits every two or three months."

Mr. Warner sees no occasion to change the present production system, as Mr. Goldwyn suggests. He feels it is only necessary to apply business methods to changing conditions.

"I will cheerfully pay Mr. Goldwyn his own salary," he concluded, "to sit in our production office for one week, providing he finds that any one of his allegations are in any sense true at our studios."

Radio Holds MacDonald

Radio retains Philip MacDonald, the recently imported English writer, who worked out a three-picture deal for him. His first assignment is "Treasure," which C. S. Burden is supervising as assistant to Merian Cooper.

Selling by Wholesale

Wertheim & Norton, Ltd., has sold Irving Briskin twelve of the thirteen stories used by the producer on his program of pictures for Columbia release. The stories were written by Walt Coburn and William Colt MacDonald.

Tradeviews

(Continued from Page 1)

and would be followed with French or Spanish versions and with quota attractions for the British market.

"The efforts of Hollywood studios to establish foreign stock companies here with the hope of making their versions on this side, flopped, as almost everyone knowing European conditions knew that it would. In each and every instance the stock companies were made up of just enough men and women for one cast and, with each picture having virtually the same cast, interest on the part of theatre patrons was bound to drop. Foreign artists coming to Hollywood for any length of time lose their foreign manners quite quickly because they are in Hollywood and because they want to Anglicize themselves. So their value for foreign versions was lost as early as possible."

"I'll venture the guess," continued Ernst, "that Fox will do well with its new foreign production venture under Eric Pommer, for it is going to do what all others should have done—MAKE PICTURES FOR THE EUROPEAN MARKET IN EUROPE."
Attention, Writers!

- We Want Stories
- We Want Ideas for Stories
- We Want Original Scripts
- We Want Story Material in any form that will make
- GOOD PICTURES

K B S PRODUCTIONS
California Tiffany Studios
Sunset Boulevard
Hollywood, California
Irving Thalberg, leaving Hollywood for New York and Europe tomorrow, is in the best physical condition he has ever enjoyed since becoming prominent in this industry. However, this is not going to keep him from going through with his original schedule of taking an additional vacation of three months.

Irving will tarry a bit in New York, seeing the sights and looking over the current crop of plays, and will sail for Europe about April 1 to return here around June 1.

That thing of the Academy refusing to accept his resignation from its board of directors was not a gesture. Any body with the influence in the industry which the Board has and which did not have Irving Thalberg to aid in its guidance would lose the benefit of one of the best minds in the business.

The Academy and the members of the Board knew that and not only refused to consider his resignation, but pleaded with him to withdraw it so that they may continue to have the advantage of his advice and suggestion when he returns from his vacation.

•

Lucky Humberstone is getting plenty of back slaps for the swell job he did in directing Paramount's "King of the Jungle," and Lucky did it all. That Kid is stepping forward at a pretty fast pace. For years one of the highest paid assistant directors, he decided that his apprenticeship had served and persuaded Sam Bischoff to use the same view, resulting in his directing "Strangers of the Evening" in record time—and a good picture.

"Strangers" got Lucky "Crooked Circle" to do for Bill Sistrom and that, too, was shot out on a short schedule with a good picture the result.

•

We asked B. P. Schulberg for a story on writers to be used in our annual Writers Number, out today. The story came in too late to be included in this edition, but will be printed Monday. B. P. takes the opposite viewpoint from the one we have printed from time to time and offers evidence to uphold his stand. Read it, it will interest you.

Broadway Has Opera
at Price of Movies

New York—The depression has hit opera now. The Broadway theatre is presenting this form of entertainment and is advertising it as "Opera at the Price of a Movie."

Marco Takes Over Para. Next Week

In spite of the fact that he denied it early this week, Mike Marco, of Fanchon and Marco, will take over the operation of the local Paramount Theatre on March 1, and is already engaging a staff. The house will be operated on a 25-cent scale.

This constitutes an important link in the new chain that Marco is forming, which already includes the Seventeenth Avenue Roxie in New York, and the Fox Brooklyn, both of these in association with Harry Arthur.

Clery Gets Judgment
in Gloria Swanson Suit

Maurice Clery was awarded $37,500 and accrued interest in Superior Court yesterday against Gloria Swanson.

Clery showed he had an exclusive agreement with the player to negotiate a producing and releasing contract for her, and closed a deal for her with United Artists. He asked for a percentage of profits as called for in his agreement.

MGM Rushes
"Gabriel"
Next Week

In an attempt to have "Gabriel Over the White House" ready for release in key spots the end of next week to take advantage of publicity on the presidential inauguration in Washington Saturday, MGM is splitting the picture into two units. Gregory La Cava is handling one, and Nick Grinde has been brought back to handle pick-up shots, etc., on the other.

While shooting, cutters are assembling the picture, so that the negative can be used for prints immediately after the last scenes are finished. Prints to eastern key spots will be rushed from here via plane, and is understood first runs have reserved openings for next week end in case (Continued on page 3)

Cohn Calls Capra
Off MGM "Soviet"

Harry Cohn has recalled Frank Capra from MGM, where he has been for three months, to direct the "Wallace Beery-Clark Gable picture, "Soviet."

Capra was loaned to MGM on October 25 for a period of three months in which time he was to have completed direction on "Soviet," but as the picture would take another three months before it could be completed, Harry Cohn wanted Capra back to direct "Madam La Guerre" which is scheduled to get under way in about three weeks.

MGM has not as yet assigned a new director to the yarn.

Leslie Howard Lead in "Fellow Prisoners"

Leslie Howard was signed by Warners yesterday for a top spot in "Fellow Prisoners," which goes into production within 14 days, after which he will go over to Fox for the lead in "Berkeley Square" for Jesse L. Lasky. Paul Lukas and Douglas Fairbanks, Jr., have been set for leading roles, with the latter subject to withdrawal if he does not fit his current picture, "Narrow Corner," in time.

Warners Buy New One

Warnings have purchased "Convention City," a story by Will Turner, about Atlantic City. The picture will be rushed into production before the shutdown with an all star cast. No director has been assigned.

Ruth Chatterton Hurt

Ruth Chatterton broke two fingers yesterday when her chauffeur closed the door of her car on them. She was rushed to the hospital with the studio shooting the remainder of the day without her.
Clark Lists Personnel of the Fox Sales Dept.

New York.—John D. Clark, distribution manager of Fox Film, yesterday announced the line-up of the managerial personnel in the department.

E. C. Gainger is Eastern division manager, with William Kupper in the same position at the Western division. Tom Bailey is district manager for New Haven, Albany and Boston, and Harry Buxbaum for the New York metropolitan area.

Hermon Wobber is in charge of Pacific Coast sales, Harry Ballance is Southern district manager, Clyde Eckhart for Chicago, Edgar Moss for Washington, Pittsburgh and Philadelphia, and George Roberts for Indianapolis, Cincinnati, Buffalo and Cleveland. Ward Scott gets the district including Des Moines, St. Louis, Kansas City and Omaha, and J. P. O’Loughlin is in charge in Canada.

Ramon Novarro Will Make His Concert Tour

Ramon Novarro will leave for Europe and a concert tour upon completion of his current picture, "Man on the Nile," for MGM, even though the studio does close a deal with him for the leading role in "Laughing Boy." Louis B. Mayer has been talking a new deal with Novarro for the past week, but no contract has been signed yet.

Clara Bow Arriving

Clara Bow arrives tonight on the Chief from the East, accompanied by Rex Bell, Sam Rork and her 10-year-old twin cousins, who will go to school here.

Bennett III Again

Richard Bennett is out of the cast of "Song of Songs," due to the fact he is not feeling well, and he will take an extended rest in the Cooper’s ranch in Arizona.

Ray Jones a Father

A seven-pound daughter was born late Thursday night to Mrs. Ray Jones at the Queen of Angels Hospital. The father is head of Fox’s still photgraphy department.

Saperstein Re-elected Head of Illinois Allied

Chicago.—Aaron Saperstein has been re-elected president of the Allied Theatre Owners of Illinois, E. W. Haferkamp and E. E. Alger are the vice-presidents, Harry Lasker is secretary, and Sidney Selig is treasurer.

Eighty owners, representing 125 theatres, attended the meeting.

Dillon Making Deals for 'Girls in Uniform'

New York.—George Dillon, of Filmchoice Pictures, the name of the Krimsky-Cochrane company, has closed deals for the distribution of "Girls in Uniform" with the Standard Film Exchange in Albany and Buffalo, and Majestic Pictures for Cleveland and Cincinnati.

He is now on his way to the south-west and the coast to make deals there.

Suit Involving Para. Negatives Tuesday

New York.—Federal Judge Bondy has set next Tuesday as the day when Adolph Zukor and Charles Hilles, Paramount-Publix receivers, must show cause why the action filed by Max Nathan and the Robman Holding Corporation against Paramount Film Productions should not go on.

This action was brought to safeguard the 23 Paramount negatives which had been pledged to the banks by this Paramount subsidiary.

"Oliver Twist" to Have Premiere in Albany

New York.—Chris Buckley, of Albany, will hold the premiere of the Monogram picture, "Oliver Twist," at Harmanus Bleecker Hall, in Albany. It will open March 10.

Mrs. Lon Young Ill

Mrs. Lon Young, wife of Educational’s publicity director, underwent an operation at the Cedars of Lebanon yesterday. Dr. Eldon Webb Tico operated.

Lebedeff With MGM

Ivan Lebedeff has been signed for a role in "Made on Broadway" for MGM.

FOR SALE — CHEAP

Series of Wild Animal Comedy Negatives—1 and 2 reels. F. Neo for dislocating.

PHONE EXPOSITION 0664

Edith Ryan

PUBLICIST

Local :: National International Contacts

Service With Results

2121 Fairfield Ave. HE. 4727

PUBLIC AUCTION

Mon., Tues., Wed., Feb. 27-28, and March 1st

Starting 10:30 A.M.—Evenings 7:30

Real Estate to be Sold Monday, 1:00 P.M. Preview Sunday, 1:00 P.M. to 5:00

THE FIFTEEN ROOM MANSION

and Exquisite Furnishings

By the Piece, Belonging to

ESTHER RALSTON

NOD Ts CAPT TUE ACTONER—DUnirk 1925

A. H. WEIL

647 South Oxford Ave.
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"BLESSED EVENT"

HOWARD J. GREEN
Screen Playwright

"I AM A FUGITIVE"

Representative
ARTHUR M. LANDAU
"NO MAN OF HER OWN"  Screen  MILTON H. GROPPER

"One of the best from Paramount in months. . . . Witty writing. . . . loaded with surprise situations, racy repartee . . . a seduction campaign handled so adroitly that it is more humorous than carnal, with just a proper blend of both. . . . Writing 100 per cent."
—Review Excerpt from The Hollywood Reporter.

In Co'peration

In Preparation

"THE TRUMPET BLOWS"

STORY–DIALOGUE–SCREEN PLAY

by

Milton H. Gropper

Under Contract to Paramount Productions, Inc.
WILLIAM ANTHONY McGUIRE

"The Kid From Spain"
(Goldwyn)

"She Wanted A Millionaire"
"Disorderly Conduct"
(Fox)

"Okay America"
"The Kiss Before the Mirror"
"Niagara Falls"
(In preparation at Universal)

"WHEN THE TIME COMES"
"KID GLOVES"
EDGAR ALLAN WOOLF
Celebrating two and a half years at MGM

The Stars I Have Written For

Wallace Beery
Irene Dunne
William Haines
Dorothy Jordan
Jean Hersholt
Jimmie Durante
Myrna Loy
Boris Karloff
Olga Baclanova
Lewis Stone

MGM

Buster Keaton
Lionel Barrymore
Greta Garbo
Conrad Nagel
Colleen Moore
Jackie Cooper
Charlotte Greenwood
Adolphe Menjou
Karen Morley
Ricardo Cortez
Marjorie Rambeau

Continuity and Dialogue, "Flesh"
Adaptation, Continuity, Dialogue, "Tailor Made Man"
Dialogue with Lenore Coffee, "Pat and Mike"
Sequence for Garbo, "Grand Hotel"
MGM Presentation in Loew’s Houses for Wm. Haines
MGM Presentation in Loew’s Houses for Conrad Nagel
MGM Presentation in Loew’s Houses for Dorothy Jordan
Continuity and Dialogue, "The Great Lover"
Additional Dialogue, "Parlor, Bedroom and Bath"
Additional Dialogue, "It’s a Wise Child"
Additional Dialogue, "Freaks"
Additional Dialogue, "Speak Easily"
Additional Dialogue, "Whistling in the Dark"

IN PREPARATION
Presentation for Lionel Barrymore to use in Loew’s Houses for MGM
Continuity and Dialogue for Moss Hart version of "The March of Time"
Dear XXXXXXXX:

You want to know what I think of an advertisement in the Writers' Number of the "Hollywood Reporter," whether you would look like a "cluck," as you express it, to buy your own publicity. My dear, please, please don't misunderstand me in what I am about to say. You are a - whatever it is - so far as your picture reputation goes; I mean your immediate reputation. If you want to wait until you have been dead for fifty years that's your funeral, but it don't get me anywhere as your agent in this picture business.

Now that I have you out there, I mean to keep you there and to collect an honest commission for my work; and, believe me, it is work, keeping after these so-called executives. God help the agent! But, to get back to the question. You have to advertise! It's the only way the picture people ever find out anything. Your books are too long and too good - I don't mean "nice." Few of them read books, anyway; they look upon them as a necessary nuisance. But you have to make them know you are alive. Look at XXXXX XXXXX and XXXXX XXXXX. They slap each other and call each other naughty names. They go to labor riots and get arrested and climb into hick pulpits and defy God to strike them dead; and one turns down a small-time prize and grabs off a big one, and then they fill the papers with piffle and how the world loves them! But that stuff makes me sick. Paid advertising is honest, anyway. What will count, fifty years from now, is the stuff no one hears of today; but try, at least, to help me now. I don't ask you to rape chambermaids or sit on a church steeple, or have your picture printed; but take some space - say, a half page - and have them print your name big and in red, with a list of all of your books and especially your picture work. Your name is forgotten two seconds after it flashes off the screen, but they will remember the money they made out of XXXXXXXX and XXXXX, if you remind them. I am getting some action now on XXXXX and XXXXX, but they are all so scared because they feel the bottom of the till. It makes them nervous. There are less than five big shots out there who count. They are XXXXXXXXXX XXXXX XXXXX. The advertisements are the only way the writers can get into the big offices.

Don't forget, if you agree with me, to add my name as your agent and my address. Refer them all to me. Remember this is not a plain business; it's a fancy business. Send me a proof of the advertisement, if there is time, before it comes out. Don't forget - list everything.

Love,

Ruth Rae,
220 W. 42nd Street,
New York, N.Y.
Now Writing for
BRITISH GAUMONT

John Paddy Carstairs.
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Richard Rodgers

and

Lorenz Hart

At Metro
THE DAY OF THE WRITER

FROM the day of blind Homer to the moment of going to press with this issue, the story-teller has enchanted mankind. Music, song, painting, sculpture, poetry, drama, comedy—all these respite from humanity's drab routine have been merely variations of the art supreme, which is simply the ability to tell an interesting story interestingly.

There is nothing new in this; but it may come with startling novelty to the picture industry where, because of factors presently to be discussed, producers still cling atavistically to precedent, no matter how puerile.

Hollywood's problem, palpably, is to produce five or six hundred pictures per annum which will make money. There is no other purpose or object in the industry. Until 1928, the chief element in a money-making picture was the director. If he had taste, so much the better; but if he had brains it sufficed. No matter how trivial the story; no matter how dumb the gallant hero; no matter how bovine the lovely heroine; no matter how mentally sterile the producer—nothing mattered except the director.

He was the god in the machine. He might scan the script in vain for even a rudiment of writing knowledge. He might survey his cast with a sigh of despair over the imbecility of the protagonists. He simply shrugged and then moved his pawns around the two-dimensioned chessboard of the screen; and presently Miles City, Montana; and Fayetteville, Arkansas; and Bangkok, Siam; and Helsingfors, Finland; and all the rest of the wide, wide world between, was sitting in darkened nickelodeons breathlessly following the fortunes of the megaphoner's puppets.

In those dear, blithe and vanished days, there were no geographical boundaries or lingual frontiers on the screen; a rose was a beauteous flower and a kiss was an expression of passion in Iceland or New Zealand, with no need for polyglot title-writers to intervene. The silver sheet was the universal billboard on which all races read in Esperanto the tale of a boy and a girl and what happened to their lives.

Since no brains were required, save behind the directorial forehead, the swiftly growing industry naturally was not a magnet attracting exclusively individuals with a congenital mental capacity or an acquired sense of taste or even a grammar school apprenticeship. To business men of the post-Spanish War period the "movies" were only a silly jitney enterprise that never would amount to more than a fad as, later, Mah Jong and miniature golf and crossword puzzles proved to be.

But real showmen were attracted. True, they knew little or nothing about anything and they perpetrated countless mistakes, but they did have the perspicacity to go outside the chosen circle for their directors; for since that was the only spot where brains were necessary it was, of course, the only place where they were employed.

And this was enough—in the days of silent film fare; for, to recapitulate with specific proofs of the foregoing thesis, the Wally Reids, (Continued on Page 40)
GENE MARKEY
and
KATHRYN SCOLA

Just Finished
'BABY FACE' and 'LILLY TURNER'
At Warner Bros. 1st National

NOW AT MGM
Writing Screen Play "Nora"

CASEY ROBINSON
WRITER–DIRECTOR

Writing Credits 1932–33
IS MY FACE RED?
LUCKY DEVILS
STRICTLY PERSONAL
I LOVE THAT MAN
(Tentatively titled) THE NOBLE EXPERIMENT

Now Happily Associated with Charles R. Rogers and Harry Joe Brown
I WAS A FUGITIVE

INTER-OFFICE Communication.
TO: Emanuel Neanderthal.

Dear Mr. Neanderthal:
You've probably never heard of me. I'm a writer here on the lot, and have been doing some dialogue on a picture in collaboration with Bob Hopkins, Carey Wilson, Lou Edelman, Frank Davis, Bud Barsky, Edgar Allan Woolf, Moss Hart and two girls I haven't been introduced to. Undoubtedly you know the picture I mean.

I've only been on the payroll a month or so—too short a time to really get the hang of the thing. I think I could work more efficiently if I could find out the name of the picture, who's slated to play in it and the general theme.

Do you suppose you could give me any information on the subject?
Yours truly,
Jack Cluett.

Inter-Office Communication.
TO: Jack Cluett.

Dear Mr. Cluett:
I think you'll find that the picture you're working on is Dumas' "La Femme de Claude," as adapted by Endre Bohem, Dwight Taylor, Frances Goodrich, Byron Morgan and Salka Ziertel, tentatively called "I Am a Fugitive from the Water Front." Every studio out here is making an "I Am a Fugitive from" something, but our version will be the only one containing Lionel Barrymore, Wallace Beery, Jackie Cooper, Jimmie Durante, Clark Gable, Robert Montgomery, Lewis Stone, Marie Dressler, Joan Crawford and—let's see—oh, yes—the Masquers' Club, even though Harry Joe Brown is NOT directing.

Don't forget, my boy—writers should be seen and not heard.
Yours truly,
Emanuel Neanderthal.

INTER-OFFICE Communication.
TO: Emanuel Neanderthal.

Dear Mr. Neanderthal:
I've hit a snag again!

All the writers who were working with me have disappeared and the entire cast has been loaned to KBS. Just this morning the Script Department called to say I am working on a picture with Lew Lipton, Boris Ingster and Anita Loos, called "Hot" Something. I'm supposed to be working on an adaptation from the original, but nobody seems to know what, or where, the original is.

If you get any information on the new set-up please let me know.
Yours truly,
Jack Cluett.

(Continued on Page 41)
DORIS ANDERSON

EDWARD E. PARAMORE, JR.

"The Bitter Tea of General Yen"
(COLUMBIA)
(Adaptation, Continuity and Dialogue)

"Up the Gulch"
(RKO)
(Original Story and Adaptation)*

New Under Contract to Jesse L. Lasky
adapting
"Peking Picnic"
in Collaboration with Miss Marion Dix

*In Collaboration with Keene Thompson
STECK
SHOT

THE SCENE is a writer's cubicle, formerly a prop room, in the offices of an independent producer of the lower class. One closed window, gas heater, naked electric light bulb fighting blue haze of cigarette smoke, cracked plaster walls, desk shoved under bulging outline of stairs to habitable offices above. Over desk is framed portrait of Harold Lockwood, autographed to the Editor, who sits at desk. He is neither young nor old; his fenders have begun to sag and his finish has worn rough. He bends over the typewriter and writes steadily, monotonously, without ever stopping to think.

A tap at the door and its timid opening brings on the Kid. He is in his middle twenties. The Editor turns and peers at him under an eye shade cut from an old lobby display card, the edges stained with past perspiration. He lamps that the Kid has a manuscript and glooms a reaction. Then he sees that the Kid is wearing white shoes in Winter. That means empty belly. Editor, sympathetic, forces a smile.

KID: Pardon me, I'm looking for the office of the Scenario Editor.
ED: This is it. I'm him.
KID (after big mortified take): I'd like to submit (offers Mss.).
ED: Sorry, but—
KID: It's a great story. I had it sold to a major studio. They paid me for an option. But they dropped the star they were considering it for. So I'd like to make a quick sale to an independent.
ED: All you guys have the wrong slant on us indies. You think we ought to grab a story just because Metromount liked it. Why, we have to turn out our pictures for a fraction of their overhead!
KID: But this wouldn't be expensive to produce. There's only two people in it—and a small supporting cast—just two really splendid characters.
ED: Oh, yeah? If we gotta have Gable and Garbo play personality stuff, how 'n hell can we cast your story?
KID: Why, I never thought of it from that angle.
ED: Well, if you think you got something for us, tell you what you do. Change it to a situation story. Forget personalities and play for situations that are as tight as a miser's (glances at open door)—a miser's hand. Gimme situations so strong they're actor proof. Don't forget they're gonna be played by a lot of hams who're punch drunk after a week of all day and all night. People who might be good if they had a chance, but are so tired they stumble on their crosses and can't remember their lines long enough to mouth 'em. And gimme situations so simple they're director proof. Bear in mind, our directors ain't thinking of anything but bringing the production in under the budget and inside the schedule.

KID (who during this period has gone clunk and done a mental 108): Can anybody write a story to fit those requirements?
ED: Sure. I wrote more'n half our program last year, under different names.

(Continued on Page 42)
Waldemar Young
Writing for Paramount

1932 Productions
"THE SIGN OF THE CROSS"
"LOVE ME TONIGHT"
"THE ISLAND OF LOST SOULS"
"SINNERS IN THE SUN"
"SKY BRIDE"
and
Chevalier’s Current Production, tentatively titled
"A BEDTIME STORY"

Brian Marlow
Under Contract to
PARAMOUNT

"Supernatural"
(Now Shooting)
"Crime of the Century"
"Night of June 13th"

Management
FRANK & DUNLAP, Ltd.
PARADISE IN TROUBLE

T

The Scene is an elaborate bar of a Beverly Hills mansion. Two studio heads, (and if you think two studio heads are better than one, you're crazy) are sunk in two deeply cushioned, red leather chairs on either side of the fireplace, staring moodily into the smoldering embers. The atmosphere is heavy hung with stale cigar smoke and the lingering resentment of stale talk that preceded the cigars. A marble statue of Voltaire on the mantel has beads of perspiration on its brow and the very air is tinged with tragedy of Greek proportions.

One of our gentlemen rises abruptly and proceeds to the French windows. one of which he flings open and then stands breathing deeply of a night air that is laden with the smudge pots of orange growers and the inaccuracies of local columnists. The windows look out upon extensive gardens where the flowers look mildly startled at blooming in an incredible time of year and a lush moon stares quizzically down upon the overfed and oversexed little community.

If moons can sigh, even the moon sighs a trifle heavily. No sound mars the stillness of the lovely night but the faintly melancholy one of options being quietly dropped.

Suddenly, from within, comes the unmistakable sound of a polo mallet being viciously broken across a studio head knee. The gentleman at the window turns to find his friend throwing a batch of unused tickets for a Henry Duffy production into the fireplace after the mallet, and regards him steadily for a moment without moving. Then:

Joe: What's the matter, Sam?
Sam: I'm a little worried.
Joe: Worried?
Joe: What's the matter? Something been on your mind all evening.
Sam: Joe... the studio lost nine million eight hundred and fifty thousand dollars, the last three months.
Joe: Is that good?
Sam: Well, it ain't the record but it's nothing to be ashamed of.
Joe: Where did it all go?
Sam: Well, if you're going to talk like that we might as well stop right now. I didn't come here to be insulted!

Joe: All right, all right! I still can't see what you're worried about Joe. The studio's all right. Fine as silk. You got one of the best studios in the business.

Sam: I ain't worried about the studio. Sure the studio's all right. I'm worried about the Bankers.

Joe: The Bankers?
Sam: Yeah.
Joe: What about 'em?
Sam: You wouldn't believe it, Joe, but it's getting to a point where they actually want to know where the money goes to.

(Continued on Page 43)
C. GARDNER SULLIVAN

M. G. M.

At Large

Joseph L. Mankiewicz

May I Say Hello to my Friend
THE AUTHOR of this piece, hearing that musical pictures have returned, offers the following opus. All too often the lyric writer has had to wait on the composer—always looking for the Kern in the road. From now on the lyrics come first. Let the composer look for De Sylva lining, beg for the Song in My Hart... etc.

SCENE ONE:
Outside the studio. A chorus of Supervisors in full dress sings to an Author in gingham.

SUPERVISORS
Welcome to our city!
We're the famous Mayor's committee!
We'll help you if you ask it—
No favor is too grotesque,
We'll answer all your questions—
And as for bright suggestions—
Just drop them in the basket—
The basket under your desk.

(A Banker's shadow appears on the pavement, and the Supervisors vanish in rapid succession. The Author, who never knows what is going on, sings to the Supervisors.)

AUTHOR
You lured me from the Journal—
If Mother knew my shame!
A shell without a kernel—
A man without a name.
You kiss me in September,
Your promise is perfume,
But, O, will you remember
When the option blossoms bloom?

SCENE TWO:
The Author's office. He has removed his golden curls and now smokes a lead pipe. He is reading a communication.

AUTHOR
What's this? An invitation
To a conference! It's plain
They've real appreciation
Of a real, productive brain!

(Picks up the telephone to call his wife, who has also traveled in a compartment for the first time.)

Say, darling, this is Herbie.
I can't meet you at the Derby,
And I can't get to Iturbi—
There's something on.
Now, darling, hold your hosses,
It's a pow-wow with the bosses—
Here's where your baby crosses
The Rubicon!

(Continued on Page 44)
Latest Screen Success
UNIVERSAL'S

"Private Jones"
Adapted from my original play in
three acts

Willard Mack
and
Beatrice Banyard (Mack)

Charles R. Rogers Productions
FIFTEEN HUNDRED WORDS

"W"

E'D LIKE you to bat out something for our Writers' Number," they said to me.

"Thanks," I said to them. "What shall I write about?"

"About fifteen hundred words," they said to me. . . .

Fifteen hundred words!

The length of thirty night-letters laid end to end, including STOPS, QUOTES and UNQUOTES. . . .

The vocabulary of a certain supervisor—if we generously spot him a thousand words. . . .

Statistically speaking, each word takes a foot of film. Therefore, fifteen hundred words would require a reel and a half.

I should write that much footage at these prices!

It's quite a job.

But if I use polysyllabic words, they will take up more space; and I might get by with thirteen hundred. Or thirteen hundred and FORTY-SEVEN—if you're going to be so technical about it!

I mean words like ONOMATOPOEIA — THERIANTHROPISM — SYNCATEGOREMATICAL — GYNANDROMORPHOUS. . . .

Speaking of gyandromorphous, of course you know what it means. I need not tell you that its definition is "having one side male and the other female."

Which brings us right back to Hollywood.

Q. "But who wants to be brought back to Hollywood, Mr. Bones?"

A. "A lot of writers who are cooling their heels on Broadway."

Fifteen hundred words is a lot of words—except for a wife. Of course, I don't mean MY wife! (She is looking over my shoulder as I write).

But even my wife uses a wealth of words when she is my partner in a bridge game. She doesn't seem to think much of my contract.

Neither do I.

My contract is expiring soon. And I'm having plenty of words about it. More than fifteen hundred—believe me!

A couple of months ago there was a sort of open season on words when various writers got their names into the newspapers by picking the ten most beautiful words in the English language.

Silly! Because it all depends who uses the words.

A "lousy" from Harry Cohn is as complimentary as a "superb" from Jesse Lasky.

Figuring this article in verbal yardage, I've just about made a first down.

However, I could carry the ball way down the field if I started to rib certain directors who hog screen-writing credits. But in these days of economy, why waste words on those birds?

We have a new Writers' Building at Fox. "Birds" reminded me—because over the entrance is a pigeons' roost.

Sometimes when passing I look up and the pigeons drop a hint or two about what they think of me and my stories.

(Continued on Page 46)
VINA DELMAR

Under Management
Schulberg and Feldman

JANE MURFIN

RKO

°What Price Hollywood?
Constance Bennett

Rockabye
Constance Bennett

Our Betters
Constance Bennett

°Collaboration

The Silver Cord
Irene Dunne

Co-Author of
Smilin' Through
Norma Shearer
MGM
ACTION: Procedure by Front Office on script, memorandum or any given proposition. e.g., "We'll take action on this at five-thirty this afternoon." See SLOW MOTION.

ACTION STILL: See above.

ADAPTATION: Acclimatizing oneself to West Coast. Also called "going Hollywood." Also called "going screwy."

ADDITIONAL DIALOGUE: Comments by subordinates in a conference.

ANGLE: Something which is generally shot wrong. See RETAKE. See BUDGET. See FRONT OFFICE.

ARC: Second hand car purchased by writer dazzled by first contract. See NOAH.

"BABY": See STENOGRAPHER, COMMISSARY WAITRESS, SCRIPT GIRL, etc. Also "Honey," "Sweetheart" and "Hey, you!"

BACK PROJECTION: Undue prominence below the rear of the waist line. Generally in connection with comedy shorts and always accentuated by them.

BELLY LAUGH: Finished four days under schedule and twenty thousand under budget.

BLIMP: Associate producer.

BOOM: Noise made by expiring contract.

BROAD: Affectionate term for female motion picture star (used by executives watching a screen test).

CAMERA JAM: Stock shots.

CAMERA LEGS: See Marlene Dietrich.

CAMERAMAN: A director's alibi.

CASTING DIRECTOR: The boy with a little red book.

CLAPPERS: A preview audience. See BAND WAGON.

CLOSEUP: A major amusement of the film industry which is rapidly increasing in popularity.

CREDIT TITLE: Prefixes claimed by Russian refugees working as extras.

CUT: Don't let's go into that.

CUTTER: The man in the iron mask.

DEBRIS: Anything that comes out of the cutting room.

DOLLY: Affectionate term for wife used by motion picture actor (in public).

DUMB PAN: An adverse review of your picture.

EXTRA: Person of obscured talents who can do anything better than whoever is doing it, and who is sometimes given the job.

EXHIBITOR: The brains of the industry. See STATIC.

FADE IN: Four weeks' trial with return transportation.

FADE OUT: Vice Versa.

FILM EDITOR: Man who removes the film. See your dentist twice a year.

FILTER: Censorable by board, e.g., "That sequence is pretty filter."

(Continued on Page 44)
GENE TOWNE

GRAHAM BAKER

1

2

3

Original stories and Screen Plays being produced by Charles R. Rogers, Paramount

NOW AT MGM

WANDA TUCHOCK

WRITER

RKO

Now Preparing "BED OF ROSES"
For CONSTANCE BENNETT
ARE WRITERS PEOPLE?

A

S GUY KIBBEE said, Yes—and No. For the affirmative, there is the indubitable fact that they are not machines, in spite of the way they are treated in some studios. A machine turns out two pieces of material in succession that do not vary a hair's breadth in design or quality; try to find a writer who will do it.

Even at that, there are plenty of them whose stories do not vary much in design. Maybe the latter are better business men than writers, vide the way their story invariably sells.

Take, too, the matter of temperament, if that be a human attribute. Some writers have it, some haven't, but all you have to know is their financial status to determine its presence or absence. If they have never received a studio salary and never sold a story, but are submitting a story for handling, not a situation can be changed nor a line of dialogue altered; the piece is perfect as it is.

This type is readily recognized, however, by the opening line of the sales talk, which is invariably: "This is a true story." A well trained secretary, overhearing this, will immediately recall to your mind a pressing appointment, and thus avoid a crisis.

But after they get a thousand a week or better, the case is different. If they are submitting a story for handling, not a situation can be changed, nor a line of dialogue altered; the piece is perfect as it is, True, there is no crisis, but the only way it can be avoided is in passing the buck by submitting the story to the studios.

The agent does this for the sake of his future relations with the writer. His next may be a wow; and the kickback from the studios is less harmful, in the long run, than the kickback from the writer if even a gentle hint of criticism is offered.

But when they're getting between a hundred and a thousand a week? ah! there are your human beings. There are the boys who can sit down and discuss their own work calmly and dispassionately with someone besides the studio head and, given a sensible suggestion, incorporate it in their work. There comes to mind only one exception to this rule, and he's cured now.

You see, he submitted a "rough draft" of a play with a novel background and excellent characterizations, but how the third act went blah! He wouldn't listen to a suggestion for its improvement, but insisted on its submission to the studio at which he was shooting, with the remark: "Let 'em pay for an option on it if they want it changed."

The change, verbally suggested to the studio executive, didn't reach the head man, and the week after its rejection he bought another story with exactly the same background. So the writer still has the play, but not the attitude.

Another instance showing that the boys in this class are not kidding themselves was the case of the writer who turned out a story that had nothing but an intriguing situation which was, per se, absolutely uncopyrightable. The agent said nothing, however, perhaps because

(Continued on Page 48)
SIDNEY BUCHMAN

THUNDER BELOW
IF I HAD A MILLION
SIGN OF THE CROSS
HELL TO HEAVEN

for
Paramount

HARRY HERVEY
Writing for
Paramount
October 20. Mister Wilson Mizner, one of the founders of the Brown Derby Restaurant, was seen last night lunching in the Brown Derby with thirteen people and a gorilla. When interviewed, Mister Mizner explained he was training the gorilla to be a Producer of Motion Pictures, and an Ornament to his Art.

October 24. Mister Ben Irving Darryl, Junior, today announced the commencement of a super-production of "The Eleven Avatars of Buddha." Miss Lupe Velez will cut her hair short, and play the starring part.

Thanksgiving: The Duchess of Plesse, the Duke of Brabant, and seventeen assorted Baronesses and Earls, and the Countess Frasso, are staying at Pickfair, the Capitol of the Film World, and the home of Mr. and Mrs. Douglas Fairbanks (Mary Pickford) (nee Gladys Smith). Mr. and Mrs. Fairbanks expressed themselves as gratified by their bag. But hope springs eternal. They are adding a wing to Pickfair.

December 4. Mister Wilson Mizner was again seen lunching at the Brown Derby with several people of importance. Ben Irving Darryl, Junior, today announced that Miss Joan Harlow will replace Miss Lupe Velez in their new super-superb production of "The Eleven Avatars of Buddha." No offense meant to Miss Velez. She skipped off to Europe with a gleam in her eye in pursuit of something or other, and is not available at this time. The production will be filmed in colour, sound, taste, smell, touch, and go.

December 9. Christmas shopping has begun, and the 5 and 10 is jammed to the doors. Three unidentified people were badly hurt, being pushed through a plate glass window.

December 10. It was today discovered that Mr. William Shakespeare (nee Francis Bacon) has not been dead at all these last three centuries or so. Mr. Ben Irving Darryl, Jr., discovering a building he had never noticed before, and devoted to authors, discovered the Bard there busily playing Fly-Loo with a performing dog, and it seems he has been employed there all along. Mister Darryl, Jr., expressed himself as annoyed, and Mister Shakespeare was fired as being too old-fashioned.

December 12. Miss Marion Davies today returned from somewhere or another, and was met at the station by 30,000 of her friends, and the 11,000 house guests from her beach house, 'Showboat,' in Santa Monica. Interviewed upon the subject, one of the house guests expressed himself as quite surprised that she had been away.

December 16. Miss Ruth Chatterton gave a very smart party last night for Mr. William Shakespeare, who, she says, invented the English accent, and is thus her benefactor. He has become all the rage, and has been engaged to play the part of Greta Garbo's father in her next production. Mr. Shakespeare insisted he was primarily

(Continued on Page 39)
ALBERT LEWIN

Vacationing from
Metro-Goldwyn-Mayer

WARREN B. DUFF

1933 CREDITS
GAMBLING IN SOULS—KBS
(Cutting)
WAY OF ALL WOMEN—KBS
(In Preparation)

1932 CREDITS
UPTOWN NEW YORK—KBS
FALSE FACES—KBS
STRANGERS OF THE EVENING—KBS
THE OLD GIRL—MGM
HOTEL CONTINENTAL—Tiffany
ACTING IN THE DARK

IN A GLARE of light from all sorts of strangely named lamps, the motion picture actor does his stuff and still no artist or laborer ever worked in such an inky blackness.

He has no idea whether the negative is going to run out, a lamp flicker, or a shoe squeak and spoil it all—or, if it does get photographed, whether the cutter is going to keep it in and give his effort to please the world.

Very few actors are experts on camera angles, and what the wrong light or a bad angle can do to him is a sad fact. We very often find that out at the preview when we sit helpless, watching our distorted image play us dirty with no way of correcting it.

I will never forget the preview of my first talking picture.

It was well directed and I was treated most fairly by director and cutter, but there were several times when scenes which I had played in the same play on the stage were clipped out at the spot where I knew the laugh was coming, and I wanted to cry out and say, "Wait! Wait! Please don’t stop there. It’s too early," or some very strong words with that meaning.

A painter can retouch his canvas, a writer can correct proof, even the stage actor can try various things, but the motion picture actor can only pray.

Of course, there are a few actors making their own pictures and sitting in on their own cutting; but the great majority of us, big and small, find that our chances of doing anything but remember the damned words and do our bit until that welcome little word “Cut” comes to the rescue or humiliation, are as restricted as the cramped and measured space that you are allotted to act in.

The stage actor can adjust his performance to his audience, big or small, but the picture actor must by some chance instinct play it for all conditions in one fell swoop.

We are told that babies and animals make the best actors. That their work never fails—which makes one ponder. Surely they are not trained actors; but at the same time they don’t have to play some of the scenes that authors write and our directors map out. Perhaps even they would be stumped at times.

We are really very helpless souls and more to be pitied than scorned most of the time. We are the big important things when a picture is shown and still we are really nothing but little images on a piece of film to be clipped and tricked into a rather false prominence—and I do think that to the audience we bear the brunt of the displeasure as surely as we do the rather fleeting plaudits.

Talking about idols with feet of clay—our whole anatomy is a tiny piece of film.

This is not meant to be a pathetic brief for the screen player, but rather a truthful eye to eye summary of his very helpless position in the numerous stages through which the film must go through before the big night.
Name and Fame in the World of Writers for the Screen

<table>
<thead>
<tr>
<th>Author</th>
<th>Screen Play</th>
</tr>
</thead>
</table>
| BLYTHE, SAMUEL | "Washington Masquerade" | SP
| | "The Washington Show" | DC
| BOASERG, AL | "Freaks" | Ad
| BOHREN, ENDRE | "Beloved of the Century" | Ad
| | "Twin Stars" | O
| BOLTON, GUY | "Delicious" | S-Ad
| | "Devil's Destiny" | SP
| | "Careless Lady" | SP
| | "Woman In Room Thirteen" | SP
| | "The Painted Woman" | SP
| BOLTON, WHITNEY | "If I Had A Million" | OSP
| BOYLAN, MALCOLM STUART | "If I Had A Million" | OSP
| | "Madame Racketeer" | OSP
| | "Lives of a Bengal Lancer" | Ad
| | "A Lady's Profession" | D
| | "Hell Divers" | SP
| | "Cheaters at Play" | SP
| BRANCH, HOUSTON | "Heart of New York" | Ad
| | "Maid of the Alps" | O
| | "Match King" | SP
| | "Alias The Doctor" | SP
| | "Manhattan Globe" | Ad
| BRESLAWN, LUCY | "Racket Love" | SP
| | "Racket Rax" | SP
| BRIGHT, JOHN | "If I Had A Million" | OSP
| | "She Done Him Wrong" | SP
| | "Three on a Match" | OSP
| BROWN, ROWLAND | "Hell's Highway" | OSP
| | "State's Attorney" | SP
| | "The Truth About Hollywood" | Ad
| BUCHMAN, SIDNEY | "Sign of the Cross" | S
| | "No One Man" | SP
| | "From Hell to Heaven" | OSP
| | "Beloved Bachelor" | SP
| | "Tales of the Jazz Age" | SP
| BUCKINGHAM, TCM | "Tom Brown at Culver" | OSP
| BURKE, EDWIN | "Down to Earth" | SP
| | "Six Hours to Live" | SP
| | "Call Her Savage" | SP
| | "Dance Team" | SP
| BURNETT, W. R | "Beast of the City" | S
| | "Scarface" | SP
| BUSCH, NEVIN | "Miss Pinkerton" | Ad
| BUTLER, FRANK | "When a Fella Needs a Friend" | Ad
| | "Prosperity" | OSP
| | "Crime of the Century" | OSP
| | "College Humor" | DDC
| CAESAR, ARTHUR | "Obed the Law" | SP
| | "The Tenderfoot" | SP
| | "Heart of New York" | Ad
| CAPRA, FRANK | "Forbidden" | OSP
| CAVATT, FRANK | "Vanity Street" | SP
| | "Final Edition" | OSP
| CLARK, FRANK HOPWARD | "Wild Horse Mesa" | SP
| | "Rustlers Roundup" | SP
| CLUEY, JACK | "What—No Beer" | D
| COBURN, WALT | "Silent Man" | SP
| COCKRELL, FRANCIS | "Sport Parade" | SP
| | "Arsenal Lupin" | SP
| | "Night Court" | D-Ad
| COHN, AL | "Week—Ends Only" | SP
| | "The Exile Express" | OSP
| | "Mystery Ranch" | SP
| COLE, LESTER | "If I Had A Million" | OSP
| COLLISON, WILSON | "Three Wise Girls" | OSP
| COMANDINI, ADELE | "Artist's Model" | OSP
| | "The White Sister" | SP
| | "Red Dust" | SP
| | "Fu Manchu" | SP
| | "Party" | Ad
| CONDON, CHARLES | "Love Story of Alette" | SP
| CONNERS, BARRY | "Hot Pepper" | SP
| | "Bachelors' Affair" | SP

Key To Authorship

- Ad: Adaptation
- O: Original
- S: Collaborated on
- D: Dialogue
- OS: Original Screenplay
- SV: Screen Version
- wk: Working on
- T: Treatment
- Rev: Revised
- SP: Screenplay
- Author: Screenplay
- F/V: French Version
- SP: Screenplay
HUNTING FOR HEADLINES

AFTER seventeen years in Europe as foreign correspondent for an American newspaper, I’m mighty glad to be back home in the U.S.A.

Only two things I regret. One is the custom abroad of shining your shoes; the valet does it if you live in a hotel, the servant polishes them if you have an apartment. The other you can guess. It’s the possibility of getting real light wines and beer reasonably, easily, and safely.

We American journalists stationed abroad were all mighty interested in the motion picture industry, for business and personal reasons. In the course of a year it seems about everyone prominent in the business here gets to Europe for one reason or another.

We had to keep track of these visiting film magnates and movie stars for news stories; hook-ups with foreign picture concerns, signing of European actors and actresses, sudden marriages with titles, big winnings and heavy losses at Casino gaming tables, wild parties in Montmartre cabarets, automobile accidents, and so forth.

Then we foreign correspondents often had pretty close contact with the news reel crews of big American studios. These lads with their sound and picture equipment stowed away in high powered automobiles were usually right on our heels in every capital where a big story broke.

Often we journalists were able to help them in getting action pictures of delegates to international conferences like the various meetings of the League of Nations at Geneva, the peace parleys, and the perennial discussions over reparations.

Wiring for the arc lights short-circuited in the grand salon of the George V. hotel, where the negotiations for the Young Plan were held, and the resulting flames nearly burned the tails off the morning coat of one of the American delegates, J. P. Morgan.

When the Kellogg Peace Pact was signed at Quai D’Orsay, the demon photographers almost broke up the solemn ceremony when the buffet in the room adjoining the Salle des Horloges (they were shooting through the archway) collapsed and they tumbled to the floor, a choice mixture of caviar, cameras, champagne and photographers.

Then there was the opening of the Turkish Peace Conference at Lausanne when a news-reeler nearly caused a war between Italy and Switzerland. In his excitement to get a close-up of Mussolini meeting Poincare, the photographer stabbed a Fascist envoy in the pants with the steel point of one of the legs of his tripod.

Il Duce was pretty sore about that and demanded that the Helvetic authorities expel the photographer, but the Swiss Government had pledged itself to give all journalists and photographers a free hand.

Will Hays gave us several good stories a couple of years ago when he was in Paris negotiating with British, French, German and Italian film representatives about cutting up the world market for talkies and splitting up the sound patent rights so everyone would get a break.

(Continued on Page 45)
I GIVE YOU
THE "TELLIES"

OR WRITERS—all writers—the most important event in their merry lives will be the arrival of motion pictures in the home, via Television, "The Tellies," as I have nicknamed them. (I have long detested the expression, "the movies," and "the talkies," so I am offering a similar lousy name, "the Tellies," well in advance, hoping to see it killed by ridicule.

But just as sure as you sit there, we are going to have Television in millions of homes in a very short time. I have this information from a reliable, authoritative source. The reason that so few realize this is simple:

There has been high power propaganda insisting Television cannot possibly be perfected for years. The "best minds" of Wall and Broad have hundreds of millions of dollars invested in theatre property, the millstone of our production industry. Television naturally would give these millions a kick in the pants, like the Russian and other bad foreign loans.

For the moment, my information discloses, "the best minds" have the progress of Television in their hands; but that situation is soon to be dissipated. They will have to take this hardy theatre investment on the chin, just as the distillers, brewers and owners of saloon property saw millions wiped out overnight with the advent of Prohibition.

It's a sure-fire prediction that Television will bring a golden era of undreamed prosperity to Hollywood. Writers will be called upon to furnish ten times, or more, the story material then. The direct distribution nightly to the home will demand a tremendous output. For a time, naturally, there will be a revival of the best pictures, largely for the new generation, but that cannot last long.

We have only to observe conditions in the radio field today: It is a greedy, devouring, unquenchable pit of flames for new material.

The returns from television pictures in the home will be enormous, possibly collected with slot machines like the gas meter gadget. Certain pictures would cost, say, twenty-five cents, while an entire evening's show or program (news events, an Educational, a Mickey Mouse, a two-reel comedy and a big feature) would set the family back fifty cents or a dollar.

There are more than twenty million radio sets now in operation: so fifty cents, or one dollar daily, from say a million homes using Television, is nothing to sneeze at.

For many years now I have enjoyed the privilege of "Television in the home," so to speak. At Mary and Doug's home in Beverly, every night after dinner they run one or two feature pictures and several short subjects and news weeklies.

To me this is one of the last words in luxury, and one couldn't buy better and more comfortable enjoyment with millions. And just think: this luxury will soon be within the reach of the most humble home.

Imagine the scene. They gather in the living room after dinner,

(Continued on Page 47)
Krasna, Norman

"Hollywood Speaks"  "That's My Boy"  "So This Is Africa"  "Parole Girl"  "Curse of the Captain"

Krim, Milton

"Forbidden Trail"  "Western Code"

Kuhn, Irene

"Mask of Fu Manchu"

La Cava, Gregory

"Half Naked Truth"

Larkin, John Francis

"Parachute"

Laurel & Hardy

"Pack Up Your Troubles"

Laurens, S. K.

"Blonde Venus"  "Eenhbrace for Sale"  "Pick-Up"  "Those We Love"  "Men Must Fight"

Lawrence, Vincent

"Night After Night"  "Movie Crazy"

Leahy, Agnes Brand

"Sky Bride"  "Forgotten Commandments"  "Night of June Thirteenth"  "No Man of Her Own"  "Pick-Up"

Lee, Donald W.

"Lost Valley Gold"  "Partners"

Lee, Robert N.

"Seventy Thousand Witnesses"  "Mixed Trails"  "The Devil Is Driving"  "Billion Dollar Scandal"  "Strictly Personal"  "The Mysterious Rider"  "Under the Tonto Rim"

Lehman, Gladys

"They Just Had to Get Married"  "Back Street"

Levien, Sonya

"Cavalade"  "State Fair"  "The Warrior's Husband"  "Tess of the Storm Country"  "Rebecca of Sunnybrook Farm"

Lincoln, J. C.

"Death of a Salesman"

Lionel, Alfred

"Dancers in the Dark"  "Lost Squadron"

MacArthur, Charles

"Rashomon and the Empress"

MacDonald, William Colt

"Cornered"

MacFadden, Hamilton

"Second Hand Wife"

Mackall, Lawton

"If I Had a Million"

Mallory, Bolten

"You Said a Mouthful"

Malloy, Doris

"Amateur Daddy"  "House of Refuge"  "Crazy Arbor"  "Dancers in the Dark"  "Lost Squadron"

Mankiewicz, Herman

"Sky Bride"  "If I Had a Million"

Mankiewicz, Joseph L.

"Skid Row"

March, Joseph M.

"Madame Butterfly"

Marcin, Max

"The Strange Case of Clara Deane"

Martin, Francis

"A Lady's Profession"  "International House"

Marx, Sam

"Night Mayor"

Mason, Sarah Y.

"Down Among the Dead Men"

Mayo, Margaret

"Polly of the Circus"

McCall, Mary, Jr.

"Street of Women"

McCabe, Virginia

"Scottsboro Girl"

McGuinness, James K.

"This Sporting Age"  "Fever"

McCuller, William Anthony

"She Wanted a Millionaire"

McDowell, Norman

"Sooky"

McCrea, Tom

"Little Orphan Annie"

McNutt, William Slavens

"Strangers in Love"  "Brother's Keeper"  "The Night of June Thirteenth"  "If I Had a Million"

McNulty, John

"Washington Masquerade"  "The Best of the City"  "The Washington Show"

Meredith, Bess

"Strange Interlude"

Miller, Charlotte

"Sailor's Luck"

Miller, Seton I.

"The Crowd Roars"  "Once in a Lifetime"  "The Last Mile"  "Hot Saturday"

Millhauser, Bertram

"Sherlock Holmes"

Mintz, Sam

"Make Me a Star"  "Handle With Care"  "Sooky"

Mitchell, Sidney

"Smoky Lightning"

Mizner, Wilson

"Winner Take All"  "The Dark Horse"  "A Million Dollar Legs"  "Common Ground"

Mooney, Martin

"Radio Patrol"

Morehouse, Ward

"Big City Blues"  "Clover Park"

Morgan, Byron

"Fast Life"

Morris, Gilmore D.

"Pigboats"  "Hell Below"

Mullhausen, James

"Haberdash's Hat"

Mullally, Don

"Wax Museum"

Murfin, Jane

"What Price Hollywood"  "Rockabye Baby"  "Oh, My Girl!"

Murphy, Ralph

"Young Bride"

Myers, Henry

"Million Dollar Legs"  "Murder by the Clock"

Myton, Fred

"Wild Stallion"  "White Eagle"

Natteford, Jack

"My Pal, the King"  "California Trail"  "Hidden Gold"

Neville, Jack

"Sundown Rider"

Nichols, Dudley

"This Sporting Age"  "Robbers Roost"

Nicholson, Kenyon

"Union Depot"

Nolvo, Ivor

"But the Flesh is Weak"  "Mr. and Mistress"

Nugent, Elliott

"Whistling in the Dark"

O'Neill, Ella

"Rustlers' Roundup"

Ornitz, Samuel

"ove Affairs"  "Thirty Women"  "Secrets of the French Police"  "Men of America"

Paragon, Ernest

"The Millionaire Cat"  "The Mysterious Fathoms"  "Taming the Wild Cat"  "Bridge Wives"  "A Foot About Women"  "Hollywood Run Around"

Parmelee, Edward

"The Bitter Tea of General Yen"

Parker, Austin

"The Rich Are Always With Us"  "A Successful Calamity"

Parrott, Ursula

"Great Expectations"

Partos, Frank

"Guilty as Hell"  "Heritage of the Desert"

Pearson, Humphrey

"Westward Passage"  "Face in the Sky"

Pembroke, Scott

"Okay, America"

Penelope, Nathaniel

"Deception"

Perkins, Harry

"No More Orchids"
THE BARON GOES HOLLYWOOD

CHARLIE: Well, well, Baron—
    The Baron: Hello, Sharlie—my you zertainly is a look for zore glances.
    Charlie: What?
    The Baron: A glance for zore looks.
    Charlie: You mean a sight for sore eyes.
    The Baron: Yeah, you took the verds right out of my tonzils.
    Charlie: Nice of you to invite me out here, Baron.
    The Baron: Don’t breathe it, Sharlie—it’s snodding.
    Charlie: Say, look how you’re dressed—you haven’t gone Hollywood, have you?
    The Baron: Huh?
    Charlie: You haven’t lost your perspective, have you?
    The Baron: No, no—dese looze bants fool you.
    Charlie: They are awfully wide—the pants.
    The Baron: Wide—chust vait till you zee my Oncle Hoogo’s bants—
    Charlie: Are they wide?
    The Baron: Are dey vide—dey are zo vide he’s got to make two schtets before de bants move.
    Charlie: By the way, isn’t it magnificent out here?
    The Baron: Ach, Sharlie—you ain’t seen notting—vait till I show you around a bit.
    Charlie: Probably so.
    The Baron: Who is it?
    Charlie: I say unquestionably—
    The Baron: Oh, shuah—I’ll look dat up later, ven I get home—Sunday, I am going to show you Pussy’s Lena.
    Charlie: What?
    The Baron: Lena’s Kitty—
    Charlie: You mean Catalina—
    The Baron: Yeah.
    Charlie: Tell me, is it true Hollywood has a large floating population?
    The Baron: Vell, zum is floating.
    Charlie: Some?
    The Baron: Shuah—odders is zunk.
    Charlie: But you’re doing all right in the flickering celluloid?
    The Baron: I beg your stuff—
    Charlie: The projected histronics—the flamboyant cinema—
    The Baron: It’s beginning to commence again.
    Charlie: The moving pictures—
    The Baron: Oh, shuah—the pictures—but Sharlie, vy do you haff to dig yourself up to the knees in language like dat?
    Charlie: You didn’t find any difficulty in getting around with your impediment?

(Continued on Page 47)
"SQUAWKS FROM A MUTT"

by PICO K. WOOLF

What kind of a guy is this I live with, anyway? He bends over me and says, "How's my lil' feller?" "How's my lil' man?" when all the time he knows I'm a little girl. He acts as if he didn't want a "bitch" around the house. And at times, naturally, little boy dogs come sniffing around me, so what does he do? He blows in one hundred and sixty bucks for a fence just to keep me a good girl. Who wants to be good? He seems to think I have no right to a sex life.

To satisfy my girlish longings every day, he brings me home a rubber squeak mouse—as if a squeaking piece of rubber could make up for my birthrights. Once in a while I get a rubber duck—oh, he's good-hearted enough—but a dog gets no thrill out of mice or ducks—even though they squeak. And he thinks I'm not on to a couple of cheap tricks he keeps pulling on me. Every now and then he sneaks out into the garden and picks up an old mouse that still squeaks—washes it off—and tries to palm it off on me as a new mouse. But I'm no dumb mutt even tho' some one did call me a "garbage can pointer." You know what I do now? The moment he brings me a squeak mouse the first thing I do is to chew the tail off. There's going to be no more palming of old mice on this baby.

And oh, how I hate the nights he gives parties! No one in Hollywood can cook like Edgar Allan Woolf. But I don't get any spaghetti because he says "my lil' feller can't have starchy things." And I don't get chili because it's spicy for "my lil' man"—and I don't get that because it has sherry in it—and I don't get that because it has chicken bones.

And the people he invites! I'm only brought in once or twice a night in his arms—because I might jump on some lady's dress and soil it. So I have to stay out in the garden and look in at the fun. Oh, some of the guests are okay. I like Colleen Moore because her "Sadie" is even muttier than I am, and she doesn't like dogs just because they have a family tree. "Sadie" sent me one of her best marrow bones last Christmas, and this Christmas I'm going to give her a sandbox. Some dogs never do get housebroke.

And I like Queenie Cawthorne, even if she does say I have the longest tail that ever wagged. But she lets me kiss Joe, and she won't stand for any other girl in Hollywood doing that. Laura Hope Crews bought me a tag for my collar in case I ever get lost—but—no such luck. I'm never allowed out of the Woolf gates without Isaac who cooks, or Noble, who buttes, as a chaperone—and then only on our own lawn.

Oh, sometimes, how I long to squat near a neighbor's tree and spoil it like other dogs spoil ours. But there isn't a faded bush in Beverly can accusingly point a single branch at me.

I know the Woolf guy means well, but I want children and although I'm a Hollywood lady, I'm not nuts for adopting them. No, I want my own—and I've made up my mind that some day while the guy I live with is waiting at the studio to get in to see a supervisor, I'll sneak out somehow—and one day when he comes home with his "How's my lil' man," I'll just jump on him and lay a litter of pups in his arms. Youth must have its fling! Oh, here he comes now with a new squeak mouse. Bow wow! Bow wow!
BREN-ORSATTI
invite your attention to the
screen work
of
THOMSON BURTIS
during the past year

MADISON SQUARE GARDEN
(Charles R. Rogers—Paramount'
Idea and Original Story

UNDERCOVER MAN
(Paramount)
Adaptation

SOLDIERS OF THE STORM
(Columbia)
Idea and Original Story

* In Preparation
Story, Screen Play and Dialogue

TEST PILOT
HOWARD HAWKS PRODUCTION FOR METRO-GOLDWYN-MAYER
The Social Season In Hollywood

(Continued from Page 27) an author, but it doesn’t really matter.
Wilson Mizner was, as usual, glimpsed at the Derby.
DECEMBER 17. Miss Greta Garbo today announced in an infelicitous tone that she will have nothing to do with her next picture, “The Eleven Avatars of Buddha,” on religious grounds. Miss Garbo Jr., was furious, but didn’t dare to tell her so. Miss Garbo last evening on the transcontinental plane, disguised as a breasted veil garnished with parsley.

DECEMBER 18. The Duke of York arrived at Pickfair today. There was no room for my tossed out 13 of the baroness. The score is now 8, but what an 8!

DECEMBER 19. Greta Garbo was reporting hovering over Heligoland in a helicopter.
Miss Marion Davies today used tear gas in an effort to get to a trunk in the attic of her beach house in Silver Beach, Santa Monica, and Mister Howard Hughes today arrived on her new yacht, the “Europe,” which was formerly in the trans-Atlantic service, and which Mister Hughes purchased from the North German Lloyd. When interviewed by your correspondent, Mr. Hughes said, “What?” being a little deaf in both ears.

DECEMBER 20. Mr. Sid Grauman announced he would present the largest prologue yet, in conjunction with the tremendous forthcoming production, “The Eleven Avatars of Buddha.” Tickets are already at a premium for the opening.
The Prince of Wales, with all of his brothers and his sisters, and his cousins and his aunts, arrived at Pickfair today. The famous Lady of the House swooned from sheer glee, but Mr. Fairbanks stepped into the breach in the emergency, by hiring the Beverly-Wilshire and Ambassador Hotels as guest-houses to Pickfair.
Twelve more writers were added to the staff creating “The Eleven Avatars of Buddha.” Mr. Darryl, Mr. Darryl, Mr. Darryl expressed himself as annoyed at mounting expenses, and hired 35 typists, 11 janitors, 3,000 laborers, and all the office boys. None of them were Semitic.
Mr. Darryl, Jr., today also gave three million dollars to the unemployment relief fund for the members of the Motion Picture Industry. Miss Marion Davies today expressed herself as furious at being evicted by her brother. Princess Catherine from the Ambassador Hotel, and again attacked her beach house in an effort to get in—this time with machine guns. She succeeded, but had to sleep in her car while the work of removing bodies went on.

DECEMBER 21. Somebody, the milk man probably, today entered Greta Garbo’s residence in Brentwood, and discovered her calmly sitting in the kitchen with a gimp and sailor pants, eating smorgasbord and drinking coffee. She said “Skal!” and threw the coffee in his face. This is regarded, as it was supposed United-Goldfish-Colossal denied any knowledge of anything. This was heartly applauded by three under-painters, and they were thus instructed by the staf of “The Eleven Avatars of Buddha.” This raises the score to 46½.
Miss Marion Davies’ house was so riddled with gunshot and the work of removal of the bodies of her house guests, that she set it on fire, and has set up a tent on the ashes.
W. Mizner again at the B. Derby.

DECEMBER 22. The Marchioness of Milford-Haven, daughter of the Russian Grand Duke Paul, arrived in a Russian yacht, and did not go to Pickfair, astounding all Hollywood by going instead to call on Zoe Akins. No one can make her to work. Miss Akins, the Dolly Sisters, Beatrice Lillie (“Lady Peel to you”), Mrs. Vincent Astor, the Marchesa Casati, 3,000 trained slaves, a lady and the entire Army of the Unemployed, to the cost of his World-Shaking Prologue. He also stated that Miss Lupe Velez, Irving Davis, Jr., would crack open the Hollywood Dam the day before the premiere, thus inundating the town and allowing the elite of the Film World to ride to the premiere in the battleships of the United States Navy. When asked, “What about the rest of the Hollywood?” he became sulky, and replied, “That’s their business.”

JANUARY 3. Conrad Nagel today found the King and Queen of England wandering through the streets of Hollywood in an exhausted condition, suffering from hunger and exposure. They had been here four days, but everyone was too drunk to tell them where Pickfair was. Mister Will Hays rose to deny this whole statement categorically, and accused their Majesties of lese majeste toward the Fims. Miss Pick- ford attributed the whole thing to a misunderstanding caused by the sinister influence of the Soviets, and fed their Majesties well, amid cheers.
Sid Grauman announces that, at the suggestion of Miss Elsie Maxwell, internationally known party-singer, he has added M. Gandhi, the Dolly Sisters, Beatrice Lillie (“Lady Peel to you”), Mrs. Vincent Astor, the Marchesa Casati, 3,000 trained slaves, a lady and the entire Army of the Unemployed, to the cost of his World-Shaking Prologue. He also stated that Miss Lupe Velez, Irving Davis, Jr., would crack open the Hollywood Dam the day before the premiere, thus inundating the town and allowing the elite of the Film World to ride to the premiere in the battleships of the United States Navy. When asked, “What about the rest of the Hollywood?” he became sulky, and replied, “That’s their business.”

JANUARY 4. Mister W. M. Lunched at the B.D.
Crown Prince Humbert of Italy, and Princess Casati arrived today, but Pickfair was too full. It is presumed they went back to Italy in a huff.
Everybody is in a froth. The world-defying Premiere is tomorrow. A Cabinet is in a state and will wear a daring gown made after the Hollywood designs of Adrian, of cellulose trimmed with persiflage.

JANUARY 5. I reel, I faint. The night of nights. The culmination of the whole history of the evolution of the world! Three thousand thousand dollars were expended on the scene when the town was flooded and Grauman’s Chinese Theatre was destroyed, when the dam was broken open for the Parade of the Venetian Gondolas of the Stars. Mister Grauman didn’t care, because he was having his Premiere in the Hollywood Bowl anyway. The homeless inhabitants gathered awe-struck on the hills to watch.
All Filmdom came, in the battle-shirt of the United States Fleet converted for the occasion into gondolas. Howard Hughes’ new yacht led the procession, with Mr. and Mrs. Douglas Fairbanks and their party on the deck, wheathed in smiles and bowing to their fans. Miss Pickford wore an ermine wrap, and diamonds.
Miss Marion Davies wore an ermine wrap, and diamonds.
Miss Marlene Dietrich wore an ermine wrap to the waist, and diamonds elsewhere.
Tallulah Bankhead arrived in a full dress suit complete with tails, a top hat, an evening cape lined with white satin, and carried a bunch of toy balloons.
All the Barrymores arrived in a van, changing Russian.
Gloria Swanson wore an ermine wrap, and diamonds.
Jean Harlow wore 17 bows, and bowed to everyone.
Greta Garbo was brought in in a potted palm, heavily veiled.
Wilson Mizner wore an ermine wrap and diamonds, with a Brown Derby, complete with kitchen and chair to his head.
Miss Joan Crawford wore an ermine wrap, and diamonds, and wore Douglas Fairbanks, Jr., as a corsage. Miss Mary Pickford came in a hat that looked like a bathtub, and 40 pounds of pasamanteers and pearls with long sleeves, and an ostrich plume. She was roundly hissed, and her costume was universally condemned as an attempt to “steal the show.” Several people cut her publicly, all women’s seemed to bother Her Majesty much.
The Prologue was marvelous. It contained all the things we promised it would, along with 30,000 dancing girls garbed in the best shatter-proof glass. It lasted three days, and was universally acclaimed the greatest wonder of the age, and the pinnacle of human achievement. The picture, “Sir,” formerly called “The Eleven Avatars of Buddha,” and starring Greta Garbo, was not shown because the prologue was so long there wasn’t room for it.

JANUARY 9. The King and Queen of England, house guests of Mr. and Mrs. Douglas Fairbanks at their home, Pickfair, were today inform- ed that, in the opinion of the En- titled Royal Family from England, the Soviets had their chance, held an uprising and seized the reins of government. When interviewed, His Majesty expressed himself as annoyed, and indicated he might enter the films.

FINIS
The Day of The Writer

(Continued from Page 111)

the Carlyle Blockwells, the Harold Lockwoods, the brace of Farnums, the Rudolph Valetinos, the Barbara La Marias, the Clara Kimball Youngs, the Theda Baras, the Katherine MacDonal ds, and the Lillian Walkers, to name only a few of the comediy clothing dummies of the day; and the unbelievably trite and bombastic and unlearned scenario writers and gag men and tittle scribblers; and the high-flying, gutter-stalking, suddenly-rich executives and their scores of knth and kin—all these acrostics, which would have been lathal to any other business, failed to stem the dizzy climb of the picture industry. As long as there were David Wark Griffiths and George Loane Tuckers and John Fords and King Vidor's to pull the strings and make the puppets pantomime.

But suddenly, overnight, something happened. Columbia found she had a tongue. The two-dimensional art became triple. The tailor's dummy learned, to its dismay, that it must own a vocabulary embracing more than eighty-two words. Boundaries and frontiers circumscribed the films. Adjectives supplanted gestures; vocal cords presupposed brain cells. Producers, perforce, had to learn to read scripts—and a painful chore it became, you can bet heavily on that! Syllables succeeded alluring tosors, and articulation made garters dispensable.

Among those who suffered in the catastrophe of vocables, and who perhaps suffered most, were the directors. From lords of celluloid creation they became merely A.D.T. boys, carrying out the script writer's errands! Now, a director is far less important than the invisible gum chewer in the distant sound box; he is in rank away below the cameraman; he is exceeded in impotence and vestigial significance only by that weird and unique Hollywood phenomenon, the supervisor, who, like canine teeth in a virgin or the mammary glands on the male breast, serves a purpose which alone God in His infinite and incalculable omniscience can explain.

With the producer, then, compelled to become literate; with the star now requiring at least a modicum of mentality; with facial symmetry and thigh-roid suggestiveness relegated to a less essential role; with the director swiftly and inevitably demoted to the position of an opera prompter, many changes came instantly into the business. The two principal ones were:

First: The whole structure, erected as it was on incompetence and favoritism and proceeding solely on momentum, of course telescoped financially of its own horizontal weight—and until the debris is cleared out and ghastly inefficiency is punished by oblivion, receiverships and bankruptcies and the false arrogance of artificial mergers will go on and on until chaos represents the racket.

It won't do any good to cancel this executive's contract by paying him off with a huge wad of the old filthy—and then finding him employed in an elevated post at an exorbitant wage in another equally collapsing company. If he was mediocre and dated and unprofitable on, say, Cowper Street, does it change his spots to put him in charge of a unit on another lot? You can't amalgamate two tumors and effect a cure: you'll more likely produce a cancer!

And yet, only showmen can produce pictures. American bankers can't. Why, they are responsible for the condition in which the world finds itself today. They can't even run banks—seven thousand bank failures in America in three and a half years, not one in ten years in England and Canada! All the showmen even need to do is catch up with the parade, take stock of the times, indulge in a little genuine analysis of their business—and of their own capacities. At the risk of being identified with that most loathsome of Hollywood's multitude of freaks—the yes men—I will suggest that it can be done: Darryl Zanuck is one survivor from the day of silent pictures who has not only kept abreast of the times, but is out a couple of blocks ahead of the 'talkie' parade. And I make this compliment even if he didn't avail himself of my last option, because it is true, and because it is an illuminating proof of what I am writing.

The second principal change that screen speech brought about, was the sudden ascendency of the writer, the belated but inevitable recognition and promotion of the one man who knows what words are meant for. Words, after all, are merely building stones. In the hands of a hod carrier they probably will become kennels and shanties and outhouses. But in the hands of an architect with vision these same stones are laid atop one another—and the world stands, breathless and uncovered, and without a Taj Mahal.

And so, I presume to suggest that there isn't a single script in a single studio in Hollywood today, turned out and completed and ordered and ready for shooting, that couldn't be improved, a lot or a little, by turning it over to a competent writer for a day or two. Not to a mere technician: you can hire mechanics from any listed agent. What the modern world of pictures needs today more than ever before, is a genuine IDEA MAN with a roving assignment—a trained writer, preferably an experienced, versatile newspaper and magazine man with both practical feet planted on solid ground; one who is honestly interested in helping out on a good story; one who is very proud of his work and of his name; one whose equipment of ideas, born in actual-life experience, is only equalled by his literary integrity.

If they don't realize it—and fail to realize that stories can only be told successfully by those in the habit of telling them—pretty soon there won't be any other units in neighboring companies for them to go to. For the producer, no director, no star can make a bad story good. No good story can be wholly ruined by any star or producer or director. The story is the thing: it always has been; it always will be.

After all, what is a story, whether printed or footlighted or screened? It is merely two persons doing something or talking while a third watches and listens.

WILLIAM CONSELMAN

WRITER

1930 and 1931 at Warner Bros.
1932 at MGM, Story and Continuity on 4 Technicolor Musicals
Now at RKO

Stanley Rauph
I Was A Fugitive

(Continued from Page 13)

I'm sorry to be so long in answering your communication in reference to "I Am a Chain Gang from the Water Front." I have been busy flying back and forth between here and New York on our 1933 Production Schedule. We've finally adopted a new form of Unit Production:

From now on each writer on the lot is to do a complete version of the story he's working on. The completed scenarios will be chipped up and put in a derby hat. On a certain date, your supervisor will draw bits of dialogue out of the grab bag and paste them all together. The conglomeration will then be handed to Bella and Sam Spevak to adapt under a unit plan, as follows: The Spevaks to Eddie Eiscu to B. B. Kahane to David Selznick to Leonard Spiegelglass to Hyman Fink to Harry Rap to Evers to Tinker to Chance. The final story will be tentatively titled "What Price Fugitives from Chain Gangs?"

You, of course, will be given screen credit.

Yours truly,
Emanuel Neanderthall.

Inter-Office Communication.
TO: Emanuel Neanderthall.
Dear Mr. Neanderthall:

I'm getting pretty sick of all this. How about loaning me (how about the Chase Bank loaning both of us) to Fox? I tell you, there's something radically wrong in the organization, sir!

What's this I hear about conflicting stories among the Majors? Paramount coming out with "Hot Sunday," RKO with "Hot Monday," Warner Bros. with "Hot Tuesday," Universal with "Hot Wednesday" and United Artists with "Hot Thursday." The first thing you know there won't be a hot day left in the week. Then what'll happen? I'll tell you what'll happen: There'll be eight expeditions to the Island of Bali—that's what! The next thing you know the great American Audience will be running around without any clothes on and a ring in its nose.

Herman J. Mankiewicz Ralph Spence, Gladys Lehman, Harry Hervey, Curley Robinson, Sam Finn, Tony Veiller and I have a swell idea for a story. The whole thing is laid in a hotel and the people's thoughts are spoken out loud. We sort of kid the Government at Washington throughout the year. The climax comes when the tabloid editor boards a submarine for the Island of Bali and discovers Frank Buck, F. A. Mitchell-Hedges, Martin Johnson, Arnold Fanck and Ernest Schoedsack in the top of a cocoanut palm sprinkling an Eskimo with goona-goona (love powder).

Fifteen minutes ago we were calling the picture 'S.O.S. Stockholder.' This, of course, has since been changed and brought up to date.

Competition is the backbone of any business, sir.

Yours truly,
Jack Cluett.

Inter-Office Communication.
TO: Jack Cluett.
Dear Mr. Cluett:

You have formed a false, and too hasty opinion of the picture industry. Just because you were hired as a writer you seem to think you ought to sit right down and write something. Nothing could be farther from the truth, my boy. In the first place, it confuses the director. Why, Edgar Allan Woolf was here for six years before he even touched a pencil—or a stenographer. Just the other day we discovered a writer in the Old Publicity Building. It hadn't been entered since the old Ince days, and there he was as good as the day we hired him. That man (dead, of course) is what I call a successful writer. Not once during his fourteen years of unending service did a producer, a supervisor, a director, a cameraman or an actor find fault with his dialogue. Now, if we can get such whole-hearted co-operation from a cadaver, why can't we from you? Dig in, son! Learn the power of the unwritten word, study camera angles in a turtle-necked sweater and say nothing.

Yours truly,
Emanuel Neanderthall.

Inter-Office Communication.
TO: Emanuel Neanderthall.
Dear Mr. Neanderthall:

I was very much impressed by your recent letter, and am now convinced that I should seek unemployment elsewhere. You see, I've been a humorous writer for eight years and thought myself, in my experience, so equal to the picture industry. That in itself is a good laugh, isn't it, sir?

From now on "I Am a Fugitive from Hollywood."

Yours truly,
Jack Cluett.

Inter-Office Communication.
TO: Jack Cluett.
Dear Mr. Cluett:

My secretary has just this minute handed me your synopsis of "I Am a Fugitive from Hollywood." I think the idea is amazing and should make a terrific box-office picture. It's fresh material like this that the organization needs, my boy. I enclose the company's check for $15,000 for all rights to the story. Kindly drop in to see me at your convenience to discuss a long-term contract.

Sincerely yours,
Emanuel Neanderthall.

END
Stock Shot

(Continued from Page 15)

KID: How do you do it?
ED: Because I gotta eat. And you came to me because you gotta eat. So don't high-hat me.
KID: Oh, I didn't mean to. I see now that I can tighten up the story a little. And there's a spot for a chase at the end—
ED: We lay off chases now. They take us outdoors. We can work longer hours indoors. See? Make it a murder.
KID: Yeah, that's actor proof and simple. I begin to see—
ED: And by the way, put in a part for Whoozis McGlug. His name's still good and we can sign him with our own pencil. Put him in as a drunk reporter, drunk hotel guest, or a plain drunk—anything he can be natural in.
KID: Uh—if I can—
ED: You can do anything if you're going to write for us. Why, I wrote our last picture in four days and nights, so we could be first to grab the Eskimo sets out at Unicycle.
KID: Do you actually write stories to fit sets?
ED: And how! I had to put on a jungle prologue because the Boss could borrow a South Seas set on Beachwood Drive.
KID: A jungle prologue to an Eskimo story?
ED: That was a cinch. I made the girl a native princess doing the hula-hula when the heavy sees her. He's a mate on a sealing schooner. He promises to marry her, but he takes her to the Arctic instead, see?
KID: Say, you've got to have brains in this racket, haven't you?
ED: And what brains! They day before production the boss's niece got in from New York with a yen to work in a real moon-pitcher, and I had to write a fool-proof part for her!
KID: Did you?
ED: I still got my job, haven't I? I spotted her as an Eskimo girl who gets killed to prove the menace. You always gotta kill somebody to prove the heavy's really bad, you know.
KID: It begins to seem simple. Maybe I can write the sort of stuff you want.
ED: That reminds me—what is your menace?
KID: There isn't any.
ED: You gotta start your story with a menace.
KID: But it's a human story of the happiness and grief, the laughter and tears—
ED: The laughter will sound terrible and the tears will look lousy. Cut 'em out.
KID: Well, maybe—anyhow, those two people—
ED: What keeps 'em apart? That's the menace!
KID: The boy has too much money for his own good—
ED: Great! His menace is wise, women and song and I know where we can pick up some swell cabaret stockshots. Then cut to a corner set and show the boy lapping it up with a Mexican girl on his knee. Legs! And the boy—the boy is Whoozis McGlug! Maybe the boss will buy your yarn—
KID: If you fix it up right.
ED: That's encouraging. Now the girl—she has an inferiority complex—she thinks the boy thinks she's after his money—
KID: That ain't photographic. You got to personify it. She gets this idea from a mental heavy like Bellacosi—he's on the make for this girl—moves in on her and slips her this idea with a lot of eye closeups like he did in The Cadaver—see?
KID: Well, maybe—
ED: You can't sell us maybe.
KID: Sure, certainly, positively, then. Now, suppose I do, I want, what will you pay for the story?
ED: Five hundred bucks for the story—and dialogue script.
KID: Is that all?
ED: Why, if I have to revise it, you only get three-fifty.
KID: And you'll probably have to revise it.
ED: Well, I gotta eat, too.
KID: But can I count on the three-fifty?
ED: If I like it and the boss likes it and his wife and her relatives like it.
KID: Frankly, is there any other independent who'll give it a better production? It's my first picture and I do want it to be good.
ED: Frankly, the Star Spangled Outfit will give it a better production. They can afford to because they don't buy stories. They just assemble parts of other people's stories. You might sell it to the Viceroy, but they'll keep you submitting treatments until they've gotten three complete plots out of you, and a couple of titles to boot.
KID (takes a mental zowie): My God! I knew I was tackling the seamy side, but—
ED: But you didn't expect the seams to be lousy?
KID: All right. When do I start?
ED: Now! Fishes in basket? Here's a list of names we can buy at our price and the exchanges will stand for. Pick your characters while I run over to the production office and find out what sets you can put 'em in.

The Kid takes the list. The Editor smiles at him, puts his hand fraternally on his shoulder.
ED: I think you're gonna make good here. You're young, ambitious, enthusiastic. You remind me of myself twenty years ago.

He exits. The Kid eyes the list, drops it into the wastebasket, sits down at desk, puts sheet of paper into typewriter. He begins to write, steadily, monotonously, without ever stopping to think.

CURTAIN

Leonard Praskins

"SUCCESSFUL BLUNDER" — J. G. Bachmann
"SECRETS"—Mary Pickford
"FLESH"—M-G-M
now at R-K-O

HENRY JOHNSON

WRITER

FOX Studio
Paradise In Trouble

(Continued from Page 17)

Joe: G’wan! You’re just tired tonight, Sam. Don’t give me anything like that!
Sam: I’m telling you. They’re making it very hard. Why, one of the banks we do business with actually ran out of money! How’s that for a dirty trick?
Joe: They can’t do that to us, Sam! They can’t! We got banking laws, haven’t we?
Sam: They did, O, they’re up to all kinds of tricks, those birds. Judge Furioso was telling me today he overheard a couple of bank presidents talking and they both felt they could make more money with the bank closed than they could if they left it open.
Joe: I don’t believe it!
Sam: The Judge wouldn’t lie.
Joe: What Judge is that?
Sam: You know, Judge Furioso. My legal advisor. Draws up every contract we make at the studio.
Joe: Can he do that? What about when the court’s in session?
Sam: Don’t be foolish. The Judge has been disbarred for five years.
Joe: Say, I remember that name now. The Judge was removed from the bench for bribery, wasn’t he?
Sam: No, no. He got on the bench for bribery. They finally got the Judge for selling opium, and he’s been at the studio ever since. I wouldn’t be without him. (He paces nervously and tosses a pith helmet into the fire.)
Joe: Listen, Sam. You’re a fool to worry about those Bankers. It’s simple. People put money into their banks. Their problem is how to get rid of a lot of money, ain’t it?
Sam: That’s right.
Joe: Well, I don’t know any better way they could do it than putting it into your studio. Simple, ain’t it?
Sam: It used to be. I’m telling you, we’re facing a different proposition! It ain’t so simple any more, Joe!
Joe: Wait a minute! I’ve got an idea! What are bankers like, anyhow? I don’t know, Sam, because at my studio I handle only the artistic end.
Sam: Huh?
Joe: What are bankers like? They ain’t exactly what you’d call bright, are they?
Sam: Bright! What do you think they have adding machines in banks for?
Joe: Good. The trouble is we been calling ourselves an “industry” and everyone knows, even bankers, that an industry is no good in a depression. Now the idea is to get another name. They wouldn’t know anything about show business, would they?
Sam: They wouldn’t know about anything.
Joe: Then they might think it’s good, Sam! They might give you the money on that—if you told ’em this wasn’t an “industry” any more, it was “show business.” See?
Sam: You mean, just because it’s called show business they might think it’s a business?
Joe: Of course! They took over Fox, didn’t they?
Sam (excitedly): Joe, I think you hit something there!
Joe: That’s the way they got the money for Radio City—told ’em it was opera!
Sam: But wait a minute! Is it ethical?
Joe: It’s just as ethical as any other business.
Sam: I don’t know about calling it show business, Joe. I wouldn’t want to get mixed up in anything I’d be ashamed of if the wife and kids found out. Why, I can remember when I was fourteen years old my father took me to one side and explained to me all about the Shuberts . . . and I’ve never forgotten it.
Joe: Listen, Sam—show business is the oldest profession in the world and you’ll never be able to stop it! I tell you we hit on something here tonight!

For a stunned pause, the two old friends looked at each other. Then, with whatever is the colloquial equivalent for a hey-nonny-nonny and a hot cha-cha,” they rush madly out of the room and leap, rather than run, to their respective cars; bound helter-skelter for the studio to set the wheels in motion for this new great coup.

The moon comes briskly over the Beverly Wilshire (throwing into bold relief the first week’s gross of the Kate Smith picture at the Paramount, New York), looks blandly down on the two friends and a nest of unborn receiverships; then sails merrily through the heavens. There is a distant rumble of steel vaults closing grimly on hard cash, but the two cars race furiously through a Hollywood that sleeps fitfully and stirs a little uneasily in its neighbor’s bed.

JO SWERLING

Still With Columbia

Jack Cunningham

with Paramount

Management
Bren and Orsatti
Hollywood Melody

(Continued from Page 19)

SCENE THREE: The waiting room outside Supervisor's office (Capt. Bing! Goldberg's office). The Author fights his way through De Milling mob to the Secretary.

AUTHOR

Captain Goldberg?

SECRETARY

He's not in, sir.

AUTHOR

What! You mean he doesn't insist? Where's the conference—or has somebody lied? Let me in. I'll get the jitters waiting here with all these sitters—Secretary.

Go on in. You'll find a bigger crowd inside. (Author enters the conference room. He is overcome by smoke, and hit on the head by a polo ball. He emerges three months later, having been missed by exactly nobody, and he stagers home.)

SCENE FOUR: Author's home.

AUTHOR

It's option time. The mailman's come and gone. No registered epistle. Am I slandered?

Nor word of week to week if I'll stay on—This silence means I'm off the Goldwyn standard.

Why, when I shoveled shekels in so fast Did I not think to save some for a slow day?

And yet, this studio's my first, and not my last, And agents know where I can get big dough-day.

SCENE FIVE: Street scene. Chorus of agents dressed as lavender girls, carrying authors in baskets.

AGENTS

Who'll buy my authors, Sweet-smelling authors—Sixteen for a penny. (A producer thrusts his head out of a window.)

PRODUCER

Say, what are authors worth?

AGENT

"Writers to you!"

PRODUCER

I already got too many.

AGENT

Author—for his board and keep—

Best in Hollywood.

If you're selling him so cheap How can he be good!

AGENT

Try a sample, and I claim He'll be all he should.

PRODUCER

If I've never heard his name How can he be good!

(Slaps window.)

AGENT

Yes, by Hacht!

SCENE SIX: The Santa Fe Station. Author.

I'll polish the play back in Worcester That I started here. My novel for Simon and Shuster Goes to print this year, I'm out for a name, guaranteeing I'll come back, and stay. I've learned The Importance of Being Earnest Hemingway.

Hip-Pocket Dictionary of Film Terms

(Continued from Page 23)

FOYER: A stooge, e.g. "He's not against you. He's for you."

FREE LANCER: Meal given to magazine or newspaper writer by publicity department.

GAG: Excruciating comedy line or situation entirely over the heads of the average M.P. audience.

GATE: The alpha and omega of the industry.

GRIP: Secret handclaps between executives.

HOT: Too glaring for the camera, e.g. If an actor's blue serge trousers are shiny from wear, he is said to have "hot pants."

INDIE: Independent picture company, also called Indie Red.

KICK 'EM: See below.

KILL 'EM: Also hit 'em and save 'em. Terms used on authors.

TURN 'EM OVER: Use for female authors.

MAKE-UP MAN: A publicity writer.

MAGAZINE (FAN): See PUBLICITY DEPARTMENT, See publicity department's lunch checks.

MIXER: See HOLLYWOOD (and die).

PAN SHOT: A closeup.

PREVIEW: Another Hollywood amusement. See KNIFE-THROWING.

PUBLICITY: The acme of bad taste in pictures zealously avoided by all concerned in the industry.

RELEASE: Also COMEDY RELEASE. A parting more in sorrow than in anger. For this release much thanks.

RUSH: The end of a perfect day.

"BULL" RUSHES: See TRAILER.

SCENARIO: Any script written by an expensive author.

SCREEN CREDIT: Extra footage before the start of a picture.

SEQUENCE: Little pieces of metal sewn all over a star's evening dress. See HOT.

STATIC: Strange noise emerging from sound track. Do not confuse with DIALOGUE.

SUSPENSE: That part of any picture at which the audience falls asleep.

SYNOPSIS: Also "Schnapps." Industrial alcohol (used in conference cocktail.)

TECHNICAL ADVISOR: Man engaged to aid director in matters about which both know practically nothing.

TRUCK: Mediocre sequences removed by cutter in final editing. Entirely arbitrary, and frequently futile.

WIPE AWAY: A high class, high-brow production. See PROFITS.

ZOOM: Chronic condition of film writer's mind. Can be cleared up if direct cause is removed. It generally is.

BESS MERYDITH

For Warner Bros.

FRISCO JENNY
PARIS RACKET
PARACHUTE JUMPER
SHE HAD TO SAY YES

For Fox

SOCIETY GIRL

(Stage Play)

Representative: Arthur M. Landau
Hunting For Headlines

(Continued from Page 31)

I'll always remember the night Charlie Chaplin and Georges Capen-tier went to the Rochechouart Theatre and sat in a stage box. At the inter-premission, a throng of people kept jammin into the box, yelling in French for Charlie's autograph, until we were squeezed out and escaped via back-stage.

"Do people always mob you like that?" the naive Chaplin asked gor-geous Georges, and the French boxer smiled an apologetic acquiescence.

And the time Douglas Fairbanks and Mary Pickford went to the Arc de Triomphe to place a wreath on the Unknown Soldier's tomb a bigger crowd turned out than usually gathers on the French national fete, July 14.

During the war Winfield Sheehan stopped at the Crillon Hotel, in the Place de la Concorde. He had a huge suite on the top floor and was amazed at the modest price suggested.

He found out after a few bright moonlight nights when enemy air-planes raided the capital and dropped most of their bombs in the immediate vicinity of the Crillon. The target of the sky raiders was the French Minis-try of Marine adjoining the hotel. And Sheehan was quartered on the top floor.

Many of us were present at Gloria Swanson's tea party when she first met the Marquis de la Falaise, and Henri was hired immediately as offi-cial interpreter of Gloria's troupe. We had our assistants camping at Fon-tainebleau where the Swanson com-pany was shooting the picture for a week, expecting her to marry Henri there.

In Paris, Mae Murray always re-furred to Dave Mervin as "the Prince" which is the French pronun-ciation of prince.

The Prince of Wales is a great shot for the cameramen if they catch him unescorted by the indefatigable Gen-eral Trotter. At Ziirich, David, as his intimates call him, offered to im-personate Charlie Chaplin, but his aide interfered and cracked the egg.

There was a great sight at the Deauville race track a few years ago, when the crowds in the paddock pre-vented the news-reel operators from grabbing. The rotund little Shah of Per sia with a huge blue diamond stuck jauntily in his turban, arrived early and got a great kick strutting about for the edification of those present.

Then King Alfonso of Spain ar-rived, tall, slender, with a rakish, cyn-ical aspect imparted by the celebrated Hapsburg jaw. Immediately the crowd lost interest in the Shah and concen-trated on the monarch from Madrid. But then the Prince of Wales showed up, in a cap, jersey, and plus fours, and the Bourbon ruler was forgotten as the mob swirled about him. Alfonso turned in surprise to see what had switched the spotlight off him, and the little Shah climbed on a chair to gape over the heads of the onlookers and get a peek at the Prince, himself.

Russia is closed to photographers, either stills or movies. I saved Gene Tunney from arrest by the C.P.U. one May Day, when all of Moscow was gathered in the Red Square to witness the parade of the Red Army before Stalin and its commander-in-chief, Vorshilov. Tunney took a camera from his overcoat pocket to snap a pic-ture, but he didn't have the special permit necessary, so two giant military policemen sized him.

Gene scouted me in the press stand and yelled for help, and I was able to snare him by producing my "probis" entitled me to carry a camera and taking his box myself. Afterward the chamois made me give him back his camera, because, he said, it had a real Zeiss lens.

In Africa I had a disagreeable ex-perience with a news-reeler when General Primato Rivero gave us a plane to fly from Telouet, in Spanish Morroco, to Tripoli, which the Riff army under Abd-al-Krim, was besieging. Every time the cameraman started to prod, the Rifks began shooting at us, thinking we were firing a machinegun. And they are pretty accurate with a rifle at the low altitude we were in.

A picture got me in a jam, too, at the Dardanelles when British nearly went in war with Turkey, to smash Mustapha Kemal Pasha and his Ana-tolian army. Lloyd George was issu-ing solemn warnings of the danger that the Chazi would sweep across the Dardanelles to Constantinople and then invade Europe. The British assembled its Grand Fleet off Chiosk in the narrow portion of the straits, and landed plenty artillery and mountains of shells.

Kemal's Turkish cavalry and assa-biros were bivouacked behind a low line of hills about ten miles inland from the Dardanelles. Between them it was open desert, Kemal had no artillery, practically no machinery, and could never have crossed that wide strand of open terrain.

Then I discovered the British am-munition was practically all gas shells, and the Turks had all wore gas masks on their chests.

When I asked a dispatch that there was no danger of Kemal and his Turks advancing because the British were prepared to dump them with gas, it was denied. So I took my little cam-era and photographed a mound of shells, all marked with the green and yellow crosses, indicating that they contained mustard, or the deadly phosgene.

After the pictures were published and the war scare blew up, Lloyd George's government was overthrown and he has not recurred a cabinet cost since. But General Harrington, in command of the allied forces at Constantineople, never forgave me.

Mustapha Kemal did thougth, and a couple of years later entertained me handsomely at his new capital, An-ka.

During the World War very few photos of the fighting were taken, ex-cept from distant positions. The dan-ger was too great, there was too much smoke and dust flying about. The ex-citement during an attack reached such a frenzy that many men who had the courage to risk their lives for a picture, actually forgot their missions, and throwing down their cameras, seized rifles or grenades and went for-ward as combatants.
Fifteen Hundred Words

(Continued from Page 211)

Bill Conselman tells me that they are going to cross these pigeons with parrots. Then they can carry messages around the lot and do away with the office-boys.

Wire Chase National Bank re economy.

I suppose the birds will converse in pigeon-English.

Right now all the pigeons ever say is "Coo...coo...coo." It tends to make one quite amorous. And there isn't a couch in the Writers' Building.

That's the hell of it!

However, someone was considerate enough to put Ozite under the rugs.

In fact—save for the above-mentioned couches—they have everything imaginable in our building except a writer with a new idea.

Once upon a time there was a writer with a new idea. Fade out.

Fade in. One year later. In his little private cell at the Napa State Asylum he's telling this idea to the keeper.

All writers are crazy, anyway.

If they weren't they would be directors. Or—better yet—gatemen.

A gateman can enjoy the gorgeous California climate and bask in its sunshine. He has no conferences. His stomach doesn't act up. No one tries to take credit for his work.

When there's a wave of economy, the boss can bounce the writer; but he needs the gateman.

The duties of a gateman are to keep out those who work on the lot and to let in insurance salesmen, ad solicitors, and bill-collectors.

I wonder if St. Peter will ask me for my pass!

And I'll wager that—being only a writer—I'll have to park my car outside of Heaven.

Then I'll have to trudge over the clouds to my two-by-four.

All my friends will have new harps. But all they'll give me is a rebuilt typewriter with the E key missing.

Some of the typewriters that are given to the studio scribes must have been used originally by Nebuchadnezzar.

If the studios would sell them as antiques they could raise enough money to get out of the hands of the receivers.

Lately I've been reading a lot about "friendly receivers." That's a new one on me! Somehow or other, I can never think of a receiver as "friendly."

To me he is just an out-and-out heavy. He's plain Menace.

He might have a smile on his face, but he's got that finger ready just the same.

A friendly receiver!

Can you picture asking a receiver to your house for dinner? Or to the lights? Or to make a fourth at golf?

Personally, I've never gone in much for golf. I'm too truthful by nature.

However, a lot of writers are nuts about the game. But occasionally their golf gets too strenuous. When it does, they show up at the studio to take a rest.

Seriously, a writer gets no rest.

When he isn't in the throes of creating a story, there is a lot of research work for him to do. College humor...old files of Madison's Budget...Ballyhoo.

Say, you can't depend on your memory all the time!

Once in a while, though, a writer will drop his research for a few hours of relaxation. For instance, he might take off an evening to see a preview of one of his own pictures.

Of course the studio didn't tell him that his opus was being previewed. It was a deep, dark secret which he incidentally learned from the bootblack.

Did you ever watch a writer immediately after his preview?

There he stands out in the lobby all alone. One would think he had leprosy, though he really has nothing more contagious than writers' cramp.

Near him is a huddle. Everyone from the chief exec to the lot policeman is in it.

The writer timidly walks over to the charmed circle. In fact, he walks around it. The circle simply won't give!

He is just about to walk away when the chief exec turns around and sees him. There is a gleam of recognition.

The writer squares his shoulders as the Head Man shows signs of actually speaking to him.

"Hey, you!" barks the chief exec.

"Got a match?"

Funny thing. I never have a match when I want it.

When I don't need matches I seem to have a regular Cook's Tour in my pocket. The match-covers go all the way from the Mirador at Palm Springs to the Santa Barbara Biltmore.

But when my pipe goes out, where the hell are the matches?

Not having matches results in a round of social calls on the other writers.

Finally I find a writer who has a match.

Then I go back to my office, sit down in the easy chair and puff contentedly at my pipe as I look out through the window at the beautiful Fox landscape.

It's a perfect setting. Really inspiring. It's a pleasure and a privilege to work for Fox. I'm glad I'm here.

Wait a minute. There's the phone. It was my agent to tell me to pack up my pencils. I'm starting at RKO tomorrow.

That's the picture business!
I Give You The "Tellies"

(Continued from Page 33)

drop a coin in the slot machine, then settle back perfectly at ease, smoke, have a few drinks handy, talk if they like, cuddle up and spoon, take off their shoes, sleep, leave and come back, or do anything they damn please.

Those who like bridge or necking best can be called in after the educational and news weeklies fade out.

Those who declare Television is still remote and "you can't get a bigger image than that, I'm whistling in the dark; the wish is father to that thought. We all said the same thing about radio. Only a few years ago my boy was fooling around with some tin cans, corset stays and old bed springs, making a radio set that would pick up ricks from a battleship."

Now look at the damn thing. And my grandfather—he had an opportunity to get in with Alexander Bell on the telephone business. He saw a demonstration in a big coliseum and reported back to my grandmother:

The Baron Goes Hollywood

(Continued from Page 35)

Charlie: That's impossible—unheard of.

The Baron: -Vas you dere, Charlie?

Charlie: Why, no!

The Baron: Den it vas zo, und besides yet the picture vas zo good dey charged de supervizor und schaff admission to see the hurries.

Charlie: The what?

The Baron: The fast vons.

Charlie: The rushes?

The Baron: Yeah, maybe zo—did I say der zet vas eight miles shquare?

Charlie: Eight miles square?

The Baron: Shuah—und de cam-eramen vas given road maps vor dolly shots.

Charlie: Ridiculous!

The Baron: How could you move around a zet sixteen miles shquare without maps?

Charlie: Sixteen miles! You just said eight, Baron.

The Baron: Vell, it vas eight, but der dy turned on der lights, it schvelled double.

Charlie: Now I know you are lying—how strong were the lights?

The Baron: Eight million which.

Charlie: Hu?

The Baron: Eight million who?

Charlie: What?

The Baron: Dot's it—watts—10 million watts—day vas zo strong could you believe me, Charlie, you could see veen de women in fur coats was natural blondes.

Charlie: I'm laughing.

The Baron: I'm worn out.

Charlie: The camera must have been a good distance away to get all this in focus.

The Baron: Unwrap the last one.

Charlie: I say the camer-a, in order to get the entire scene in the picture must have been far away.

The Baron: Oh, I got ya, Stevenson—der cameras vas in Kansas City.

Charlie: And the director, Baron?

The Baron: He vas in a aeroplane directing by skypwriting. Come, I show you blazes.

SARAH Y. MASON
Five Years with MGM
Writing the Screen Plays for Such Successes as:
THE BROADWAY MELODY
ALIAS JIMMY VALENTINE
THE GIRL SAID NO
THE MAN IN POSSESSION

Free Lancing in 1932
(Col.) SHOPWORN ANGEL
(Original Story)
(RKO) THE AGE OF CONSENT
Adaptation and Dialogue
(Paramount) A CHANCE AT HEAVEN
Adaptation and Dialogue

Forthcoming Production

JACK CLUETT
Judge
Life
Saturday Evening Post
The New Yorker
Vanity Fair
MGM
Are Writers People?

(Continued from Page 25)

he didn't know, and shot the story around.

A major studio bought it; and after the deal was closed, the writer remarked to the agent that he didn't see why, as the story was not so hot. The agent was flabbergasted, for two reasons. At that, two other studios considered the story very seriously.

Writers can rub, too, which seems to be accepted as a human quality. Your scribe got plenty of ribbing as a result of bouncing two originals back at their writers during the year just passed. Both of them were subsequently sold, and the writers rubbed it in consistently for three months until the pictures made from them were previewed. Nary a peep has emanated from either since; they probably read the REPORTER'S reviews.

Concert, too, is another human trait which may very readily be developed in writers. Witness the physical flyweight who buys his clothes in the boys' departments; since he passed the thousand mark, he's buying men's hats. (Of course, this gag is cribbed from a columnist; but, since this is an article about writers, that should be permissible. The song writers are not the only ones.)

Transcending human attributes, however, was the attitude of the eminent novelist who, while he clicked one hundred per cent in Hollywood, was unhappy here. His complaint was certainly not human, rather it approached the saintly. Agreeing readily that the treatment he received in the studios left nothing to be desired, he was grieved because of the manner in which writers as a whole were treated in the studios, and the unimportance in the whole scheme of production with which they were regarded.

He understood, however, when he met and had to spend the evening with a shouter who was going great guns at the time. His grievance disappeared and he was perfectly happy for the rest of his stay here.

Which brings us to the shouters and the mixers, who exhibit to a marked degree the most prevalent of human traits, in the United States at least, high-pressure salesmanship. The one class gets jobs by sheer force of lung power, interspersed with seemingly spontaneous and irrepressible guffaws; the other by keeping the dinner jacket and tails working seven nights a week and endlessly whispering the latest off-color joke. On second thought, however, while people, they are not pertinent to the subject of this discourse.

At any rate, writers are more easily handled, and the cause of less banishment of agents from studios, than players; which is something.

As a last word, this article could have been more easily and tersely written had the assignment dealt with would-be writers.

It would have been a simple matter to transpose the title to 'Are People Would-Be Writers,' write 'Yes' under it, and let it go at that.

This scribe has never met anyone, in any walk of life, who didn't have a story 'which would make a great movie!'
Charles Lederer at Liberty

The new additions to the past successes
by
Charles Belden

WAX MUSEUM
(Original)
WARNER BROTHERS
(In Technicolor)

HOCK SHOP
(Collaboration on Original)
ROGERS PRODUCTION—PARAMOUNT
(Now Doing Adaptation)

BEDLAM
(Novel in Preparation)

Management
HOLMES C. WALTON
Gladstone 3171 Oxford 8223
9533 Brighton Way, Beverly Hills
HOWARD EMMETT ROGERS

METRO GOLDWYN MAYER

Edward Chodorov

Screen Play and Dialogue
Warner Brothers’
"MAYOR OF HELL"
(James Cagney)

Now Preparing
"FELLOWS PRISONERS"

ELMER HARRIS

ERNEST S. PAGANO
Story Editor
Callaghan Cops a Cop

Andy Callaghan noticed a suspicious character roaming around his neighborhood the other night. He followed the man, pulled out a gun, he’d up the stranger and asked what he was doing. The chap had just got his hand down long enough to flash a cop’s badge, and Andy sneaked home after explaining that he was suspected by the plain clothes man.

Lloyd Sheldon on New Para Contract

Lloyd Sheldon, associate producer with Paramount for the past 11 years, signed a new ticket with that company yesterday. He had planned to take a short vacation and make a survey of independent operators when his former contract expired, but Paramount got him to remain on a new deal.

Richy Craig Signed to Warner Contract

Recoupered from a siege of illness, Richy Craig, Jr., has been signed by Warners on a term writing contract starting June 1, when the studio re-opened. His first assignment is a story for Joe F. Brown.

Before taking up his relations with Warners, he will complete a two-picture deal with Universal, where he will contribute screen plays for two Summerville-Pitts vehicles. The Weber office negotiated for the writer.

Water Front’ Cast

Latest additions to the cast of Edward Small’s “I Cover the Water Front” at United Artists, include Hart Connery, George Humbert, Maurice Block, Rosita Marstini, Wilfred Lucas, Jack Mower and Arthur Mallette.

Quittner Loses to Para.

(Continued from Page 1)

charge being the basis of the conspiracy and restraint of trade feature of the complaint.

Judge Caffey in his decision said that he could find nothing in the evidence to justify any of the charges and he therefore dismissed the case.

When Paramount-Publix went into a receiverhip recently, Judge Bondy gave Quittner permission to include line receivers as defendants in his suit.

The decision of the court is of vast importance to the industry in that it holds in effect that a major company, in building up the list of those in opposition to other operators, is not in violation of the anti-trust laws if it books its own product into its own house or competes with the opposition theatres in securing product of other companies.

MGM Rushing ‘Gabriel’

(Continued from Page 1)

the picture is delivered in time for showings.

‘Gabriel Over the White House’ has already created a record on the MGM lot. Rights to the novel were purchased a few days after associate producer Walter Wanger joined the organization, and the script was rushed through a year ago. It is being directed by W. S. Van Dyke. The picture is expected to take 18 months of shooting, with many of the scenes being set to take advantage of the MGM studios and the atmosphere in the capital. The story is about a political candidate, and it is expected to catch the public’s interest.

There is nothing more correct, de rigueur or a la mode than the opening night of a Katherine Cornell play. There’s more than a faint hint of Car- ing in the atmosphere of the theatre, and it is a very interesting offering from the faithful followers. One of Miss Cornell’s in awed tones (they tell us), one doesn’t mention the play, . . . the play is unimportant, the other people are unimportant, there is only Miss Cornell. . . . There’s a good movie in that play for any studio with a glamorous star and someone to re-write and clarify certain characters and parts. Sidney Howard managed to be so obtuse in the third act that three good reviewers wrote three entirely different interpretations of it. So you take your chance.

But the audience, ah! there you have Miss Cornell at her very best. Mr. and Mrs. Sam Goldwyn, Kay Francis, the Hornblows, the Farcels, Mrs. Joseph I. S. Beahan and Sidney Fox, Mr. and Mrs. Leland Hayward, Jules Glazken, Burb Symon, Rupert Hughes, Neysa Mcmein, Herbert Marshall and Mrs. Marshall all have their picks. The play is played in seven designs, shapes and centuries. They must have thought it was a Boston Symphony concert. Poor Herbert Marshall. He wasmobbed so much that so many people there whom he knew or should have known that he was finally being “awfully pleased” to see an autograph hound again! Add: the height of incongruity. A Marshall fan so far forgetting herself as to scream across the lobby, “Hello, Her- bert.” Trudy Jule and Anita Hornblow gave a grand party afterwards that took its cue from the play and had the Goldwyns, Kay and Kenneth Mac- Kenzie. Theatricals have written a big speech: Dwight Viman and William Phillips playing “sign the petition.” . . . Lewis Milestone, Irving Berlin and Kendall Glazken dropped in at about 1 A.M. and brought with them the idea of calling California.

Ben Markson in town spending most of his time avoiding Walter Winchell. We advise moving into Twenty-one. . . . After looking at “Trapeze” again, its co-stars, Cary Grant, for Anna Sten. At least, that’s today’s thought. . . . The catch line on the Mae West “ads” is really something to chuckle over in case you haven’t seen them. “She Done Him Wrong in ten key cities.” . . . break- ing . . . Richard Halliday looking over “One Sunday Afternoon.” And our hunch is that Loyd Nolan would be doing pictures a good turn by going out to Hollywood. He’s simply marvelous in the play and has plenty of that certain something.

Cook in Buzzell Pix

Donald Cook is slated for the male lead in “Rules for Wives,” which Ed- die Buzzell will direct for Columbia. Cook just signed to a term con- tract by that studio.
Here's What a **SHOWMAN** Thinks of

**"OLIVER TWIST"**

Postal Telegraph

W. RAY JOHNSTON PRESIDENT
MONOGRAM PICTURES CORPORATION
723 SEVENTH AVENUE
NEW YORK CITY

JUST SCREENED YOUR HERBERT BRENON PRODUCTION OLIVER TWIST
DIRECTED BY WILLIAM COWEN STOP GOING TO RUN IT AT HARMANUS
BLEECKER HALL STARTING MARCH TENTH STOP THINK IT ONE OF THE
BEST BOX OFFICE PICTURES OF THE YEAR... AM SURE OTHER EXHIBITORS WILL AGREE WITH ME AFTER SEEING IT STOP AM PULLING
OUT A NATIONAL PICTURE PREVIOUSLY DATED FOR ABOVE ENGAGEMENT SO YOU CAN SEE HOW ENTHUSED I AM ABOUT IT STOP THIS
PICTURE WILL APPEAL TO MEN WOMEN AND CHILDREN ALIKE STOP

CHRIS BUCKLEY
HARMANUS BLEECKER HALL +

This Telegram Speaks For Itself

Need We Say More?

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THIRTY-THREE WEST FORTY-SECOND STREET

NEW YORK CITY
Ralph Spence

Warrior's Husband
Adaptation and Dialogue
(Lasky-Fox)

Speak Easily
(Collaboration)
M-G-M

Fast Life
(Collaboration)
M-G-M

Sailor Be Good
Dialogue
Schnitzer-RKO

Passionate Plumber
(Collaboration)
M-G-M

Crooked Circle
Original Play—Adaptation-Dialogue
World Wide

Going into production:
The Black Ace
Original Play—Adaptation-Dialogue
Schnitzer-RKO

Joe Palooka
(Collaboration)
Small-United Artists

Next assignment:
The Hand Shaker
Adaptation—Dialogue
Fox

Management  EDWARD SMALL
**Plan Concerted Action This Week to Prevent Depiction Of Perversion on the Screen**

Aroused by the growing tendency to depict perversion on the screen, and fearing that this may have the same baneful effect on pictures that it has had on the stage, the men and women regularly employed as screen writers are organizing a campaign against it.

Both the Screen Writers' Guild and the Writers' Branch of the Academy are expected to take formal action this week, demanding that the production of stories based on perversion, or containing sequences showing it, be barred. They have no hope that the Hays organization will or can do anything to stop it, and feel that they must effect the cure themselves. One of the most prominent screen writers said yesterday:

"If you want to get a job today in pictures at big money, all you have to do is to write a ditty book. Look what has happened recently. One of the most revolting novels ever published is William Faulkner's 'Sanctuary,' but..."

(Continued on Page 2)

**Butterfly' Opens At London Plaza**

London.—The Paramount production of "Madame Butterfly" opens at the Plaza this week, following the successful engagement at the same house of the British picture, "Little Daisyl." The Swanson picture, "Perfect Understanding" was not understood very well by ticket buyers and will be jerked to make room for MGM's "Son Daughter."

"Cavalcade" and "Sign of the Cross" are the big money getters at the Tivoli and Carlton respectively, and are held over.

Their Majesties, the King and Queen, will attend the premiere of the Gaumont production, "Good Companions," at the Capitol tomorrow, as the house is staging a charity matinee. "Bill of Divorcement" starts at the Regal today.

**Sign of Cross' First For Marco At the Para.**

"The Sign of the Cross," and "Rube Wolf heading a stage band, will be the high spots of Mike Marco's initial bill at the local Paramount theatre.

Present plans call for weekly change with Marco booking picture and radio "names" to back up the pictures on each show. Under the Marco operation, the house is slated to carry a 25 cent top for matinees and 40 cent tariff nights.

**Sherman With Hepburn**

Lowell Sherman is understood set to direct "Morning Glory," starring Katharine Hepburn, instead of E. H. Griffith.

**MGM Bids For Whale**

MGM is offering James Whale a one-picture deal during the director's lay-off with the shutdown of Universal.

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**FWS WAR ON FILM**

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**FWC Receivership Expected Shortly**

Application for a receivership for Fox West Coast theatres is expected to be filed today or tomorrow. Conferences have been going on for several days among Charles Skouras, W. C. Michel, Charles Buckley and three New York lawyers.

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**Raft-Para. Case Not To Go To Academy**

Although unofficial invitations have been extended to both members of the Paramount-Raft dispute, there has been no move taken to permit the Academy to arbitrate the differences. Nat Goldstone, representing Raft, has declined to lay the matter before the Academy's arbitration board and has engaged Neil McCarthy to advise the player on his legal rights.

Raft continues to be suspended, so far as Paramount is concerned, and the company's attitude is obviously unchanged since Emanuel Cohen's recent announcement. Raft will likely fill various personal appearance engagements which have been offered him.

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**Warner Brothers Deny They Will Close Strand**

New York.—Warner Brothers deny the report that they contemplate closing the Strand Theatre. "Forty-second Street" opens there March 9 and will be followed by "The Keyhole" and "Mayor of Hell."

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**THREE FACTIONS FIGHT FOR LOCAL 'KONG' DATES**

Three different exhibitor factions are fighting for the rights to show Radio's "King Kong" locally.

It was thought that the deal had been signed for the Chinese to give the picture a run at $1.00 top, starting March 6. But since the West Coast string is in difficulties with uncertainties regarding any contract that may be signed, the ticket has been left standing, with Radio asking who is to give the guarantee for the run and the money.

Warner's have offered a day and date run for two weeks in their three houses here, the Hollywood, Western (Continued on Page 4)
Skeleton Force
Left At Universal

Universal was stripped over the weekend to a skeleton operating crew, the full effect of the shut-down resulting in the lay-off of nearly fifty employees. Each department is retaining at least one person to maintain some semblance of activity.

Among those taking enforced vacations are the accounting, personnel, purchasing, and legal staffs. Jack Lawton, location manager; Edward Dodds, assistant production manager; Jack Freulich, recording supervisor; Mark Mansfield, executive producer, and William E. Velez, casting director, is included and leaves this week for New York.

Col. After Howard For
Miller's First Pix

Harry Cohn is negotiating with Leslie Howard for the leading role in "La Femme Ravel." Joe Swerling is writing the adaptation and dialogue and Gilbert Miller will produce for Columbia.

There is some talk that the picture may be made in England after Howard completes his role in "Berkeley Square" for Jesse L. Lasky.

Big Times Framed for
Motion Picture Ball

New York—The Motion Picture Club's "Inaugural Ball" is expected to be one of the big affairs of the year. Among the guests will be Jimmy Durante, Lupe Velez, Syd York, Al Jolson, Ed Wynn and Jack Pearl.

President Roosevelt is expected to speak to the guests from Washington. Eleanor Smith will fly from here to Washington with an oil painting of Mrs. Roosevelt to be presented to her, and will bring back movies of the inauguration to be shown at the ball. There will be three orchestras.

Tom Keene Starting


'Done Him Wrong'
Doing All Right

New York—With $62,000 for the first week and $63,000 for the second week, the theatre behind it, the Mae West picture, "She Done Him Wrong," will start soon at the Rialto, which is being re-opened for it. It would have been held a third week at the Paramount but the company wanted "King of the Rats" to take advantage of the present vogue for animal pictures.

Double Bills Bring
About Short Trailers

In order to serve the many houses in all sections of the country that are double billing, National Screen Service is starting to make trailers of less than 100 feet on all pictures. By this means the showmen's twin bill houses will be enabled to show trailers of two or three coming programs without attracting audiences complain about the length of time consumed in showing the regulation trailers on each picture.

Silent Camera Tests

The Silent Camera Subcommittee of the Academy Research Council will meet tonight at MGM studios to make sound and photographic tests of a new camera which was brought to Hollywood this week from Chicago plant of the Bell and Howell Camera Co.

Herzbrun Arriving

Henry Herzbrun, Paramount studio resident attorney, arrives tomorrow from New York. In the past two weeks ago to confer with officials of Paramount on term contracts held by various stars and players.

New Title For 'Soul's

New York—The title of the KBS picture, "Auction in Souls," has been changed to "The Constant Woman" and it will be released March 18.

Hauser Book For MGM

New York—MGM has purchased "Bitter Waters," a novel by Heinrich Hauser, for early production.

11 In Production
For Fox This Week

Fox will have the studio working full blast this week, with eight pictures already in production and three more to start.

The three starting are "My Lips Betray," with Lilian Harvey and Henry Cats, John Blstone directing; the third Jesse L. Lasky picture, "The Power and the Glory," with Spencer Tracy and Colleen Moore, William K. Howard to direct; the Sally Elters-James Dunn picture, "Husbands Cost Money," which David Butler will direct.


Gardner A Free Lance;
May Do One For Gaumont

With the completion of "Perfection Understanding" for Gloria Swanson, in which he was loaned, Cyril Gardner's contract with Universal is up and he will join the free lance directors.

He will stay in England and may do a picture for British-Gaumont.

Small Wants Mayo

Edward Small is dickering with Arthur Mayo to direct "Shanghai Cen-
ture," which will start immediately after completion of "I Cover the Water Front." If Mayo takes the job, he will do it during his Warner lay-off.

Tradeviews
(Continued from Page 1)

those 60 pictures are made in eight months, with plenty of time in between for those executives to play and rest. If Zanuck and Warners can do it, why can't the other studios?

No worry for the creator whether he be executive, writer, artist or director. They will stay, they will make more money. And better pictures will be the result.

Writers War On Filth

(Continued from Page 1)

Paramount is making it under 'The Shames of Temple Hall,' and another major company has hired the author for its writing staff. The story is too dirty that George Raft refused to play the lead in it and stands suspended as a result.

"Tiffany Thayer wrote 'Thirteen Men' and 'Three Sheets' and, although she has not been announced for picture production, Thayer himself was hired to write for pictures.

"Take a look at this latest produced recently. There is 'Sailor's Luck,' with 'pansies' all through it. There is the Lesbian dance in 'Sign of the Cross.' There were 'Quaid Betters' and the 'nance' cook in 'Hell's Highway.' There are innumerable examples and they are increasing.

"The Hay's office has obviously done nothing about it. The Hay's moral code is not even a joke any more; it's just a memory. The industry yells its head off about the terrible things that are done by censors, and yet produces pictures which are a stench in the nostrils of every decent man and woman, pictures which are condemned by public opinion without the need of censor boards.

"If no one else will act, the writers will. The producers are going to produce women in the Guild and in the Academy resent such cesspool stuff and will use every bit of influence they possess, both individually and as organizations, to eliminate it from the screen.
Collaboration Always Has Given Better Results and Saved Time; Opposes Permanence of Writers: Believes No Writer Contracts Best Plan.

By B. P. SCHULBERG

The Tradeviews editorial of Wednesday, February 22nd, dealing with the fact that Jesse L. Lasky gave Preston Sturges a percentage contract for a story which he did not change in any particular and pointing out that in these two steps lay the probable cure for all bad screen writing, was most interesting, but I fear did not constitute a logical conclusion.

As one who, in the past ten years, has probably had more conferences than those who have spoken in the industry, the background of experience rendered by these author contracts came to my mind. I was struck by the thought that, success being the success of a single author's work, the audience of a single author's work, alone or together, will make for better screen product.

Occasionally the exception happens; and the single author without collaboration or with other writers or suggestion or correction by producers may turn out a worthwhile piece of work which should be preserved in its entirety and entirety; and I hope, for the sake of Preston Sturges and Jesse L. Lasky, that the instance of The Power and Glory was an exception. But most times—and, in fact, invariably—it requires two, three, four, or more authors to combine for a successful result, as well as the showmanship of one or more.

Irving Thalberg and I constituted the committee of the Producers Branch of the Academy which, with the Authors Committee, worked out the Producer-Author Code of Conduct. At the meetings preliminary to its adoption, the Authors Committee made the same point, that better writing could result and more pride in and respect for their work accru to authors if a single author were permitted to write a script and have a voice in transferring it to the screen intact.

Both Mr. Thalberg and myself pointed out hit after hit, over many years that had been written by two in the industry, the background of experience rendered by these author contracts, that is the success of a single author's work, the audience of a single author's work, alone or together, will make for better screen product. It is easy to see why this is so. Firstly, the successful screen production must appeal to a wider audience composed of many more divergent types of the public than is required of the most successful play. It follows, therefore, if a notably successful screen play is to appeal to fifty millions of all kinds of people in all parts of the world, it must supply comedy, high comedy for those who like that, heart appeal for those who pay for that commodity in their entertainment, and many other elements of intellectual or emotional stimulation.

Obviously, there are very few writers whose successes had brought them more advantage, and they woud automatically offer them annual contracts with fixed stipulated sums in lieu of percentage. They would sign away the $2,000 writers of today, and the other producers would have to fall back upon the other. But even so, they had not been as successful as their first class, and they would, in turn, become the $750 or $500 writers of today—or the equivalent of these sums in ratio to a reduced market and a correspondingly reduced negative cost.

While it is made apparent to the authors, as a body, that they cannot depend upon percentages for more than occasional large profits—as occasional as they were in the times of human nature being what it is, they would still retain their best ideas for other, more remunerative use, just as you correctly charge they do today, except that today they do not retain their best ideas for more remunerative use, but rather for additional remuneration.

The better, more efficacious cure for the writing evils that today prevail is, I am certain, the one I advocate, and one year ago of canceling all author contracts and keeping them on a week to week basis. This would stimulate the creative thought and better writing. Authors, aware of their deficiencies in one branch of screen writing or another, would, in self-defense and for their mutual protection, team up with other writers who could complement their lacks and volunteers to do what producers are now doing with their municipal protection in the way of dual or plural authorship.

It is hard work to think, harder work to write what one thinks, and still harder work to think and write, and many authors, when considering the author's Code of 1923, thinks the parlous condition of the screen writing in 1953.

The uncertainty of the screen work or another, would, in self-defense and for their mutual protection, team up with other writers who could complement their lacks and volunteers to do what producers are now doing with their munipal protection in the way of dual or plural authorship.

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Burke Case Today

New York.—Hearing on the motion for a new trial of the Walter O. Burke anti-trust case against major distributors is set for today at Kansas City.

Term For Vern Hillie

Vern Hillie, finalist in the Paramount-Pepper Woman contest who was given a trial contract by the studio, gets a term ticket with the company.

Collier Quits FWC; Troy Orr In Place

Bob Collier, advertising and publicity director of Fox West Coast, has presented his resignation and leaves the organization Saturday. He is planning to enter the commercial advertising agency business. Collier has been with the circuit for 11 years, starting with the old West Coast chain when it was launched with one local theater.

Troy Orr, who has been Collier's assistant at FWC for several months, gets a promotion to head the department for the circuit.

'Jade' Goes Through Radio Instead of U.A.

Walter Pidgeon will not release his jungle feature, 'Jade' through United Artists, according to reports, and is likely to close a distribution deal for the picture with a radio company. 'Jade' is a combination of wild animal scenes originally filmed in the jungles of India, with tie-in shots made locally for dramatic story values.

Culbertson Leaving;

Returns For New Series

Ely Culbertson leaves for his lecture tour Saturday, leaving one short to be made in the series of six which Lou Brock is producing for Radio. He will return later to make this, and has also been signed for another series.

Green Shifted At Radio

Howard Green has been taken off work on his original story, "Stag Line,' to do the screen play of "Morning Glory," which will serve as a starring vehicle for Katharine Hepburn.

Shubert Sale Delayed

New York.—The auction sale of the properties of the Shubert Theatres Corporation has been postponed until March 17 by Earl Barnes, special master.

Warners Book 'Killer'

New York.—Warner Brothers have booked "Trailing the Killer" for their entire New Jersey circuit after trying it out at several houses. The picture is doing great business everywhere.
Divot Diggers Caliente
Tourney Huge Success

With 125 golfers plowing up the course and with so many other visitors at Agua Caliente that the hotel overflowed and fifty slept in the bath house Friday and Saturday nights, the Divot Diggers golf tournament ended yesterday in a blaze of glory.

Considering everything, the scores were remarkably good. Howard Hughes shot the low gross of the Divot Diggers, a 79, with Ted Curtis, of Eastman, second with an 85. The Divot Diggers handicap was won by George Marshall with 82-6-76. Jim Ovatti was second and Nat Deverich third.

The real champion of the meet was Jack Lebovitz, of Fox, who, in the championship flight, shot himself a 72, while his brother, Al, ran second with a 74. J. McAdams, of United Artists, and Ed Shubert tied in the handicap event with nets of 63.

In the 36-hole handicap, Desmond Roberts, of Radio, won with 81-79—140 gross. Les DeLine, of Warners, was second. John Quillan third, and Ed Kennedy and Jimmy Townsend tied for fourth.

The Warner team, headed by Bobby Jones, won the studio team match, although Jack Lebovitz's 72 was a stroke under Bobby's 73. The Warner four, headed by Jones, also included Dave Sutherland with 75, Les DeLine with 78, and Orville Stewart with 81.

The Fox team, headed by the Lebo-vitzes with 72 and 74, ran second. Al Boland, shot an 83 and Fred Murphy got an 84. The Blind Boyey was won by George Stoll with a 90.

Even the losers voted the tournament a great success. The management of Caliente cooperated in every possible way, even to keeping the Casino bar open all night.

Jones and Col. Dicker
With his option falling due tomorrow, Buck Jones and Columbia are debating a new deal; latest report having it that they have failed to come to an understanding. Columbia wants the player at his old terms, with Jones insisting on the tilt in his ticket.

Five For Foy Cast
Wallace Ford, Sally Blane, Bryant Washburn, Gertrude Michaels and George Meeker have been signed for role in Foy's picture, "He Lived To Kill," featuring Bela Lugosi for Columbia release.

Songs For 'Sinner'
Howard Jackson and George Waggener are writing the songs and lyrics for Phil Goldstone's production of "Sing, You Sinner," which Christy Cabanne is directing.

Para. Asks Listing of $25,000,000 Bonds
New York—Paramount-Publix has applied to the Stock Exchange to list $1,192,000 in certificates of deposit of sinking fund gold bonds, maturing December 1, 1947, and $13,151,000 of 21-year five and one-half per cent sinking fund gold bonds, maturing August 1, 1950.

Warners Starting to Build Aline MacMahon
Warners execs have decided to give Aline MacMahon an intensive build-up as a featured comedienne during the coming year, and her first part in the campaign will be in "Bread Line," which will star Richard Barthelmess.

Decision for the build-up was made after circuit theatres reported public reaction to the player in several recent pictures had hit a high level.

New Western For Scott
After finishing the Zane Grey western, "Sunset Pass," Randolph Scott has been set by Paramount for the starring spot in "Stairs of Sand," another of the series of westerns.

Wynne Gibson Cast
Wynne Gibson has been assigned a featured spot in "On Probation," coming B. P. Schulberg production for Paramount.

Freuler Will Have Own Studios Here
New York—The Freuler Film Associates will have their own studio on the coast to make their next season's product, according to John R. Freuler. There will be three units under his supervision, according to the present plan.

"We will no longer depend upon outside producers for our pictures," Freuler said. "Every employee in the studio will be on our payroll and we will sign three directors, each to do a given number of pictures."

Mintz Not For Radio
Radio and Sam Mintz have called off a deal for the writer to do the screen play for Richard Dix's "The Wise Guy." They were unable to agree on terms.

Fight For "Kong"
(Continued from Page 1)
and Downtown, and with the picture to stay on at the Western as long as it will hold up.

A new faction has entered the bidding over the week-end with a group willing to take the Orpheum Theatre downtown for the run, guaranteeing a radio a huge amount for the play and exploiting the picture in circus fashion all over Southern California.

A definite deal and date of opening should be announced in a day or two.
An Open Letter From The Producer of "Oliver Twist"

To the Publisher: Hollywood Reporter.

Dear Sir:

During over two decades of activity in the Motion Picture Industry, I have never taken exception to an unfavorable review, nor, for that matter, gloried in a favorable one. I am not finding fault with the review of "Oliver Twist," for I know, and most of your readers know, how such things are.

The picture speaks for itself, and will prove its merits, or lack thereof, in the proper forum, namely, the theatre.

But I do take exception to the cavalier-like, unjust and ignorant attack on the director of the picture, Mr. W. J. Cowen, and the finest group of sincere artists it has been my pleasure to present in a picture.

This advertisement is my feeble attempt to pay tribute to them, individually and collectively:

To William J. Cowen, I salute you, for an efficient and artistic job. My confidence in you is best expressed by your assignment to do the next Monogram Special—"BLACK BEAUTY." You did a difficult job, as well as a fine one.

To the artists, Dickie Moore, Irving Pichel, William Boyd, Doris Lloyd, Barbara Kent, Alec Francis, George K. Arthur, Clyde Cook, George Nash, Sonny Ray, and all the others, my salutations and sincerest homage. You all worked sincerely, splendidly, and your performances in "OLIVER TWIST" are among the finest of the year. Especially, must I pay tribute to that scholarly and yet sensitive artist, Mr. Pichel, whose every thought, every move is in the FINEST and highest tradition of the Art of Acting. To you Ladies and Gentlemen, my deepest thanks, and I hope to have the privilege and pleasure of having you in more pictures.

A word to Ernest Hickson, for technical direction; you recreated Dickens and his period.

And to Roy Hunt, my similar homage. Taken all in all, your photography in "OLIVER TWIST" is the finest cameraman's job of the year.

And now, a final word, said not in mock-humility, but in sincerity, that whatever merits there are, and I think there are many, are due to the director, William J. Cowen, and to the artists who portrayed their parts so splendidly. Whatever defects there may be are mine.

Sincerely,

(Signed) I. E. CHADWICK.
Columbia

"TAMPOCO"
Cast: Jack Holt, Raquel Torres, Fay Wray, Donald Cook, Lee Phelps, Noah Beery, Edwin Maxwell.
Director ..............Irving Cummings
From novel by........Joseph Henckesheimer
Screen Play ..........Jo Swerling
Cameraman ..........Ben Kline

"GRASS VALLEY"
Director ..............Lambert Hillyer
Screen Play ..........Lambert Hillyer
Cameraman ..........Al Siegel

"SOLDIERS OF THE STORM"
Director ..............Ross Lederman
Original Thompson Burts
Screen Play ..........Charles Condon
Cameraman ..........Teddy Tetzlaff

Fox

"MANEATER"
Cast: Marion Burns, Harry Woods, Kane Richmond.
Director ..............Clyde Elliott
Story ................James Searling
Cameraman ..........Carl Berger

"ZOO IN BUDAPEST"
(Lasky Prod.)
Director ..............Rowland V. Lee
Story by .............Melville Baker, Jack Kirkland
Screen Play ..........Dan Totheroh, Louise Long, Rowland V. Lee
Cameraman ..........Lee Gamens

"WARRIOR'S HUSBAND"
Lasky Production
Cast: Elissa Landi, Ernest Truesdell, Marguerite Rameau, David Manners, Helen Ware, Helene Madison, Maude Ebune, John Sheehan, Lionel Belmore, Ferdinand Gottschalk, Bobby McLeod, Janet McLeod, Claudia Coleman, Tiny Sanford.
Director ..............Walter Lang
From play by ..........Julian Thompson
Screen Play ..........Austen Allen
Cameraman ..........Guy Bolton
Cameraman ..........Ernest Palmer

"PLEASURE CRUISE"
Director ..............Frank Tutele
From play by ..........Austen Allen
Screen Play ..........Guy Bolton
Cameraman ..........Ernest Palmer

"BONDAGE"
Director ..............Alfred Santell
Original ..........Grace Leake
Screen Play ..........Arthur Kober, Doris Malloy
Cameraman ..........Lucien Andriot

"PILGRIMAGE"
Director ..........John Ford
Original by ..........I. A. Wylie
Screen Play ..........Phillip Klein, Barry Conners, Dudley Nichols, Henry Johnson
Cameraman ..........George Schneider

"TRICK FOR TRICK"
Director ..............Hamilton MacFadden
From play by ..........Vivian Cosby, Shirley Harde, Henry Wagstaff Gribble
Screen Play ..........Howard Green
Cameraman ..........LaW. O'Coulwell

STUDIO PRODUCTION ABOUT LEVEL, WITH 35

"GABRIEL OVER THE WHITE HOUSE"
Director ..........Gregory LaCava
Screen Play ..........Harry Wilson
Additional Dialogue ..........Bertram Block
Cameraman ..........Bert Glennon

"MADE ON BROADWAY"
Cast: Robert Montgomery, Madge Evans, MacCrae, Eugene Pallette.
Director ..........Harry Beaumont
Original by ..........Courtenay Terrett
Cameraman ..........Norbert Brodine

Paramount

"A BEDTIME STORY"
Director ..........Norman Taurog
Original and screen play ..........Waldemar Young, Junnally Johnson.
Cameraman ..........Charles Lang

"PICK-UP"
Director ..........Marion Gering
Original by ..........Vina Delmar
Screen Play ..........S. K. Lauren, Agnes Brand Leary, Daniel Rubin.
Cameraman ..........David Abel

"TERROR ABOARD"
Director ..........Paul Sloane
Original by ..........Robert Presnell
FEATURES THIS WEEK AS COMPARED TO 34 LAST WEEK

Screen Play: Harvey Thew
Cameraman: Harry Fischbeck

"SUPERNATURAL"
Director: Victor Halperin
Original Story: Garnett Weston
Screen Play: Harvey Thew
Cameraman: Ernest Haller

"INTERNATIONAL HOUSE"
Director: Edward Sutherland
Original Story: Lou Heifetz, Neil Brant
Screen Play: Francis Martin
Cameraman: Arthur Martellini

"I LOVE THAT MAN"
Director: Harry Joe Brown
Original Story: Gene Towne, Graham Baker
Screen Play: Gene Towne, Graham Baker, Casey Robinson.

"THE MAYOR OF HELLE"
Cast: James Cagney, Madge Evans, Allen Jenkins, Arthur Byron, Dudley Diggles, Frankie Darro, Farina, Robert Barrat, George Pat Collins, Mickey Bennett, Sidney Miller, Charles Can, Raymond Borzage, George Oerman Jr., Dorothy Peterson.
Director: William Seiter
From story by: William Seiter and original Screen Play
Joseph Mankiewicz, Henry Myers
Cameraman: Edward Cronjager

RKO-Radio-Pathe

"IN THE RED"
Director: William Seiter
From story by: Jack Cunningham, Gerald Geraghty
Cameraman: Archie Stout

"COLD-DIGGERS" OF 1933"
Director: Mervyn LeRoy
From story by: Avery Hopwood
Screen Play: David Boehm, James Seymour
Music and lyrics: Harry Warren, Al Dubin

"NARROW CORNER"
Director: Alfred E. Green
From story by: Somerset Maugham
Screen Play: Robert Preston
Cameraman: Tony Gaudio

INDEPENDENTS

"TRUE FRONT"
Cast: Ralph Forbes, Arnold Gray, Big Boy Williams.
Director: Phil Rosen
Original and screen play: Tristram Tupper
Cameraman: Archie Stout

"BLACK BEAUTY"
Cast: Esther Ralph, Hale Hamilton, Gavin Gordon.
Director: William Cowen
Original by: Anna Sewell
Adaptation by: Charles Logue
Cameraman: Roy Hunt

"LILLY TURNER"
Cast: Ruth Chatterton, George Brent, Frank McHugh, Guy Kibbee, Ruth Donnelly, Marjorie Gateson, Robert Barrat, Gordon Westcott, Grant Mitchell, Hobart Cavanaugh, Margaret Seddon, Mayo Methot, Claudia Cohen, Ethel Wales, Mae Busch.
Director: William Wellman
From story by: Philip Dunning
Screen play: Gene Markay
Cameraman: Sid Hickox

"THE THREE MUSKETEERS"
Cast: John Wayne, Ruth Hall, Jack Mulhall, Francis X. Bushman Jr., Raymond Hatton, Noah Beery Jr., William Desmond, Gordon DeMark.
Director: Bert Clark
From story by: Armand Scharf
Cameraman: Sid Hickox

SHORT SUBJECTS

WARNER BROTHERS
"HOW TO BREAK NINETY"
Cast: .......Bobby Jones
Director: George Marshall
Continuity: Andrew Bennison
Cameraman: .... Arthur Todd

HAL ROACH
UNTITLED
Cast: ....Zasu Pitts and Thelma Todd.
Director: .........Gus Meins
Story: .........Staff
Cameraman: .......Art Lloyd

RADIO-LOU BROCK
"SOCIETY CHEATERS"
Cast: ....Ely Culbertson
Director: .........Sam White
Story: .........Stanley Rauh
W. H. Hanemann
Cameraman: .......Jack Mackenzie

TEC-ART
"HOLLYWOOD ON PARADE"
Voice of Hollywood Series
Cameraman: .......Otto Himm
Director: .........Louis Lewin

F. M. LEWIS PRODS.
"GOOD LOOKING AND RICH"
Director: .........Fred Newmeyer
Screen Play: .........Jack Jeve
Cameraman: .........Jules Cronjager
BOOKED SOLID
RKO METROPOLITAN CIRCUIT

John Krimsky and
Gifford Cochran

Present

"MAEDCHEN IN UNIFORM"

Chosen as

"THE YEAR'S BEST PICTURE"

by

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20 Weeks on Broadway

Now Booking Nationally

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NEW YORK CITY

Telephone: L0ngacre 5-7274
Cooper Signed to Run Radio for Year

Moria C. Cooper is reported to have signed a contract yesterday with Radio to act as chief executive producer of that studio for one year. Cooper has held that post since David Selznick quit.

‘Design For Living’ Purchased By Para.

Paramount has purchased the Noel Coward play, “Design for Living.” Deal was made by Max Gordon, the producer of the show, and price is said to be “over $50,000.”

The picture will be directed by Ernst Lubitsch, with a three-star cast of Frederic March, Miriam Hopkins and Herbert Marshall, with the release scheduled for next fall.

Fox ‘Vacations’

Rufus LeMaire

As a result of a disagreement over the production of Fox’s all-star musical revue, Rufus LeMaire has been given his suspension, “with pay,” by that organization.

Col. Holds Writers

Harry Cohn has renewed the contracts of Lew Levenson and Dore Schary, writers, whom he brought out from New York three months ago.

FOX POSTPONES ALL NEW PRODUCT ON N. Y. ORDERS

As a result of orders received from New York Saturday, Fox Film suddenly called off production on three pictures slated to start yesterday. The explanation given at the studio was that the company has six in work now and cannot conveniently handle more, but it is generally understood that the hold-up is due to finances.

The three pictures dropped are “The Power and the Glory,” a Jesse L. Lasky production, with William K. Howard set as director; “Husbands Cost Money,” with James Dunn and Sally Eilers, and David Butler directing; “My Dear,” which Harry Lachman was to have directed. “My Lips Betray,” Lilian Harvey’s first for Fox, which was to have started next Mon.

Voluntary Petition Filed With Chas. Skouras and John Treanor as Receivers

Fox West Coast Theatres Corporation yesterday filed a voluntary petition in bankruptcy in Federal Court. Action followed the board of directors’ meeting Saturday, at which time the decision to file the papers was reached.

Federal Judge William P. James appointed Charles Skouras and John Treanor co-receivers in bankruptcy. The appointment of Treanor was made late yesterday, following the posting of $150,000 bond by Skouras. The bond will be exonerated in favor of a joint bond in the same amount by both receivers. A trustee in bankrupt-ecy will be named later.

No schedule of assets and liabilities was filed, Charles A. Buckle, FWC vice-president, stating that it would be submitted in ten days as required by law. The bankruptcy petition, however, named the Wesco Corpora-

Constance Cummings

Star in ‘Let’s Live It’

‘Let’s Live It’ is the title of the picture in which Constance Cummings is starring for British International Pictures in England.

Miss Cummings has taken the Chelsea home of Benn W. Levy during her stay there.

Mae West Returns to Bway. Paramount

New York.—For the first time in film history, a picture that played two weeks in a Broadway house, was replaced by another and played other theatres in the city, is being brought back to the original house for another run.

The picture is Mae West’s “She Done Him Wrong,” which goes back to the New York Paramount next Friday. In its two weeks at the house, the picture did upwards of $125,000. Then it went over to the Brooklyn Paramount and broke all existing records there, doing double the normal business, aided and abetted by Mae West in person. Miss West will return to the New York Paramount with the film.

Herzbrun Back Today to Straighten Marxes

Henry Herzbrun, resident attorney for Paramount Studios, gets in today from New York.

It is understood he will immediately go into a huddle with the Four Marx Brothers to straighten out monetary difficulties based on percentages due the comedians from former picture made and released via Paramount.

Goetz on Bennett Yarn

William Goetz has been assigned associate producer responsibility at Radio on the second Constancy Bennett production, which will follow her next, “Bed of Roses,” Goetz is now looking for a suitable story.

Lasky Wants Wynyard

Jesse L. Lasky wants Diana Wynyard for a leading role in “Berkeley Square” with Leslie Howard, if MGM will agree to loan her to him. Frank Lloyd will direct.

WILLIAM DIETERLE Directing ‘ADORABLE’
The Mirador ran up a lot of fancy names on the register over the weekend—William Grahame, Ernst Lubitsch, Eleanor Boardman, Harry D’Arrast, Moss Hart, the Grover Joneses, the William Slavens McNutt, the Dick Rodgers, Hans Kra-ly, Vicki Baum, Harry Ruby, Bert Kalmar, Groucho Marx among those who reported. Sally Eilers went to La Quinta for a rest, but gave up and went to Caliente after a few hours. The Bruce Cabot-Loretta Young flurry is over—Bruce is leaving to visit the family in New Mexico any minute. . . . The Richard Bennett left town over the week-end on the same boat with the Thalbergs, and the Art Newman’s, for New York.

Joan Bennett, Ricardo Cortez and Herb Sombre left the hospital Sunday and are now back in their own beds. . . . Boots Mallory had dates with five different fellers in as many nights last week—which may or may not be a recommendation. . . . Pico, Edgar Allen Woolf’s dawn, now has lace curtains on his dog-house window. . . . Sam Coslow and Esther Muir are LIKE THIS they tell us. While some folks wasted time cracking jokes, L. B. Mayer cracked knuckles at the Harry Raps Friday night—his an expert knuckle-cracker. Adrienne Ames, Gene Raymond, the Sam Jaffes, the Stanley Bergamans, the Sam Hoffenstein’s, Sam Katz, Erwin Gelbs, Sari Maritza among those who dropped in for tea and talk at Ad Schuberg’s Sunday.

The opening of “When Ladies Meet” is till Thursday night because of the illness of Catherine Will-ard’s mother in Fresno. . . . Harpo Marx, with Susan Fleming at 417 H, this week. Sam Harris, Max Gordon, the Bill Goetzes, the Rachel Walters, Wick Burton (with an elegant tux), Helen Eby Rock, the Ray Griffiths also in evidence at the opening.

Walter Hiers Dies from Pneumonia

Walter Hiers, a screen comedian for nearly forty years, died at the home of his father-in-law, Charles Mac-Williams, 1048 So. Crescent Heights Boulevard, yesterday morning, after a brief illness of pneumonia. He was 40 years old.

Hiers, who had been on the road with a show, returned last Tuesday, suffering from influenza. Pneumonia developed and he had been delirious for several days. Biographic Pictures were the first in which Hiers worked. He started there as an extra in 1915. Since that time he had worked for every company in pictures, having been a featured player for years.

A native of Georgia, he married Adah Mac Williams in 1923. Besides the widow, Hiers is survived by his father, who lives in New York, and a brother-in-law and sister-in-law, Mr. and Mrs. H. Bruce Humberstone, of Hollywood.

Funeral services will be held at three o’clock tomorrow at the Wye Kirk of the Heather, in Glendale.

Cantor-Jessel Tour

Extended to March 25

New York—The personal appearance tour of Eddie Cantor and Georgie Jessel has been extended to March 25, closing in Louisville.

Cantor will leave immediately afterwards for the coast to start his next picture about April 1.

Early Start for Fox

Fox is the first of the major companies to start production on pictures for release during the 1933-34 season. The company now has one feature under writing, “Pilgrimage” in production with John Ford directing, and several others in preparation that are slated to start within the next two months.

Wamps Election

The Wamps will hold its annual meeting tomorrow night at the Writers Club, and will elect officers for the coming year at the session. Mr. and Mrs. Ely Culbertson and Katherine Dougherty will be special guests at dinner.

Services for Aitken

Funeral services for Frank Spottis-woode Aitken, who died Sunday, will be held today at one o’clock at Pierce Brothers’ Mortuary, 721 West Wash-ington.

Lloyds Leaving N.Y.

New York—Harold Lloyd and his family, recently back from Europe, leave today for Hollywood.

Hugh Herbert

Management

BREN & ORSATTI
HEADLINE EVENTS OF FILM WEEK SHOWN IN PHOTO-NEWS

'42nd STREET' SPECIAL greeted by Colorado Governor in 1st stop of transcontinental "Better Times" boost as Denver, Kansas City, St. Louis, Chicago, line up for gala pre-release premieres of Warners' 14-star sensation.

LOBBY BRIDGE GAMES by experts help "Grand Slam" to biggest opening send-off of year at N. Y. Winter Garden.†

STANWYCK OPENS at Capitol in "Ladies They Talk About"* and Joan Blondell at Strand in "Blondie Johnson"†, making 3 Warner shows in 3 blocks on B'way.

6 OUT OF 6 is week's Arliss hit record as "King's Vacation" leads grosses in Memphis, Seattle, Pittsburgh, Portland, Washington, Denver.*

WARNERS BUY "GOODBYE AGAIN" in heated producer race for B'way stage smash, with Warren William-Joan Blondell set to co-star.


LIVING FIGURE ballyhoo boosts Technicolor "Wax Museum" to hold-over at Strand, N. Y. as Variety gives it top rating in Denver, Cincy, Seattle.*

* A Warner Bros. Picture
† A First National Picture
The Wanderings of Wally

BY WALDEMAR YOUNG

who, after three futile attempts to start around the world, never get-ting beyond MGM on Universal, is last on his way and has re-turn ed from Honolulu.

At Sea, Feb. 15.—We are now five days out on the troubled bosom of the Pacific, bound for Shanghai.

The deck chair next to mine hasn't spoken all morning. He is a small man, in a black suit, with a whip of white whisker on his chin. Using only a few words about the ship, he looks like a Scotty.

I have been re-reading Tomlinson’s “The Sea and the Jungle.” A gorgeous book. Now and then, inviting the soul, I have gazed for long stretches at the sea.

The water is no longer green; it has become a deep indigo. The prow of the ship, plunging through a head-on wind, sends great sprays of white foam forward.

The exercisers pass up and down, briskly; grim, determined, their faces set. They have some difficulty, I note, in keeping the roll, the plunge, of the ship. But they persist. I should admire them, I suppose. I prefer to contemplate the sea.

I return to my Tomlinson Hollywood is very far away.

* * *

Of course, this isn’t my fourth trip around the world, but it is at least the fourth time I’ve tried to go. Once, two years ago, I got so far as to have my tickets bought. My house for years has been cluttered up with travel literature, illustrated brochures, steamship folders. I am an expert on the gross and displacement tonnage of many ships on many seas. I can tell you every port you touch on the Ann Johnson, out of Oslo. All that my husband needed, to become a travel bureau de luxe was an information desk at the door.

So far, so good; but I have become a jest, a by-word, among my friends. “You haven’t gone very far,” they have asked, in exaggerated surprise, these friends I meet every day. And seeing one after the passage of some months: “Back already? Did you have a good time? Here’s a chair—park the body—tell me all about it.”

But there have been advantages. When, some years ago, I was working with Tod Browning on the preparation of the Lon Chaney stories at MGM, my extensive travel preparations frequently came in handy. Tod used to have a globe in his office, a spherical map of the world such as is used in grade schools. “What’s the locale for the next story?” he would ask, and we would spin the globe, stopping it with a fateful finger. “French Indo-China.”

“What do you know about French Indo-China?”

In adapting Charles Tenney Jackson’s San Francisco story, “The Day of Souls,” we laid it in Budapest, because I knew more about Budapest than San Francisco, in which I worked as a newspaperman for many years.

Now President Grant (displacement tonnage, 21,000; gross tonnage, 14,119) nosing a true course across the Pacific to Shanghai, it really looks as though I am going. I will be in Shanghai in eleven days. Then, on the President Hayes, a leisurely course to Hong Kong, Manila, Singapore, Penang, Colombo, Bombay, Suez (side trip to Cairo), Alexandria, Naples, Genoa, Marseilles. From Marseilles—Paris in Spring!

“It’s April again in Paris and I am seas away.”

And I suppose there will be those who will say that I am gone at last because I have been deported.

* * *

I had not farther than San Jose when the cultural advantages of travel were made apparent. From a window of the Lark, I saw a preliminary edition of “Mae West in ‘She Did Him Wrong.’”

It seemed to me that here was Hollywood in its perhaps peculiar glory. I felt a swift blush of shame for the town that had to have its grammar corrected, its verses put in order, thus publicly.

In how many hamlets of the hinterland is our notorious illiteracy, at this very moment, being exposed?

For, even if they may set us right in their orders to the local printer, they cannot change the wording of the picture’s main title. There it will be, on the main title, on the screen, for all to see: “She Done Him Wrong.”

* * *

On our passenger list are people from all over the world, a truly cosmopolitan group. An interesting point is that, besides ourselves, there are only two others from the Pacific Coast, one from San Francisco, and one from Los Angeles. I haven’t met the Los Angeles man yet. But he will seek me out, I feel sure, and try to tell me the story of the Orient.

An easy majority of the passenger list are from foreign ports: Yokohama, Kobe, Shanghai, Hong Kong, Manilla, Singapore, Cairo. Very few are traveling for pleasure. Assembled in the dining salon, they are a cross section of the Orient.

The Chief Steward, it turned out, is a man I used to know in San Francisco. His name is Harry C. Moore. He has been years on the sea.

The second night out, the good ship rolled somewhat excessively. Our lights were out; we were asleep. Bang! Crash! I awoke with what might mildly be called a start.

“What was that?” called Mrs Young.


“What in the world are you talking about?”

I didn’t know. I had been suddenly awakened from a dream of startling clarity, in which I was in a photo gallery, having my picture taken by Sam Hardy, in a long gray coat with pearl buttons. (Possibly a recurrence in the subconscious of the horror of those passport photos.)

I switched on the light. Our table, a three-legged affair laden with books, had been spilling the books across the room.

Next day, asking my friend, the Chief Steward, for a table with four legs, I fell into conversation with him about various matters. He told me that if it weren’t for books he’d go crazy. “I used to like the stage,” he said. “But I can’t go pictures. I never look at them.”

That night, it being Lincoln’s birthday, and a special occasion, they ran a picture in the Social Hall, on a cranky screen, with a portable talkie outfit. The reproduction was much better than the photographic. The picture was Stuart Erwin’s “Make Me a Star.” I saw the Chief Steward slipping into the back of the room, unobtrusively.

Going out after it was over, I waited for him.

“Say! That was good!” he said, with real enthusiasm.

* * *

The old gentleman in the deck chair next to mine seems unhappy. He groans.

Now he sits up, stares off at the indigo waters, the dancing, prow-cut spray.

“The sea is His!” he mutters hoarsely: “He made it—and He can have it!”

13 Broadcasts Set
For ‘King Kong’

New York.—A series of thirteen fifteen-minute broadcasts for Radio’s “King Kong” started last Saturday and will be given each Monday and Saturday for the next six weeks over NBC.

Credit Grabbing
Stirs Radio Execs.

Since Merian Cooper’s installation as production head at Radio and his announcement that credits will be granted every production effort, production and studio execs in that sector are on a wild credit grabbing spree that has outsiders breaking their sides with laughter.

The lunch room bettors are offering odds on this or that picture and who will grab the credit for it.

Atwill With Dietrich

Lionel Atwill was signed by Paramount yesterday to play the role originally slated for Richard Bennett, withdrawn because of his health, in “The Song of Songs,” Marlene Dietrich’s picture which Rouben Mamoulian is directing.

‘Girls’ in Canada

New York—Columbia Pictures of Canada will distribute ‘Girls in Uniform’ in the Dominion.

More fun up in projection room “A” watching Radio’s “King Kong.” The viewings—girls had all done their own part themselves a rare treat—they forgot their jobs and had a swell exciting time. The only blaze member of the audience was six-year-old boy who claimed he had once seen a picture with much worse things in it, but couldn’t remember what it was except that it had a Chinese treasure. . . . Children are the darndest realists and so literal-minded we must give up ever getting the idea that one had to use imagination to interest them. . . . And there was nothing unsmart in Paramount padding and an all-star cast, some- thing easy before a preview when they heard that “King Kong” wouldn’t be seen for a couple of weeks. They next and can’t remember on some of the latter’s exploitation.

And advertising being a kindred subject, listen to the ad the old Roxy is using and draw your own conclusions. “Hello, Mr. Rothafel. We’re glad you’re well again. Everybody is glad that you’re back on your feet, Roxy. And here’s some more news that will cheer you up. The original Roxy has staged a comeback, too. It would do your heart good, Mr. Rothafel, to hear the laughter and applause ringing through the utmost Roxy week after week, as the audience revels in our great show. And you ought to see the crowds, just like the good old days!” . . . We’re sure Roxy is glad to hear that and it certainly must do his heart good . . . or something. Down in Sid Fox, Morton Downey in the later crowd at the Embassy. Billie is thinking of doing some stage work. She’s interested in it. Sophie Tucker will be the first of the last of the red-hot gamas to do her stuff at the Central Park Casino.

We have an idea for a play if anyone is interested in thinking up a beginning and an end. In fact, from the way the idea was born, it ought to be a movie, too. We’ve got a marvelous line that the other woman says to the husband. Surely, with a little padding and an all-star cast, something could be done. The line has never been used before. . . . Sidney Howard is running his own little production ship in the Film Forum, which shows holdings of pictures at the New School for Social Research. Based on the idea that the “standards of American pictures are founded upon an under-estimation of public taste, and that the rulings of reputable critics constitute but a reflection on the public intelligence, they run un-cut films for their members once a week. . . . The pictures shown are mostly foreign, but a good American production is welcomed. The good part of the idea is that the films are shown, when the uptight censor has been turned down, has been sold for distribution in this country . . . when the censors got through with it.

Yesterday in New York
HELEN GWYNN

[Image 0x0]
My Dear Mr. Chadwick:

Your disappointment on reading the review of "Oliver Twist" in this publication could not have equalled even the smallest percentage of the disappointment felt by this writer and the business department of this publication. That review meant the loss of at least $980 to us, because we had $680 in advertising contracts to be run in connection with an "Oliver Twist" section, plus an order for 12,000 copies of the paper—IF the review were good.

Naturally, we can't expect people to advertise product our reviews rate as bad. They should, because our reviews (in most instances) are the opinions of only one individual.

But the bad review on the picture cost us $680 in advertising and a possible $300 profit on the reprints of the paper, because all of the advertisers asked that their contracts be cancelled and they were. So you see, we had a great disappointment too.

About the review: In the hope of protecting those advertising contracts, we sent not one, but three reviewers to see "Oliver Twist." Each of the three men wrote a review on the picture without knowing that the others were doing likewise, and we ran the BEST of the three reviews. It may have been "cavalier-like, unjust and ignorant," but there is only one judge of that, so we will wait the final exhibitor count on the picture before we take exception.

However, Mr. Chadwick, this is written to dispel any thought you may have, or statements you made to a representative of this publication that "unless you advertise in the Reporter, you won't get a fair review." You know, Mr. Chadwick, you were one of those advertisers who made up the $680 worth of contracts for the section we were to run on the picture, so, you see, your statement will not hold.

Until we find a better way of handling our review problem, Mr. Chadwick, we will have to continue trusting the men and women we engage to write their HONEST reactions to pictures. It's hard to have to throw $980 out the window during these trying days; and this is not the first time this has happened. During the past three years our reviewers have caused us to throw out enough advertising contracts to pay for the making of an "Oliver Twist." But as long as we believe we are right, that's the only course we can pursue.

In conclusion, Mr. Chadwick, may this writer express the hope that our review was wrong and that "Oliver Twist" goes into the nation's theatres and returns for you the greatest gross you have ever had on a picture. Really, Mr. Chadwick, we like to be wrong when we call a picture bad, because good pictures are our bread and butter and we MUST have bread and butter.

Mr. I. E. Chadwick
Monogram Pictures
Hollywood, California.

Publisher of The Hollywood Reporter.
REELING AROUND LONDON

There are two sorts of accents in the British movie industry now; one is the Wardean, St. John and the other the blah-blah collegiate of the Gaumont-British apprentices! ... Herbert Marshall and Harold Huth together at studious. There's no way, that Mrs. Marshall (Edna Best to you film fans) is Blessed Eventing, ... which reminds us, how are Salvo's twins. And so little of them these days? ... Mrs. Leslie Rowson went all the way to the Bryon-Duress, wasn't built in a day "dope" at first hand! ... Murray Silverstone of U.A. boosting Mickey Mouse in the papers here ... ho, hum! the number of cracks that that nude statue causes at Gaumont's studios; recently they covered her up and everyone thought she was being replaced. And then Sidney Sly had a sudden appearance with the words "Gaumont-British Studios" written under her, ... so what? more cracks of course.

•

Say that was a pretty nifty piece of dialogue in "42nd Street" ... Dave Bader is celebrating his thirteenth year with Universal; good for you, Dave. ... George Lacey and Joe Collins both connect with contracts with B.P. ... already Comings is getting big press "breaks"; as a matter of fact, England likes the Cummings very much; you see she manages to give us that impression that she really is a lady, which is more than some of those so-called aristocrats you have with their pseudo high falutin' English "as" (and who in evitable trip up over "aluminium") ... Monty Banks, by the by will meg the Cummings pic for B.P.

Eric Hakim introducing the Academy to the new Norma Clair pic which is drawing all the pretty-pretties and such a lot of society debis, too ... and the better class patrons are going for "Blessed Event" at the Regal, ... finding that it really was a good pic, prompted Tim Whelan to remark that "Rome Express" was "the Regal" ... and, by the by, Walter Ford wants Tim to play a movie director in his next pic, and he does nothing but talk around Tim eying him from all angles. ... Jack Hulbert still grabing exteriors in Switzerland for his film; some people get all the breaks! ... Film Agency of Alexander they is a monkey in his office the other day: no comments please. ... Edward Everett Horton cabling about his new British production. ... Freddie Y. Smith entertained the great Beverly Nichols at lunch.

•

Nina Mae MacKinney in one of our non-stop variety shows called "Choco-late and Cream" ... Sinclair Lewis in town and taking back all those nasty things he's been about those years ago. ... Johnnie V. A. Weaver thinks Hollywood is the berries, according to press releases. ... George Turner and Sid Crossley 'stole' "King's Cup." ... Bill L. P. Williams wants to make another air pic; he'll supply the story. ... Sunday Wildsin coffeing with other women. ... Mayfair thinks Gorging. (Rarf over here!) too, too divine. ... Angus MacPhail seeing pies at the Plaza. ... Florence Desmond amongst the foxes giving the Javan, Gaynor, Schonozzela and Garbo imitations. ... John Paddy Carsairs gets "screen credit" for "Call Her. ... Cecil Maud and Muriel Angelus, movie players, go leing in "Jolly Rogers"; new show coming to town in a couple weeks.

Robert Milton's head okay for Technicolor, ... and that was pretty smart of the Disney staff; "Flowers and Trees" — what could be better for the color boys — the pic was all green and "what with fire an' everything!" ... Ben Travers, our leading comedy writer, played a pansy in his latest picture just for a gag. ... Tom Walls watching Ralph Lynn in a new face. ... Mr. and Mrs. Herbert Wilcox holding theatre foyer receptions at show time. ... Monty Banks directing Olive Borden at Elstree. ... John Stuart and Muriel Angelus, who have been alluring for many months, have been and gone and married. ... and boys, Philip Tennant tells us that his little daughter is definitely wired for sound. ... she has the largest lungs! ... Sidney Gilliat says we never spell his name right; he's a script writer, so how should he know?

Freddie Y. Smith, late of F. N., now with Gaumonts, goes for spaghetti in between chiseling "Good Companions" ... Donovan Pedley in a huddle with Mansfield Markham. ... Did you see the Tom Howard rushing south to the front of a theatre recently? ... Maybe he wanted to look as if he was coming out. ... Some chorines in "Kid from Spain" rate with Mr. Colefin! ... And by the way, a coupl cream puffs for some ser-well back projection, U.A. ... Will Amurican imitators of English charlies note that it is not "fawny" but fancy ... as in fancy! ... You all slip up on that one. ... Tut! Tut! and my, my! what will society do now? ... Lady Eleanor Smith is no longer a film critic, ... it is too, too devastating! ... Basil Dean driving to the Ealing Studios in quite a hurry. ... and Albert de Courville was in such a state the other evening he ran all the way down the Charing Cross Road trying to get a vacant taxi!

Everyone's singing "Please" ... but Para, you might have translated "kicking the gang around" into English for your British audiences; most of them think it was something to do with American football! ... London audiences are laughing plenty at Ruth Donnelly. ... John Drinkwater jammed toying hearts planning for his dialogue and adaptation on "Silly Bishop"; and it was only a few months ago the great man himself had dared to take the twits — rude criticism of some one else's pic on a preview card. ... oh yes, we have previews here, now and then!

GUILD WILL SHOW FILMS FOR WOMEN

New York — The Women's Screen Guild of New York is planning to inaugurate showings of talking pictures pertaining to the home and the interests of women generally. The Guild is securing bookings in houses of the Loew Circuit for morning exhibitions, as the films will not be part of the regular house program.

Fox-Columbia Takes Pacific N.W.

Seattle — Announcement was made here yesterday that Fox Columbia Corporation, newly incorporated in Delaware, had purchased the assets of the local Fox West Coast subsidiary, Pacific Northwest Theatres, for $425,000. The latter price represents approximately 75 per cent of the appraised value of the group of theatres, which recently went into bankruptcy.

Arrangements for the sale and new set-up were made by Charles Skouras and John Caskey, representing Fox West Coast, when they were here last week. E. W. Scott, trustee in bankruptcy, and Ben L. Moore, referee in bankruptcy for the Federal Court, had previously approved the deal, which was exclusively predicted in the Hollywood Reporter Saturday.

Leslie Howard to Do Play in London

Upon completion of "Fellow Prisoners" for Warners, and "Berkeley Square" for Fox, Leslie Howard expects to hop to London to do a play. After the stage engagement abroad, he intends to appear on Broadway before returning to Hollywood in the fall. Howard's first picture for next season will be "Somerseed Maugham" "Of Human Bondage," for Radio. This will complete his two picture agreement signed with that company last year. There is a chance that he will then appear in the starring spot in "The Firebird" for Gilbert Miller, who intends to make the latter picture for Columbia.

PARAMOUNT CASTINGS


EGLI BACK AT WORK

Joe Egli, assistant casting director at Paramount, returned to work yesterday fully recovered from a nervous breakdown brought on by improper diet.

LOCAL LAGOON

The world has no boundaries with our Chef. If you want your chicken fried Southern style, Spanish style or with curry — if you demand your caviar fresh and from Russia — if you like your antipastos in true Italian flavor — if your taste runs to a luscious Hungarian goulash — if you favor the sauces with a French tinge, or would relish a beefsteak pie in true English style— WE HAVE IT.

CLUB CHATEAU GARDENS

1131 Alta Loma Road
OXford 8348
Caliente Very Gay
Over The Week-End

Aquaf Caliente had one of its gayest week-ends in many weeks, what with the Divot Diggers down on the estate and hundreds of people from Hollywood and the studios playing golf, the races, roulette, craps and the bar. It looked like New Year's Eve Saturday night, and certainly sounded like it Sunday noon when most of the crowd rushed into the Casino to get something for those heads.

Among those who were seen and heard were: Buster Collier, Bobby Jones, Jack Warner, Ted Curtis, Bert Wheeler, Bobby Wootley, Marcella Burke, Frank Joyce, Nat Deverich, Richard Dix, Skoets Gallagher, Dick Arlen, Jobyna Ralston, George Banks, Dixie Lee, Betty Compton, Howard Hughes, Bernie and Ruth Mannix, Vice Banks, etc., etc., and so on into the hundreds.

The big laugh of the week-end was Howard Hughes running here, there and nowhere, as a substitute for a big bird who turned out to be — get Howard to tell you about it. He came down with Dorothy Lee, but she saw nothing of him.

Col. Roscoe Turner flew Jack Wariner and Ted Curtis down for the celebrations.

The new drink at this spot, and a swell one, is tagged "Morning Glory" and how glorious it does make your morning, noon and nights.

Mack Sennett, the gay old bird, was giving all the girls big round silver dollars, and they tenderly accepted them as if they took him for his silver dollars.

Herman Completes Cast for 'The Big Chance'

Signung Johnn Darrow and Kennedy for the leading roles in "The Big Chance," Al Herman yesterday finished casting on his next production for Eagle Pictures. Herman directs his picture.

Eleanor Boardman, Natalie Moorhead, J. Carroll Nash, Matthew Betz, and Hank Mann complete the list of players.

Jane Storm Assigned

Jane Storm has been assigned to Fox to team with Ralph Spence in writing "The Handshaker," a Will Rogers' production which Winfield Sheehan is supervising.

Paramount Signs Up Ruggles Again

Paramount has exercised option on contract of Charlie Ruggles for another year. Company notified the player of the pick-up two months prior to option date.

Ruggles has been under contract to Paramount for three years, and appeared in 25 features during that time.

'Hock Shop' Sold to Schulberg by Rogers

B. P. Schulberg has acquired Charles Beidm's original story, "Hock Shop," purchased by Charles R. Rogers to be his eighth picture this year's program for Paramount. Schulberg wanted this yarn to introduce Edward Arnold, whom he has under personal contract, as a star, and Rogers cooperated by selling him the story when the deal for Jannings to play the lead fell through.

Rogers will replace this picture on his program with an original story by Henry Simmons, "The Bottom of the Sea," which Elliott Nugent will direct.

Bischoff-Hammon's Renewal Up Today

Earle Hammons' option on the service of the Bischoff-Hammon's building of the KFS, falls due today and it will be known late today whether or not the producer continues for Hammons.

In the event the option is exercised, it will be for five more pictures. Bischoff, however, will be permitted under the terms of his contract to produce pictures for other releases and under any other set-up he desires at the same rate. Reports from New York, however, hold out little hope for a continuance of the connection.

New York for Pickford

New York.—Frances Marion is at work on Mary Pickford's next picture, but no news of what it will be has been given out. Mary may go to Africa with Doug before she goes back to Hollywood.

Balderston at Fox

John Balderston has joined the Fox writing staff on a one-picture deal. He is writing the screen version of his play, "Berkeley Square," in collaboration with Sonya Levien. It will be a Jesse Lasky production.

Fox West Coast in Bankruptcy

The collapse of the FWC chain, according to Charles Skouras, is due to three factors: high rentals, existing large purchase contracts for circuits and theatres, and the general reduction in admission prices. Skouras said that an undetermined number of theatres will be closed, the decisions in these matters to be made by either the co-receivers or the trustee in bankruptcy.

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Tradewavs

(Continued from Page 1)

The Hollywood Knickerbocker Hotel
1714 North Ivar Avenue — Glendale 3171

Announces

GREATLY REDUCED RENTALS ON A DAILY, WEEKLY OR MONTHLY BASIS

CAFE
POPULAR PRICES

Daily Leuncheon Dancnts at 12:30 Noon

The...
AUSTRALIAN EXHIBS STILL FIGHT DISTS AND SELVES

Big Chain Combine

For Better Terms

Sydney—The battle between the exhibitors and exchange on one hand and the battle between exhibitor factions among themselves still furnish the chief topic of gossip in this part of the world.

The big news of the month is furnished by the fact that Fuller’s Theatres Ltd., indies operators and owners of the Commonwealth Theatre circuit and the Mayfair and St. James here, have joined forces with General Theatres Corporation.

This combination has been effected in order to reach an agreement where-by Fuller’s will not build or open theatres in opposition to G.T.C. In return for this Fuller’s will share in the benefits of the State, Regent and Plaza in Melbourne and the Ambassador, Capitol and Regent in Perth. Fuller’s will continue to show American product at the St. James and British pictures in the Mayfair here. There are 214 theatres in the two groups.

Warring With Dists.

This working arrangement between the two groups presents a united front against the distributors. They are now demanding a 15 per cent or 20 per cent rejection clause in their block booking contracts, claiming “New Zealand exhibitors have it, why shouldn’t we?”

In addition to this, the Queensland Exhibitors Association has dispatched a message to the Prime Minister (Mr. Lyons) urging legislation against block booking.

Dists Want G.T.C.

It is understood that distributing interests, backed by the American head-office, have made a tentative offer to buy into General Theatres, with the theatre group unwilling to talk a deal, feeling that it has the distributors on the run now and if it can effect the deal it is trying to put through, there closer relations with the American distributors. At the present time Fox is heavily involved in Hoyt’s and Paramount in the Melbourne Capital, with no advantage being shown by such connections.

Sir Victor Wilson, president of the Motion Picture Distributors Association, stated:

“...The term ‘combine’ has been freely used as applying to American distributors with groups of our theatres, but the Royal Commission appointed by the Federal Government, which investigated the film industry some years ago, has access to all the books and documents of the various companies, even including our own association, and I don’t believe one scintilla of evidence can be recovered to justify the use of the word ‘combine.’ I emphatically repeat, the position today remains unchanged.”

Double Feature Hits

The Motion Picture Exhibitors Association (independent operators) is taking members’ pleasibites as to the advisability of substituting programs.

RKO Bankruptcy

Petition in Jersey

New York—Voluntary petitions in bankruptcy were filed yesterday by the RKO Theatres Operating Corporation, with theatres in Irvington, Lyndhurst, Arlington and Rahway, New Jersey, and Greenwich, Conn.

Petition was brought by H. B. Franklin, president of Radio-Keith-Orpheum, with the principal creditors being the Radio-Keith-Orpheum Corporation, the Radio-Keith-Orpheum Service Corporation, and the Fox Metropolitan Playhouses, Inc.

Charlotte Wood on MGM Writing Staff

Charlotte Wood, MGM fashion publicity writer, has been promoted to the scenario department and will write continuity for the Hunt Stromberg unit.

Magdalen Maskel, former secretary to David Selznick, replaces Miss Wood.

Seven Radio Releases

Radio has set six features and a western for release between now and April. First is “Kong,” starring Raft, and “Topaz,” “The Great Jasper,” “Christopher Strong,” “Sweeps” and “Our Better Days.” Tom Keene is starring in “Scarlet River,” the western.

New Term for Sweet

Harry Sweet has signed a new one-year contract at Radio. Ticket calls for him to work on 12 two-reel comedies as writer or director, also that he star in at least six of the group. He will also be co-starred in a feature production during the year.

Castings at MGM

Tom O’Brien, Margaret Selly, and Charles Crockett have been added to the cast of “Made on Broadway” for MGM. John Davidson and Lucien Privat have also been cast to “Reunion in Vienna.”

Hodgson for ‘Eagle’

Leyland Hodgson has been added to the cast of “Eagle and the Hawk” at Paramount. He will play one of single pictures instead of the double features now in general operation. The organization contends that it is almost impossible to get one good picture for a program, and running two bad ones damages them doubly.

Wonderful What One Dime Will Buy

Saturdays matinee at the Carmel, neighborhood house, ran a total of four and three quarter hours. Program included “Old Ironside,” “No Man of Her Own,” “Half Naked Truth,” comedy and newsreel. The kids saw everything for a dime.

Rockefellers Now Seen to Be Hooked

New York—Col. William Donovan, counsel for the Irving Trust Company, receivers for RKO theatres, will file consent orders with Judge Bondy here today, asking for the termination of the 21-year lease on the two Radio City theatres being held by RKO. If the court grants this petition, the Rockefellers, it is understood, will give RKO a new six-months lease.

The six-months’ is to give the receiver time to work out the problems of the RKO theatres and then a new deal will be discussed.

Marx Script Done

Henry Myers, Bert Kalmar and Harry Ruby have completed the Marx Brothers’ script, “Grasshoppers,” for Paramount.

Hecht With Brock

Lou Brock has borrowed Harold Hecht from Paramount to direct the dance for “Maiden Cruise,” which he is producing for Radio. Mark Sandrich will direct.

George Raft East

George Raft left last night for New York to visit his mother, who is reported very ill.

For March Investment

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We Execute Orders for All Municipal and Government Bonds

R.H. MOUTON & COMPANY

(Continued from Page 1)

Receiver Asked for Balaban and Katz

Chicago.—Contending that the company is solvent, but that the interests of the bondholders are endangered by its connections with Paramount, a petition for the appointment of a receiver for the Balaban and Katz Corporation of Delaware, was filed here yesterday. The hearing will be on Thursday.

The petition is by the $1,000 gold bond of the corporation. Paramount holds 96 per cent of the Balaban and Katz common stock.

Fox Postpones Product

To the studio's explanation of too many productions in work sounds a little peculiar because four of the five undertaken—excluding two Spanish—are practically finished. The only real novelty is the Janet Gaynor picture, "Adorable," with William Dietrich directing.

According to the Fox publicity department yesterday, "My Dear," has been postponed until April 3, and the other two until March 2. But reports on the Fox lot were that the postponements were all for indefinite periods and that everyone connected with the three, except the contract people, had been laid off.
PARA. TRADEVIEWS

by WILFRED

"FOR want of something better to do we jumped on the idea of the Wam-pas Baby Stars, wondering what hap-pened to many of them, why they never made the grade and just plain 'what'"

Looking over the list as far back as 1922 we wonder where, or what, became of Marvyn Aye and Mary Philbin. And take '23: Betty Francis, Kathleen Key, Margareta Leahy, Helen Lynch and Derys Perdue were selected. And who were Hazel Keen-er and Margarete Morris who topped the list for 1924?

Did you ever hear of Betty Arlen, Violet Avon and Joan Meredith? They hit the Wampas boards in '25 during the same year Ann Cornwall, Ena Gregory, Natalie Joyce, Evelyn Pierce, Lola Todd and others were decorated. In 1926 a really swell bunch of baby stars were selected, among them Del Rio, Gaynor, Fay Wray, Vera Rey-nolds, Mary Astor and Mary Brian.

And in 1927: Who were Patricia Avery, Frances Lee, Iris Stuart and Adamae Vaughan? What has happened to Rita Carewe, Mary McAlistier, Sally Phipps, Sally Rand and Gladys McConnell of that year? Of the 1928 group of 13, only Sally Eilers, Lupe Velez and Alice Day are still with us.

We would not be surprised to see the Academy of Motion Picture Arts and Sciences jump into the breach as regards the famous Producers Agree-ment and really write an agreement that will protect (and embarrass) the producers. We said from the start that NO AGREEMENT between pro-ducers would last over any week-end. We were told that "they have to play ball or subject themselves to fines that may clip them for $100,000." They did not play ball and we have not heard of one of them being fined, and the man who believed them and fought for that agreement in and out of the Academy, has recently resigned his post and with it $100,000 a year in salary.

But the producers gave the Acad-emy an idea and the meeting tonight may see a starting of regulations that will keep those producers honest with themselves, their brother pro-ducers and the people with whom they do business.

**National City Show Makes Banks Worry**

New York.—The investigation into the conduct of the National City Bank and the National City Company, now going on here is said to have had a terrific effect on other banks, particularly those connected with the fi-nancing of pictures and the collection of huge bonuses as a result of that fin-ancing.

Alarm in film circles at the present banker attitude on financing of pic-tures gives the impression that each and every major institution is now afraid that an investigation of its af-fairs is imminent, resulting in no pic-ture financing at all at this stage.

**Nancy Carroll Quits Paramount After Next**

Nancy Carroll will leave Paramount on completion of her role in "I Love That Man" for the Charles R. Rogers unit. Paramount wanted to extend her contract for another picture, but Miss Carroll declined.

**ACAD. MEETING TONIGHT MOST IMPORTANT TO DATE**

The meeting of the board of di-rectors of the Academy tonight is probably the most important that this organization has ever had, and on the results of tonight's confab depend the entire future of the organization, its success or failure.

The board will decide on future ac-tions as a result of the reports of sub-committees. One of the most impor-tant items is the future financing of the organization—whether it is to continue to get its finances through Will Hays or draft a recommendation to the major companies to get their remuneration direct.

A final report on the Producers Agreement will be read. Now that (Continued on Page 2)

**Consolidated Film Passes Dividend**

New York.—Consolidated Film Industries has decided to withhold its dividend payments in order to conserve the company's cash, although earnings were sufficient to cover the annual $2 payment on the preferred.

**Producers, Stars, Directors Will Be Offered Less Pay And Cut-ins; Honest Count Assured**

New York.—With the arrival of Emanuel Cohen here for produc-tion discussion with Adolph Zukor, other Paramount heads and the banks, it is understood that a plan hitherto untried by a major organization will be suggested by Cohen for the future produc-tion of Paramount pictures.

It is no secret that Cohen has been battleing with the production overhead problem of Paramount for several months and that, long ago, he arrived at the conclusion that in good times or bad times the present carrying charges and overheads for the making of pictures in a plant the size of Para-mount's will never cause the right to-tal to be reached at the end of the year.

Out of this battle, no doubt, came the plan he is now offering the heads of the company for their approval and, once approved, he figures he will have little difficulty settling it to the men and women responsible for the making of the pictures.

The plan is understood to do away with every contract other than pro-

(Continued on Page 2)

**New Receiver Action**

New York.—Another receivership action has been filed against the Para-mount subsidiary, the Film Productions Corp., by M. L. and I. L. Ernst, represen-ting the Augusta Ernst estate.

**N.Y. Believes Chase Finished With Fox**

New York.—The motion picture natio and the inner sanctums of Wall Street are of the opinion that the Chase Bank has finally informed Fox Film Corporation that it must not look to the bank for any further financing.

From another and important source it is rumored that Chase will wipe the slate clean of all Fox loans and in-terests and permit the film company to go the receiver route, with the hope that a new Fox Film will emerge.

The above decisions are said to have come as a result of a check-up that showed that, even in earlier years, the net take would only be sufficient to pay off the indebtedness on the total in-debtedness of the Fox organization.

**Sam Bischoff Grants Extension of Option**

In response to a telegraphic request from Earle W. Hammond, Sam Bischoff yesterday agreed to extend the date of his option until next Saturday. Hammond said that he expected to have his financial affairs so arranged by that time that he could give Bisch-off a definite answer.

**Ruggles With Mae West**

Wesley Ruggles has been assigned to direct Mae West's next picture for Paramount, titled "Kings On My Fing-ers." Claude Binyon and Frank But-ler are writing the screen play and dialogue.

**New Play For Para**

New York.—Paramount has defini-tely closed for the screen rights to "One Sunday Afternoon," one of the current Broadway hits.

"Secrets" For Rivoli


---

**LEO McCAREY DIRECTED 'THE KID FROM SPAIN'**
"PERFECT UNDERSTANDING"

United Artists prod.; director, Cyril Gardner; writers, Miles Malleson, Garrett Graham, Rivoli Theatre.

Times: The story is drawn out, the dialogue is frequently childish and Miss Swanson is by no means at her best; in fact, there are moments when she speaks her lines very indistinctly, apparently for effect.

Mirror: The picture is lavishly produced, and very dressy. It is skilfully directed. Women, who are preoccupied with marriage anyway, will find it fairly entertaining.

World-Telegram: Even with the presence of Miss Swanson and some capable players in the cast, "Perfect Understanding" is just another example of stereotyped writing and unmagazine directing and must be put down as something considerably less than exciting and stimulating in the cinema.

Post: The plot is a limp variation on a good many old-time marital theses, and the dialogue brings up as many clichés to the square inch as you would find in a book of home cooking recipes.

News: It has the benefit of lavish sets, glorious photography, a capable cast, and it is only just passing in grade—by no means as entertaining as some of the other Swanson talks.

Sun: Unfortunately, however, "Perfect Understanding" remains essentially a British movie of the sort that Americans don’t go for.

Journal: "Perfect Understanding" is one of Gloria’s lesser film achievements. It emerges as a very thin story that moves very slowly and repetitiously.

Herald-Tribune: "Perfect Understanding" contains just another lengthy lecture on the complexities of the marriage bond illustrated in the customarily ponderous manner of the English screen. The presence in the cast of a number of players with Hollywood reputations hardly adds to the liveliness of the occasion.

American: The story itself is slight, and none too brilliant. But the star’s presence endows it with romantic glamour and her characterization lends an illusion of substance.

"DANGEROUSLY YOURS"

Fox prod.; director, Frank Tuttle; writer, Paul Harvey Fox, Mayfair Theatre.

Times: The Radio-Keith-Orpheum Corporation terminates its manumission of the Mayfair on an appropriately melancholy note with "Dangerously Yours."

Herald-Tribune: Mr. Tuttle has directed the play with the deftness he usually employs, yet he makes it move with fair speed, and in the later parts sustains a suspense that thrills. Possibly the adaptation and dialogue are responsible for the dull moments, for the cast, as a whole, gives a good performance.

New: The picture is lightly directed by Frank Tuttle which makes a usual story quite amusing on several levels—on account of good script work by Horace Lack and effective acting.

American: It’s well enough filmed and fairly enough played, but the story is lacking and the direction makes no amends.

Para. Percentage Plan

(Continued from Page 1)

ducers and stars. All others are to be on a picture to picture basis, or a weekly week-to-week engagement. The meat of the plan though is said to entail a drastic cut in all weekly pay checks, cuts of around 50 per cent of the amounts that are now being drawn, with the other 50 per cent to be construed as a weekly drawing account against a cut in the profits of the pictures with which the person is identified.

The company will offer the producer, the star, the writer and director a percentage of the profit of the picture or pictures, with this percentage to be paid each and every month after the production cost is cleared. The producer will be an open book to all concerned in the cuts in an effort to gather confidence and assure the creators that no unnecessary overheads will be charged against the production.

Cohen, it is understood, will offer those concerned in the percentages of any and all Paramount product, the pick of several of the best auditing concerns familiar with picture affairs, and the one designated will sit in at the Paramount home office looking after the affairs of the creators, thereby assuring them of a just and fair consideration. This auditing concern will be in the employ and under the authority of the creators and will not be subjected to either home office or studio dictates. It will be the established representative of the creators as partners in Paramount production.

The plan calls for a definite amount chargeable for distribution, fixed charges for what part of the home office goes into production, and the carrying charges of the studio.

If the plan is accepted here and Cohen sells it 100 per cent to the in dividuals in the studio in Hollywood, it is felt that the production overhead of the company will be cut by better than 65 per cent, presenting an opportunity for the company, its distributor and all those who have anything to do with production to make more money.

U.S. Court Okays Radio City Deal

New York—Federal Judge Bondy yesterday authorized the Irving Trust Co., as receivers for Radio-Keith-Orpheum, to sign a agreement between Radio Corporation of America, the Rockefellers and RKO whereby the present loss on the two Radio City Music Halls will run only to August 19 of this year.

The new agreement calls for the entire receipts of the two houses to be deposited in a special bank account, with expenses of operation to be taken out and what is left will be divided between RCA and Rockefeller Center. The RCA share is to apply on loans made to RKO. Also RCA is obligated by the new agreement to furnish sufficient operating funds for the houses in order that there shall be no losses.

MGM Again Postpones Start of New ‘Tarzan’

MGM has again set back production on “Tarzan and His Mate,” sec- ond Tarzan production starring Johnny Weissmuller, until April. The story, which has been in preparation for nearly a year, has been lined up and script finished for some time.

Several weeks ago, MGM decided to rush the picture into work, and sent a hurried call East for Weissmuller. Even then the figure of Weissmuller would be bad, and further delayed the start.

Margaret Ettinger To Do Shearer Publicity

Prior to the departure of Norma Shearer and Irving Thalberg for an extended vacation trip to Europe, Mar- garet Ettinger was engaged to handle all publicity for the star during her absence.

Deal takes the responsibility of Norma Shearer publicity away from the MGM studio department.

Warners Buy ‘Kingfish’

Warners have purchased “The King- fish,” by William Rankin, a story about Huey Long. Yarn will be used as starring picture for Edward G. Robin- son and production will start in June.

Acad. Meeting Tonight

(Continued from Page 1)

that agreement has been proven a flop by the producers themselves, it is understood that the Academy will draft a code of ethics and procedure for producers and all other groups in the Academy to follow.

The Agents will have their innings tonight also. The board will decide whether an agents group will be taken into the Academy.

Page Two

THE Hollvood REPORTER

W. R. WIKERSON—Editor and Publisher

FRANK POPE—Managing Editor

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March 1, 1933

New York REVIEWs

Echoes on the Air

Seems like a star who has had no end of trouble will have no end of trouble. Her fame and fortune have faded almost into oblivion in the past two years, while her bad pictures, bad investments and indolent husbands Reports are that her latest marital venture has been on the rocks for some time, and that she is keeping her husband at her side only for the sake of not appearing too ridiculous at the moment. To appear ridiculous at this stage of her career would just about finish it.

A publicity stunt of a major chain of theatres recently forced the engraver who was doing the chain’s work to take in his two brothers-in-law at fancy salaries so that the engraver might continue to get the company’s business. When the publicity stunt was fired a few days ago, the engraver found that the two brothers-in-law had left him to go to work for an opposing engraving shop, with the former publicity head telling the shop that it could get the chain’s business if it employed the two men, but did not tell it they were his brothers-in-law. However, that shop will not only be surprised to find it can’t get the account, but also that the two men palmed off on it were relatives of the defunct publicity head.

Ely Culbertson, noted bridge expert, worked out a sequence for one of his shots at Radio last week. All the close-ups of the four hands being played were made, and then the cameramen moved back for a view of a diagram board to explain just how the famous Culbertson “grand slam” was bid and made. But Eddie Sturgess and William Camp, actors, had to point out to Culbertson he could not possibly make a slam by leading a heart first—the heart had to be lead on the second round. Culbertson’s mistake necessitated a half day of retakes of the playing closeups so the hand would “slam.”
Animals and Python

Give Added Punch

"MURDERS IN THE ZOO"

Paramount

Lubitsch Goes East
To Talk To Coward

Ernst Lubitsch hopped to New York last night and will confer with Noel Coward on "Design For Living," which he will direct as his next for Paramount. Lubitsch will not see the stage play as he does not wish to confuse his own ideas of the yarn for pictures.

Warners Pay Out
$500,000 Today

New York — The Warner Brothers will fork out a bit more than $500,000 today, representing 3 percent interest on the investment of $37,000,000. The interest was to have been 6 percent per annum, but the brothers received the contract of bondholders holding more than $20,000,000 worth of bonds, to accept half interest during these times.

With today's payment, the Warners continue in the control of Warner First National and their subsidiaries.

New Pictures On
B'way This Week

New York — Six of the big New York houses will show new pictures this week, and another, the Paramount, brings back the Mae West production, "She Done Him Wrong," which already has played two weeks there. The new ones are: "What Price Decency?" at the Globe today; "King Kong" at the Radio City Music Hall and RKO-Roxy tomorrow; "Clear Across" at the Capitol, with Jack Pearl, Milton Berle and Arthur Tracy in the stage show, and "There Goes the Bride," a British picture, at the Seventh Avenue Royal, both on Friday; "Broadway Bag" at the Palace Saturday.

"42nd Street" Hits Big
In Wake of the Special

New York — Warners Brothers report that their picture, "42nd Street," has broken opening day records in every place where its pre-release engagement followed the visit of the special exploitation train. This includes Denver, Kansas City, St. Louis, Chicago, San Antonio and Memphis.

Ulman On 'Hock Shop'

"Hock Shop," which has just been turned over to B. P. Schulberg by Charles R. Rogers, is an original story by John Ulman Jr. and Charles Belden.

Vivienne Osborne Cast

Vivienne Osborne was signed yesterday for a role in "Supernatural," which the Halperin brothers are producing for Paramount release.

Sane Story, Good Cast and Direction

"UNDER THE TENTO RIM"

Paramount

Director: Harry Hathaway

Story by: Zane Grey

Screen Play: Jack Cunningham, Gerald Geraghty

Photography: W. V. Nerren

Cast: Stuart Erwin, Verna Hillie, John Lodge, Raymond Hatton, Fred Kohler, Fuzzy Knight, George Barrie

Soberly unpretentious, "Under The Tonto Rim" hews to the line as a western story, bringing home the bacon for Paramount as entertainment. It deals with horses.

It appears that everyone concerned with this production was guided by good common sense. For there was every opportunity to endow it with sentimentally "spicy" qualities. However, all plucking at the skirts of false ambition was ignored. In its finished form, the picture is a well-grounded, sensible, excellently produced action story of the outdoor variety.

Its exciting critics will likely complain that it takes perhaps half the length of time to get started. The complaint, this report must confess, is well-taken. It cannot be remedied, and our rotator is that when once it does get underway, the audience waits it, so all in all there is nothing lost.

The entire story is told through Stuart Erwin, a man who loves cattle and gets mixed up with hog-raising. Erwin practically elopes with the picture, losing nothing, and gaining much, by consent of appeal in it.

Fred Kohler is a restrained sort of villain, for once, and he is the better liked for it. We raise a tiny voice here to ask why producers don't give him a chance to play roles other than nasty ones? Verna Hillie, a new face, and Kathleen Burke, an old one, are good.

The picture's weakness is the length, probably caused by some studio executive's idea of new-fangled effects. Still, this picture is a worthy one in its line, and promises to be a good one in its class.

William H. Hart has been doing the rounds of late spots in town recently. He made a little speech up at the Hollywood the other evening that was very amusing. About all he said was that he had never been thirteen in New York at a ballet time for his horses out on the ranch in California. And practically while he was talking, the restaurant's pet prestidigitator asked "Will you leave me a word, that word again, it takes too long to remember how to spell—lifted the watch." The same magician had W. C. Fields in a small part where he not only extricated the Winchell time-piece, but took his day's jottings.

Sidney Skolsky sketched himself an extra week's vacation by covering the Roosevelt shootin' and he won't spend it in Florida. It's much safer to be some place where gun wielders are "protectors."
WHAT LOOKS like the surprise pix of this or any other season from the independent field is Monogram's "Oliver Twist" the immortal Charles Dickens tale and the beauty of it is that they did not try to Hollywoodize or modernize it in any way. We cannot recall any classic work ever transported to the screen that caught the spirit and atmosphere of the original as does "Oliver Twist". A classic of literature has been given a classic screen production any major producer could be proud to shout about as one of his outstanding achievements of the season.

HERE IS an offering with a practically universal appeal every lover of Dickens will go for it and who among us as a grammar school kid or junior high student did not have it in his English literature curriculum? Women will simply go completely and tearfully sentimental over little Dickie Moore as the poor orphan waif the kid got us had us all choked up a natural for the youngster trade. Sam Rubenstein's little daughter saw it in a projection room showing she jumped up on the seat and yelled at the point where Oliver Twist evaded the clutches of the crafty Fagin and we came darn near doing it, also but the Boss was alongside, and we just had to act dignified. It has drama. Thrills. Emotional Appeal. Plus Suspense and tremendous Heart-Tug.

THE ATMOSPHERE of the old English period has been marvellously caught up in authentic settings and costuming the camera and lighting are a joy to behold and what character portrayals! Irving Pichel as Fagin William (Stage) Boyd as Bill Sikes Doris Lloyd as Nancy Sikes Alec B. Francis as Brownlow and of course Dickie Moore as Oliver Monogram has opened up the field anew for transposing literary classics to the screen proving indisputably that understanding and sympathetic direction can make these fiction gems live and breathe upon the screen with all the power that charmed us in their printed form hail, Monogram! also Supervisor Herbert Brenon director William Cowen adapter Elizabeth Meehan, who caught the Dickens' spirit entire and squeezed it into an hour of Delightful Entertainment.

From Film Daily, February 25 Issue
GABRIEL' A SENSATION

Dividend Declared
On Loew's Common

New York—Loew's Inc. yesterday declared a dividend of 25 cents a share on its common stock, payable March 31.

For the first twenty weeks of the current fiscal year, beginning September 1, the company's net earnings, with Federal taxes and preferred dividends deducted, were $1,219,543 on its common.

Bill To Abolish
N.Y. Censor Board

New York—Assemblyman Mofat, of New York, has introduced a bill in the State Legislature to abolish the motion picture censorship division of the State Department of Education.

However, there is a joker in the bill which would increase the cost of the present license tax for pictures.

'King Kong' Opens At
The Chinese March 10

The wrangle over the booking of Radio's spectacle, 'King Kong,' was settled yesterday with the signing of papers by Fox West Coast for the Grauman's Chinese, where the picture will open March 10. It goes in at a $1 top policy, with the customary prologue.

Besides FWC, Warners wanted it, and two independent groups had been bidding. Ham Beall returns to the Sid Grauman organization to handle the picture's exploitation.

'Christian' Planned
For Barrymore-Harlow

Metro-Goldwyn-Mayer is pushing preparations for the production of 'The Christian,' with John Barrymore and Jean Harlow in the top spots.

Para. Wants Geo. Hill

Paramount is negotiating for the services of George Hill, MGM director, to direct an epic of the army which is now in idea form in the story council.

Schenck Going East

Joseph M. Schenck is planning to pull out for New York within the next two weeks, to join Irving Thalberg and Norma Shearer on their trip across the Atlantic.

Greatest Piece of Theatrical
Property Industry Has Ever
Known. Will be Talk of World

By W. R. WILKESON

The Metro-Goldwyn-Mayer production of 'Gabriel Over The White House' will probably go down in the history of motion pictures as the most sensational piece of film entertainment the world has ever known and, as such, will attract more people to the box offices of America's theatres than any motion picture of the present age.

Not only will 'Gabriel' attract patrons to the box office, not only will it please those patrons, not only will it net MGM more money than any picture it has ever had since talkies came into being, but it should bear a message to the American people that may put an end to the great problems that confront our nation today by showing them how a President of the United States, handled the situation and the marvelous results he attained.

Inasmuch as this publication is used as a medium of disseminating information on the activities of the motion picture industry, this report will confine itself to "Gabriel Over The White House" as a show, an entertainment, a box office bonanza—the greatest, in the estimation of this reporter, that has ever been offered in any branch of the amusement business.

The story of "Gabriel" is the story of present day America—unemployment, starvation, racketeering, debt repudiations by foreign Governments. Into this picture walks a new President of the United States. A party President, a politician given to making promises to voters without any thought of ever fulfilling them. The picture opens at his inauguration.

The new President's first meeting with his cabinet unveils a cabinet doing and thinking of everything but to attack the nation's problems at hand. That meeting starts and ends with the boys okaying a man for the British Embassy. The president's first meeting with the news correspondents reveals 'the same old story'—prosperity around the corner and no corner in sight.

A mysterious young woman enters the scene—and the White House. She is the president's confidential secretary, hopeful, prayerful for 'Jud' Hammond to DO something for an America on the brink of dissolution. He dissembles.

Then an accident—a mysterious coma which suffuses the president's consciousness for weeks. He emerges, suddenly alive to all the country's ills. He strips the red tape of political party government away from the remedies. When government offi-

(Continued on Page 7)

MARK SANDRICH DIRECTED "SO THIS IS HARRIS"
New York Reviews

LADIES THEY TALK ABOUT

Warner Bros., prod.; directors, Howard Bretherton, William Keighley; writers, Dorothy Mackaye, Carlton Miles, Brown Holmes, William McGaugh, Sidney Sutherland.

Herald-Tribune: The picture, however, manages to sustain interest during most of its melodrama and in the final scenes.

American: Despite star and staunch supporting cast, the dialogue and situations remain pretty implausible. The sum total makes mediocre motion picture entertainment.

Times: It is in the prison scenes that the film provides some interesting drama. "Ladies They Talk About" is effective when it is describing the behavior of the girls, as the various,Falsehoods, their positions in the social whirl outside, their ingenuity in giving an intimate domestic touch to the prison, and their frequently picturesque way of exhibiting pride, jealousy, vanity and other untrained feminine emotions.

News: Has some nice and amusing moments in spite of its lack of conviction. Dialogue is well written. And you’ll enjoy both Miss Stanwyck and Miss Roth.

Manager: Certainly is interesting. Loaded with laughs, packed with drama, it is a play made to order for Barbara Stanwyck.

Journal: Written by Dorothy Mackaye, the picture devotes much of its footage to scenes within the walls of San Quentin. One is shown how the ladies do their tricks with lustful boudoirs and how they fight among themselves just as girls do in college dormitories.

Rome Express

Gaumont-Universal prod.; director, Walter Forde; writers, Clifford Grey, Sidney Gillette.

RKO-Rosy Theatre

American: As fine a photoplay as the season’s screens have seen. This British import is topnotch film fare.

World Telegram: At last there is an English picture that one can welcome with rousing huzzahs. This is the slick thriller called “Rome Express.”

Sun: It carries its fair share of suspense, too, although when the cross-questions begins in the last third of the film that suspense begins to vanish as the facts begin to fall into place. All in all it is one of the few British-made talkies that has managed to capture any suspense and illusion. Furthermore, the production is admirable.

News: Here’s a dramatic, actionful picture—the cleverest yet to reach here from England’s shores—skillfully planned from start to finish, replete with suspenseful situations and exciting emotions.

Post: It is a skilfully contrived story, excellently directed and well acted. Conrad Veidt plays with artful villainy and Esther Ralston is believable as the American movie star.

Herald-Tribune: “Rome Express” is so admirably directed and so expertly acted that the original cast that it becomes not only a sort of milestone in English film production, but one of the most entertaining shows of the season.

Australian Exhibs Win Distrib. Fight

Sydney.—The film war here is over. The exchanges representing American producers have been forced to grant 30 per cent to 25 per cent rejection clause in their block booking contracts, thereby providing for the exhibitors that refuse that percentage of pictures after they have seen them.

But the fight has cost the American distributors a lot of money because, during the battle, more than 100 of them have been held up, with new attractions coming in on every boat and theatres in a position to accept only so many, it looks as if a great part of that 100 will have to remain unplayed in the big money spots.

FWC House Managers Receive Bonus Checks

Fox West Coast yesterday handed out bonus checks to the theatre managers winning in the recent business drive among the theatres in the local sector to first place.

Mort Goldberg, at the Westlake, received a $250 check for high score, rating 133.67 per cent. Marty Schwartz, at the Belmont, was given $200 for a 126.79 rating, and William O. Butts, at the Figueroa, received $150 on a 125.39 rating.

Allen Jenkins III

Allen Jenkins was at the Hollywood Hospital last night, suffering a neuritis attack. He was last heard of being arrested by Charles Rogers, “Legal Crime” at Paramount yesterday, and the producer may be forced to substitute another player.

Lou Brock To Marry

Lou Brock, comedy producer at Radio, will be married Saturday to Helen F. Collins, of the Monday night, insurance office of Austin Parker. She has played in some of Brock’s comedies.

Four For McCoy Cast

Dorothy Burgess, Rockcliffe Fellows, Wheeler Oakman and Edmund Burns have been signed for roles in Tim McCoy’s picture, “Rusty Rides Alone” for Columbia.

Mae Clarke Injured In Automobile Accident

Mae Clarke was painfully injured late Tuesday night while returning home from the MGM studio, where she had been working in “Made on Broadway.” She was in Phillips Holmes’ car and, in the dense fog, he ran into a parked car.

Miss Clarke will not be able to return to MGM for three weeks and the studio has placed Sally Eilers in her part, informing Miss Clarke that, when she returns, there are three other pictures waiting for her, inasmuch as the studio is greatly impressed with her work.

Boardman Not In Cast

Eleanor Boardman, who was announced as a member of the cast of the Eagle picture, “The Big Chance,” will not be in the picture.

Hugh Herbert Management

BREN & ORSATTI

EXTRAORDINARY BARGAIN

at LA CRESENTA

In a favorable and unspoiled district with pleasant seclusion, plus accessibility, SEVEN ACRE ESTATE with avenue and canyons frontages—perfect owner-occupied, small modern residence—three bath rooms, one in separate two-room cottage, large car garage, old olive trees, stone terrace walls, steel mesh wire fence, water piped from moun- tain, 20,000 gallon reservoir (no water bills to pay) Southern exposure, no fog, view to ocean and Catalina, is offered at the asking sacrifice price of $30,000—half cash.

Phone Trimy 0669 or write Box 288, Hollywood Reporter.
NOT MARRYING KIND' POOR "11TH COMMANDMENT" WEAK

Yarn Kills Efforts Of Cast, Director

"NOT THE MARRIING KIND" MGM

Van Beuren Signs Up Sogolow and McEvoy
New York—Sogolow, the famous cartoonist, has signed with the Van Beuren Corporation to do a series of 13 animated cartoons. J. P. McEvoy has been signed to do the scripts for all Van Beuren cartoons.

RCA Reports Loss For Year $1,133,000
New York.—The Radio Corporation of America reports a net loss, deducting all charges, of $1,133,000 for the past year. This compares with a profit of $768,000 in 1931.

Cable-Harlow For MGM ‘Half Married’
Although several other pictures are waiting for both Clark Cable and Jean Harlow, Metro-Goldwyn-Mayer has decided to use this pair in "Half Married," a story written by Delmar Daves.

Edwin Burke Directing Re-takes on 'Broadway'
Edwin Burke has moved in to direct re-takes of "Walking Down Broadway" for Fox. Picture gives Burke, contract writer, an opportunity to direct. Although production of the picture originally was under the supervision of Winfield Sheehan, Roger von Stroheki directed it. Sol Wurtzel is supervising the re-taking of scenes. When released, the picture will carry the title of "Hello, Sister."

McGuiness To MGM
J. K. McGuiness has been signed to a writing contract at Metro-Goldwyn-Mayer and started there yesterday on a special assignment.

W. E. Cuts Salaries
New York—Western Electric announced yesterday that a ten per cent cut in the salaries of all employees will become effective April 1.

That Harry Bannister guy is announcing that his play with everything connected with the movie is off and that he is going to China to report for the Universal News Service. And speaking of Bannister reminds us of the crass idea by which Abraham S. Goldberg, creature at the Hollywood Restaurant. She's English, and she was telling the girls about dear old Lummox. "I had such fun when I was a little girl," she cooed. "I used to slide down the BARRISTERS of the Parliament Building. Ruth Etting says she's going out to Hollywood in April. Grace Lytell gathered a gay party together at 21 to honor Mrs. Richard Wallace. They were at Delmar, and they have signed Fred at that place. Shop with Wilda Bennett. ... Warners got George Metaxa to sign on the dotted line. ... Jack Pearl, whose show opened yesterday, goes into the Capitol.

Helen Morgan is packing them in this week with "Show Boat" and no one has pointed out that the first time that a Ziegfeld star has had billing above the name of Ziegfeld is exactly how it stands with the billing now reading, "HELEN MORGAN IN ZIEGFELD'S PRODUCTION." Phyllis Haver is going to "Sunday supper" with Ted Norin, who's been tossed about quite a bit. ... Billy Beeman leaves for some work in Europe. ... If he'll be the first time before their marriage that Billy and Phyllis have been separated.

The Mayfair is fighting to get the crowds, and succeeding, by pulling strong plays. It is running "Jerry," which is a box office with lady contestants, this week. Kumsey pulled a raffle. ... They're telling the tale, around town, of the scenario-editor who recommended the title "Past Passions" on the grounds that it possessed alliteration. ... Which caused his boss to jump up, and both fusts on the desk, and declare that they didn't make pictures for LILLITRATERS! ... Sam Shipman wants Billie Dove to do a play. ... He says he has a swell part for her. ... And one of the wags is telling folks that Hollywood is a place where they don't DO anything and that success in the picture biz depends on pluck, only you've got to know the right guys to pluck. ... There are two potential star faces on the local boards. ... One is Milton Le Roy's and the other belongs to Stony Walsh. The first is at the Casino in "Melody" and the second plays Morgan's husband in "Show Boat" at the Capitol. ... Lucky girl, that Morgan.

Raymaker May Do Animal Picture For Van Beuren
Herman Raymaker leaves for New York tonight to close negotiations with the Van Beuren Company to do a wild animal feature in Central and South America. According to present plans, the expedition will be out at least six months. The director recently made "Trailing the Killer."

Glendorn Allvine Aide To Cooper At Radio
Glendorn Allvine, for the past five years with Columbia, has been for eight years with Paramount, has been engaged as assistant to Merian C. Cooper, in charge of production at Radio studios.

Barbara Leonard Cast
Barbara Leonard has been added to the cast of "Adorable" at Fox.

Anniversary Receivers For RKO In New Jersey
New York—Samuel Kaufman and the Irving Trust Company were yesterday appointed ancillary receivers for the New Jersey assets of the RKO Theatre Operating Corporation.
CRITICAL RAVES OF
Dir.
LUCKY HUMBERSTONE

“Strangers of the Evening”

The gruesomeness of the idea is dispelled by as amusing dialogue and direction as have come out of Hollywood in many months. The picture has that element so rare in mystery yarns—genuine humor. It was directed by one H. Bruce Humberstone, who has until now been toiling in the West Coast cinema studios as an assistant director. His first solo assignment should bring him future success.—NEW YORK JOURNAL.

It is directed with a rare sense of farce tempo by H. Bruce Humberstone. His style is original and resourceful.—N. Y. EVENING POST.

His work has the polish and balance of any of the big boys. Neat camera stunts, eloquent details, a sly sense of fun give the picture distinction. The humor is skilfully accented by the excellent NEW YORK MIRROR.

H. Bruce Humberstone, the director, who is known for burlesquing his material within the bounds of convention, has made a picture that is much more than suspense, and the result is a hit.—N. Y. HERALD-TRIBUNE.

Humor enters slyly at first, but Humberstone smartly has paced his story while the fun accelerating steadily toward conclusion.

“Crooked Circle”

“Crooked Circle” Good B. O. Humberstone Clicks Again. In the mystery-comedy division, this one is as sweet as they come. Mr. Humberstone is entitled to another laurel sprig for his fair brow and his productions can take several bows on a piece of merchandise that doesn’t have to be apologized for in any company.

From start to finish this one is tailored for the laughs, yet the suspense and thrill have by no means been overlooked. It’s a little slow to catch its stride, what with elaborate explanations for the purpose of identifying everybody in the cast, but once the tachometer gets into the figures, it never lets down.

Humberstone, who showed his stuff with his first picture, “Strangers of the Evening,” has turned in a journeyman job of direction, handling dialogue and action with equal skill.—HOLLYWOOD REPORTER.

“If I Had A Million”

(George Raft Episode)

“If I Had A Million” Triumph For Everyone Concerned. Brilliantly Acted, Written, Directed.

Paramount’s “If I Had A Million” ranks, in our opinion, as one of the best pictures of this or any year. The picture has everything—EVERYTHING that spells entertainment. Brilliantly directed in its every episode.

Outstanding were May Robson, Richard Bennett, GEORGE RAFT, Gene Raymond and Alison Skipworth—but all were swell.—HOLLYWOOD REPORTER.

Many Directors Made “If I Had A Million”

Guessing contests regarding which directors made what episodes in the Rivoli’s “If I Had A Million” have caused Paramount to break down and tell all, and here are the answers. Ernest Lubitsch directed Charles Laughton, Jim Cruze is credited with the Gene Raymond act. Stephen Roberts directed May Robson and Wynne Gibson. LUCKY HUMBERSTONE CONTRIBUTED GEORGE RAFT’S BIT, ACCLAIMED BEST OF ALL.—NEW YORK AMERICAN.
THE FOUR PICTURES
acted by
WALLIS BERSTONE

"King of the Jungle"

By Max Marcín

Excellent story, direction and cast. You'll be in the limelight immediately with this set-up of thrills and uproarious comedy hitting on high points of all ages. H. Bruce Humberstone and Ralph Spence, the directors of this offering, have handled it cleverly to ensure the audience at least has the attribute of being entertained. — N. Y. TIMES.

A well-packed action picture. Animals, battles, includes with an exciting fire which men's and women's interest. It will thrill and entertain you. — NY.

The picture loses no time in getting started. It's no film for any little group of serious thinkers, but it's good fun and thrilling. — N. Y. AMERICAN.

Stunt stuff is supplied by the final sequences, in which a herd of elephants stampedes up Market street, San Francisco, knocking over automobiles, buses and buildings, you'll find it fun, and the supporting cast and backgrounds satisfactory. — N. Y. JOURNAL.

Bruce Humberstone and Max Marcín have done a swell directorial job and it was no simple task. It is excellent entertainment for kids and grown-ups as well. — HOLLYWOOD REPORTER.

Management
COLLIER & WALLIS
Dept. of Education Demands De-Filthing

Sydney.—Mr. Drummond, Minister of Education here, is greatly excited at the actions of American producers in "dipping into the privacy of bed chambers" in the production of their pictures. The Minister said: "That stream of filth coming to our screens from Hollywood must be stopped. I feel sure that British producers will provide a higher class of film."

The very next day, the good Mr. Drummond attended a special invitation performance of the British production, "Sleepless Nights," and was his face red?

Hollywood.—An examination of the Commonwealth Film Censor's report (the board having control of the censoring of all pictures in New South Wales) discloses that 8.7 per cent of British pictures were rejected while only 4.8 per cent of American product came under the ban. The year before the figures show 11 per cent British rejections and 3.2 per cent American. How about that, Mr. Drummond?

Murray Feil Laid Up

New York.—Murray Feil, Hollywood representative of the William Morris office, here on a special talent survey for a group of major studios, underwent an operation for appendicitis at Mount Sinai Hospital. He is weathering it nicely.

James Cruze Sick,

Kenton Pinch-hitting

James Cruze was ordered home Tuesday by doctors on account of a flu attack, and Edward Small has called in Erle Kenton to pinch-hit for Cruze on the direction of "I Cover the Waterfront." Kenton will handle minor scenes and pick-up shots pending the return of Cruze.

Brown and Henderson To Produce Two Plays

New York.—Brown and Henderson have announced that they will produce two plays next season. They are "Ladies Should Listen," by Alfred Savoir, and "Sailor, Beware," by Kenyon Nicholson.

Western For Old Roxy

New York.—The first picture to play the Seventh Avenue Roxy under its third-run agreement with Paramount will be "The Heritage of the Desert," a Zane Grey yarn. It will open March 10.

Leo McCarey Laid Up

Leo McCarey is laid up at home, following an operation performed yesterday morning.

Warners Planning Stage Shows Again

Warner theatres are completing plans for the re-instatement of stage shows. Negotiations are on with the unions for concessions on wages and crews, with the order to start the new policy depending upon the outcome of the confabs. Warners want the stage shows, providing a concession from the unions will permit profitable operation.

Deals are on with LeRoy Prinz to build a stage show department for the theatres and Fanchon and Marco to supply units.

Del Ruth Starts Monday

With the engagement of Philip Faversham yesterday, Roy Del Ruth has completed the cast of "Fellow Prisoners" for Warners, and will start rehearsals Monday.

IATSE President Here

William C. Elliott, president of the IATSE, is in Hollywood for conferences on questions pertaining to the welfare of the studio locals.

New Fox Deal For Kober

Sol Wurtzel has engaged Arthur Kober on a two picture deal for Fox, Kober just completed a term writing contract with that studio.

Brown Holmes At MGM

Brown Holmes has been engaged by MGM to write the screen play of "The Stranger Returns," Phil Stong's original story.

DESSERT TENNIS TOURNAMENT
Saturday and Sunday, March 4th and 5th
Under Direction of May Sutton Bundy

LADIES' SINGLES AND DOUBLES INCLUDE SUCH NATIONAL TENNIS STARS AS GRACYN WHEELER, GLADYS PATZ, ELIZABETH DEIKE, HELEN MARLOWE, VIOLET AND MAY DOEG AND DOROTHY BUNDY.

EL MIRADOR PALM SPRINGS
Phone Gladstone 2677 or Palm Springs 251
MANAGEMENT - - - - - - - - - - WARREN B. PINNEY
TWO MORE NEW PLAYS FAIL TO LIGHTEN BROADWAY'S GLOOM

George Landy New Head of Wampas

George Landy was elected president of the Wampas at the meeting last night at the Writers' Club, defeating Tom Baily, of Paramount. Other officers elected were:

Vice-presidents, Lincoln Quarberg and Sam W. B. Cohn; secretary, Teet Carle; treasurer, Orson Welles; assistant-treasurer, Roland V. McCurdy.


The election was preceded by a dinner at which the guests were Mr. and Mrs. Ely Culbertson, and Sam Goldwyn and Fuzzy Knight, who entertained.

Kalmar and Ruby Will Work On Wynne Picture

Bert Kalmar and Harry Ruby were signed by MGM yesterday to write the original, screen play, lyrics and music for the Ed Wynne starring film, "Mr. Rapp will produce for that company.

Kalmar and Ruby leave for New York tonight to confer with Wynne on the story, and return here in three weeks.

Hedda Hopper Off The MGM Contract List

Hedda Hopper is off the MGM contract list, after three and a half years with that company.

Her initial free-lance engagement will be in the stage production, "Dinner at Eight," which is slated to open at the Belasco Theatre April 3. Alice White, Louis Calhern, Huntley Gordon and Jobyna Howland have been signed for the play.

Hollywood Premiere of '42nd Street' Next Week

Warners will premiere "Forty-second Street" at the Warner-Hollywood March 8, with $1 and $2 scal for the opening. The picture stars, regulars run at both the Warner Hollywood and Downtown houses the following day.

Mason and Block Sign To Write For Radio

Ralph Block and Sarah Mason have been given writing assignments at Radio.

Perrett Switched

Arch Reeve has assigned Francis Perrett to take charge of publicity on all Fox units working at the Western Avenue studios. Perrett moves into offices today, and will clear all material through the Fox department at Movietone City.

Hammons To Stick

New York—Earle Hammons, who is leaving for the coast within a few weeks, states that he intends to remain in independent feature production.

Joe 'Mank' To MGM

Joseph Markiewicz has been assigned to write material for the musical revue that Harry Rapf will produce at Metro-Goldwyn-Mayer.

Peggy Wood Charms In Owen Davis Opus

New York—Peggy Wood returned to the local scene Tuesday night in Owen Davis' latest opus entitled, "A Saturday Night," produced by William A. Brady at his Playhouse. She is a familiar and familiar little tale about the dissatisfied wife, the good-natured fool of a husband and the best friend who would like to have an affair with the wife. Just as the wife is about to take the fatal step with the handsome would-be seducer, the thought of her wife's duties to her husband, her home, her children and so forth overcome her and she determines that happiness may be in store for her and stays home. This is about all there is to it.

The piece has been expertly written by Mr. Davis and well-played by Miss Wood, Hugh O'Connell as the husband, and Arthur Margerson as the freak. The play is not likely to linger long and is very conventional picture material.

"Hangman's Whip" Bad

Also opening was "Hangman's Whip," an incredibly bad, old-fashioned melodrama with an African background, dealing with a cruel old trader who hires ex-convicts and fugitives from justice to work for him so that he may completely dominate them. He has a beautiful young wife who falls in love with an aristocratic fugitive and they finally, after many harrowing experiences, manage to escape to freedom.

There is also a tough American who is the old trader's equal in cruelty and cunning. These two are at each other's throats most of the time, but when trouble with the natives comes they unite to fight it out together.

Also opening, and probably the finest of the three pictures, is "Street of Night," a globe-trotter with a gun across his knee, courageously waiting for the natives to come and get him.

Montague Love, old time movie star, gives a cunning and highly colored portrait of the hard-boiled, sadistic English trader. Ian Keith and Helen Flint are the lovers, and Bonar MacLane is adequate as the American. The play was written by Norman Reilly Raine and Frank Butler, and produced by William Brady Jr., Merline Taylor and George Konkol.

Play rock simply cannot expect to attract New York audiences any more, especially when they are as poorly done as "Hangman's Whip." It will probably run three weeks only for the picture rights, which some movie moguls will be fooled into buying.

More Bridge Experts Crashing The Films

New York—Oswald Jacoby, Willard Kaftan and George Reith have signed contracts to make twelve bridge shorts in Photocolor. The series will be made at the Photocolor studios here, with Myron C. Fagen producing.

Talkie Won't Harm Drama, Says Shaw

Tokio—In an interview published in one of the leading newspapers here, George Bernard Shaw is quoted as saying that the talking picture will never hurt the legitimate drama. "The talkie is unnatural in every respect," he said.

MGMT’s "Gabriel" A Sensation

(Continued from Page 1)

Actors In Comedies On Cartoon Idea

New York—A series of comedies based on the cartoon idea, but using human players, is being produced by Flora La Breton at the Fox Movietone studios. The series is called "Crazy Mazie." The pictures are distinct novelties and Paramount has taken an option for their distribution.
NEW YORK CRITICS SAID:

N. Y. TIMES:

H. Bruce Humberstone and Max Marcin, the directors of this offering, have handled their scenes cleverly. . . . Endowed with a refreshing sense of humor lacking in other films of the type. . . . Unusually good picture.

JOURNAL:

An amazingly melodramatic concoction that includes just about everything in screen adventure.

NEWS:

Thrills and menace and humor . . . provides Paramount with a smashingly thrilling debut for their new star, Buster Crabbe. . . . It is swell entertainment.

POST:

There is considerable humor in it and Buster Crabbe as the lion man extracted glee from yesterday’s audience.

AMERICAN:

Lots of laughter and plenty of punch. . . . A rattling good animal story.

MIRROR:

Story packed with action. . . . It will thrill and entertain you.

WORLD-TELEGRAM:

Goes the late Mr. Barnum one better than anything he ever thought up.
BANKS QUIT; B. O. SLUMPS

Reports From 17 Affected States Show Business 50 to 75 Per Cent Below Normal

New York.—Declarations of bank holidays in seventeen states are playing havoc with the motion picture business and are showing some of the big companies nearer and nearer to the brink of bankruptcy and oblivion.

With those enormous overheads and negative costs still going on and with receipts from theatres in affected states cut to almost nothing, the heads of the industry are in a panic and are wondering how long they will be able to carry on.

Whether or not these companies can stand the blow is problematic. In every state where a bank holiday has been declared, box-office receipts have shrunk almost to the disappearing point.

The industry here is in a panic. The big national distributors are finding themselves forced to refuse checks from exhibitors where buying offices are in New York but who pay with

(Continued on Page 4)

MONDAY IS TAX DAY SO PRODUCTION IS RUSHED

With the state levying its annual tax on all property within the state next Monday, producers are rushing negatives through to completion so they can be shipped outside the borders of California within the next two days.

The California law provides that all property be assessed for taxes on the first Monday in March, and film negatives, because of production costs invested, would come in for heavy imposition by the tax assessors.

The tax, this year set at $4.43, is assessed on 25 per cent of actual negative cost for both completed and

(Continued on Page 2)

Phil Ryan To Produce
Shorts For Paramount

Phil Ryan, studio manager at RKO-Pathé, is set to produce a series of six shorts for release through Paramount. They will be two-reelers, financed entirely by Paramount. Ryan is negotiating a deal for players and directors for the productions.

JONES OUT OF COLUMBIA

Buck Jones and Columbia failed to agree on a new deal and rather than exercise the western star's option at a new figure the company has let the contract lapse.

Eight-Hour Day For Writers At MGM

MGM is slated to inform all writers on the payroll that hours from 9 to 5 daily will henceforth apply to the members of the writing staff, and there will be no exceptions. The order is said to be ready to go out so the new rule can become effective next Monday.

It is understood that execs figure the innovation will provide for more efficiency in the studio's writing department, and total time on all scripts will be cut down materially. Producers have already been advised that they must speed up the writers, and each supervisor will be held responsible for holding up writers when the latter desire to confer on script development.

Para. After Van Lloon To Do DeMille Story

New York—Paramount is negotiating with Hendrik Willem Van Lloon for the writer to go to the coast next month for a minimum of four weeks to work on a story for Cecil B. DeMille.

The director and Bartlett Cormack are now preparing a yarn which may be his next for that company, with the Van Lloon story to go as the second DeMille picture.

Harry Cohn East

Harry Cohn, Columbia chief, will leave for New York next week to get together with his brother Jack, in lining up next year's product.

'Killer' Going Big

New York.—The KOB offices report that 'Trailing the Killer' did more business in its week's run at Washington than any other picture shown in the city for a month.

Don Clarke Sells One

New York—Don Clarke has sold his new novel, 'Female,' to Warners for pictures.
Burtis On Fourth
Original In Year

Through an oversight, the credits of Thomas Burtis were omitted from the list in this publication's annual Writers number. During the past year, Burtis has contributed three original stories, "Madison Square Garden" and "Undercover Mary" for Paramount, and "Soldiers of the Storm," now shooting at Columbia. He had no collaborators.

Van Dyke Extends Stay
To Shoot Ice Scenes

W. S. Van Dyke is extending the stay for himself and his crew in Alaska for another month, hoping to obtain some outstanding sequences of the breaking up of the ice with the approaching warm weather.

Jack Benny Replaces
Al Jolson On The Air

New York, General Motors has replaced Al Jolson on the air with Jack Benny and his radio troupe for this week.

Frank Hughes Quits

New York, Frank Hughes, for twenty-five years with the advertising agency of J. P. Muller which handles the bulk of the New York theatrical advertising, has resigned.

Quigley Announces
Meehan Resignation

The Hollywood Herald today announces the resignation of Leo Meehan as its editor, and the appointment of Wild Gunning as Western representative of the Quigley Publications. Meehan is said to be going back into production.

MGM Wants Berkeley
To Co-Direct 'Revue'

MGM is negotiating with Busby Berkeley to co-direct with Alexander Leftwich the 1933 edition of "The Hollywood Revue," which Harry Rapf is producing.

Tully Marshall To Foy

Tully Marshall has returned to pictures following a self-imposed lay-off of several months duration. He has signed with Bryan Foy to play a leading role in "He Lived To Kill," which Columbia releases.

Sherman Deal Closed

The Frank and Dunlap office has closed the deal with Radio for Lowell Sherman to direct Katharine Hepburn in "Morning Glory."

Host of Stars For
M.P. Inaugural Ball

New York—The "Inaugural Ball" to be run by the Motion Picture Club at the Waldorf Astoria tomorrow night will be one of the most elaborate affairs ever seen in New York. A feature will be the "Star-Spangled Banquet" at midnight.

In the entertainment to follow will be Jimmie Durante, Jack Pearl, Mae West, Ed Wynne, Sophie Tucker, Moll Picon, Georgie Price, Buck and Bubbles, Jay Flippen, Gus Van, Arthur Tracy, Milton Berle, Ken Murray, Jules Bledsoe, Helen Morgan, Ritz Brothers, Anatol Friedland's Revue, Jans and Whalen, Helen Kane and every other picture, vaudeville or radio star in town.

Talkies of guests attending will be shown and also films of the inaugural ceremonies in Washington.

ARThUR KOBER
SCREEN WRITER

"MAKE ME A STAR"
"GUILTY AS HELL"
"HAT CHECK GIRL"
"ME AND MY GIRL"
"INFERNAL MACHINE"
"BROADWAY BAD"
"BONDAGE"

Management
BREN & ORSATTI

There has been a practice in force among the managers and intimate "pal's" of certain movie stars around this town, which has become virtually a racket. Someone should really put a stop to it, because it's a crime the way these stars shower their friends, who are little red-heads and believe you us, man's the gal who has "run screaming from the place."

An English—oh, very English—party, with British food and drinks and British guests was that thrown by Frank Orsatti and Mr. and Mrs. Milton Bren. It was at the Bren residence and among the guests were Diana Wynyard, Betty Balfour, Benita Hume, Benn Levy, Colin Clive, A. A. Batt, Heather Angel, Irene Browne, Elizabeth Allen, H. M. Harwood, and Frank Chare. Quite a number of Americans were let in, including Louis B. Mayer, the Eddie Mannix, Edgar Alan Wool, Phillips Holmes, Eph Asher, Junior Laemmle, Sol Wurtzel, Clarence Brown, Benny Thau and others.

Jack Oakie purchased a $22.50 radio set, after days of trading, and gave it to Peggy Joyce for a present. On hearing this, a former incomer of Jack's stated: "I've gone out of my mind. That's the first money Oakie ever spent on a girl. It's just like Peggy to come to Hollywood and 'take' poor Jack."

Of course, "Gabriel" is little out of line, but because of that it will get more word of mouth advertising, more space in the newspapers and magazines than ANY picture of modern times.

It won't be stopped; it can't be stopped. People will want to see it, and they will want to discuss it, and they will want to make comparative estimates of how they would handle similar situations. In short, there will be millions of picture fans operating this government from their chairs in front of the fire at home as a result of seeing "Gabriel." It's logical, it's not propaganda, it deals with the great troubles of this nation today, it is timely because the new president, going into the White House, is being confronted with the exact situations in "Gabriel.""

Management
BREN & ORSATTI
**DIRECTION, CASTING CRIppLE KISS BEFORE THE MIRROR**

Even Then Picture Is Entertaining

"KISS BEFORE THE MIRROR"

**Universal**

**Direction**

James Whale

**Original Story**

Ludlous Fodor

**Translation**

Emil Forst

**Screen Play**

Continuity, Added Dialogue

Wm. Anthony McGuire

**Photography**

Karl Freund

**Cast**

Nancy Carroll, Paul Lukas, Frank Morgan, Jean Dixon, Gloria Stuart, Walter Pidgeon, Charles Grapewin, Donald Cook.

Burdened with some exceedingly bad direction, plus the worst casting that has been in a picture for some time. Unluckily, "Kiss Before The Mirror" manages to emerge as a fairly interesting and entertaining picture. It should have and could have been a hit attraction because of the story, but misses that mark by a wide margin.

The picture started off like a million dollars, with Gloria Stuart hissing into the home of her lover, only to be followed by her husband, Paul Lukas, after she had started to discourage in her sweetheer's bedroom. Lukas murders her and then calls the police and confesses.

Frank Morgan, an attorney of great repute, rushes in upon the two, and, with difficulty, gets him to reveal his reason for the crime, how it happened and what led up to it. After getting the details, the attorney returns to his home to be confronted by almost a similar situation with his wife. He makes this known to his clients, which includes the man he is招收, if he is successful in gaining the client's freedom in court. Lukas is adjudged not guilty, and Morgan, instead of going through with his murder, the attorney and the wife are reconciled.

Most of the faults of the production are due to bad direction. The manner in which Vera Toth is Miss Leila, Miss Morgan, a really fine actor, adept at comedy, was out of place as the attorney. Nancy Carroll, excellent in parts suited to her type, was wasted in a part in which Gloria Stuart, in a minor role, would have excelled. The photography of Karl Freund stood out like a sore thumb and the sets and general production values were in fine taste.

The screen adaptation of the Ladislaus Fodor play, written by William Anthony McGuire, was okay.

There are enough good entertaining moments to the picture to please any kind of audience and, for the love of this, "The Kiss Before The Mirror" should be rated a fair program.

**LaRue In 'Trumpet'**

Jack LaRue has been assigned to play the role of George W. S. 'Bud' LaRue in "The Trumpet Blows" with Miriam Hopkins.

**Sarnoff Hopeful For RKO Future**

New York.—In the quarterly report of the Radio Corporation of America, David Sarnoff expresses hope for the future of RKO, stating that RCA is directing its efforts towards the rebuilding of the RKO Corporation.

**$100 Per Day Asked For 'Oliver Twist'**

New York.—In an effort to bolster sales for the筒amographic production of "Oliver Twist," the company is said to be demanding $100 rental on all bookings within the first sixty days of release.

A further provision is that the home office must approve all contracts.

**Lee Tracy Starting 'The Chaser' Tuesday**

"The Chaser," starring Lee Tracy, will go into production at MGM Tuesday, with Jack Conway directing.

**Benita Hume Back On Lot**

Benita Hume, fully recovered from a recent operation, reported back at MGM yesterday. She will have the lead in "Service," with Clarence Brown directing.

**Radio Tests Helen Mack**

Radio yesterday tested Helen Mack for the leading role opposite Ben Lyon in "Maiden Voyage," the film musical which Mark Sandrich is directing under Lou Brock's supervision.

**'Masquerader' Preview**

New York.—The United Artists New York exchange will stage a trade show of "The Masquerader" at the Astor theater Monday morning.

**John Larkin At Radio**

Radio signed John Larkin yesterday to write the screen play of "Midnight To Dawn," an original story by John B. Clymer and James Evans. Jerome Sackheim will produce.

**Col. Picture For Cohan**

New York.—The George M. Cohan will have the Columbia picture, "Ole Barn," as the first attraction under its new grind policy.

**Schlesinger Sticks**

New York.—Leon Schlesinger's "Looney Tunes' and "Merrie Melodies" will continue to be released by Warners next season.

**Musicians Block Stage Show Plan**

The plan to reintestate the stage presentations at the Warner Hollywood theatre is being held up by the musicians' union.

With all the other unions concerned with the stage presentations making certain concessions, in line with salary cuts of other departments of the theatre, the musicians' concession was so small that Warners felt that it was not worth while. Unless that union agrees to a reasonable concession, the company will abandon its plans to bring back the presentations.

**Miriam Hopkins Gets Top Spot In 'Chrysalis'**

Miriam Hopkins is slated for the top spot in "Chrysalis," based on the stage play by Rose Porter, with Louis D. Lighton producing. Paramount, this picture will be its first upon his return from New York. No director has been announced.

**Radio May Do Picture On News Cameramen**

Radio has accepted an original idea, presented by David Lewis, based on experiences of newsreel cameramen, carrying the title of "Newsreel," and Harold Shumate has been assigned to develop the yarn. If a suitable story is secured, Otto Brower will direct.

**Merian Cooper III**

Merian C. Cooper was forced by illness to take the yesterday off and returns today to his post as production chief at Radio.

**Stevens At Radio**

Louis Stevens has been engaged by Radio to write the screen play for "Flying Circus," which Russell Birdwell will direct.

**Winter Garden Quits**

New York.—The Winter Garden goes dark Sunday night so far as pictures are concerned, and will open later with legit musicals.

**Cast and Credits On MGM's 'Gabriel'**

"GABRIEL OVER THE WHITE HOUSE"

**MGM**

Directors: Gregory LaCava, Bertram Bloch

Screen Play: Gregory LaCava, additional dialogue: Bertram Bloch

Photography: Bert Glennon

**Cast**


**Must be kind's embarrassing to be all set for a personal appearance in New York with your very own picture and find the Colon show already sold out in Paris. Which is just what happened to one of our better known stars, and, besides, the Atlantic Arts funds have so far failed to help the situation. Still, if one must be stranded, we can think of no better place to be stranded than being deep in a bottle of wine that is so much better than anything one can get here. Some fun.

The doctors have been having with Al Selig. For months now, Al has been suffering from excessive and annoying itch. A number of diagnoses were made, all to fail. He finally emerged after his itched and finally it was decided that something around the house was not agreeing with the Selig temperaments. So they put him in bed and plastered his chest with samples of everything in the house including a piece of velour carpet; labeled and numbered such example and showed them to a very picturesque chart. And after Al had looked at a bedlump-together jigsaw puzzle for twenty-four hours, it was found that the velours, a certain kind of furniture oil and his shaving cream all had very positive bad reactions. And that girl's week, ought to give you a good excuse for doing the house over and getting new carpets and throwing out that old tube of shaving cream that's always on the wash-stand when company comes.

For years now, George Bertram has been going up to the country every week-end on the same train, and for years he has talked to a very sociable, democratic man whose name he never knew and never inquired. Imagine his surprise on reading the papers this week to find that his traveling companion all these weeks was none other than James H. Perkins, newly elected chairman of the board of directors of National City Bank. United Artists ought to make George Public Relations Counsel in charge of banks, just in case... Clifton Webb was leading Marilyn Miller a pretty pace on the dance floor of the Merry-Go-Round the other evening. He was a bit on the gay side of the evening and very talkative and evidently his idea was not to let Marilyn know what step he was going to do next. The music couldn't quite keep up with his ingenuity.

Frank Sullivan is walking around town these days, hitting as many people as he can swing at and mumbling strange phrases even in the heat of conversation in the New York Times which said: "Must Strike Bottom First—Says Noted Economist." And Sullivan is only doing this to show his town how tasting recovery... There's a honey of a murder mystery with a rich, juicy story and a logical reason for all the shooting that would make a great thriller. It's called "Mugger on Shad-ow Island" and it's entertaining to say the least.
June Knight Signs
With 'U' For 5 Years
New York.—June Knight, who has been the outstanding hit in "Take A Chance," one of the season’s most successful shows, has signed for five years with Universal, through the Leo Morrison office.

Dunn and Eilers Set
For Rogers Picture
James Dunn and Sally Eilers will be teamed again in Will Rogers’ next picture for Fox, "Arizona to Broadway," an original story by William Conselman and Henry Johnson.

Heningon On Location
Henry Heningon will leave tomorrow with William Wyler and a camera crew for San Francisco where special shots for "Forgotten Boy" will be taken. Houston Branch is writing the screen play for the Universal production.

Bank Holiday Kills Pictures
(Continued from Page II)

Commercial firms which supply the picture industry are experiencing payroll troubles and are falling down on deliveries of merchandise through their inability to raise payroll funds through their local banks. Representatives of many of these firms are flocking into New York in attempts to borrow cash enough to tide them over and keep their factories running.

Another cause for worry is that no one knows how long these conditions are going to last. It is feared that the brief holidays declared in some states may be extended, and also that similar action will be taken in states not already affected.

Most of these moratoriums have been declared for from three days to a week, and in several states action has been taken to limit withdrawals from banks to a small percentage of the deposits. In Michigan the holiday declared on February 14 is still in force.

Hollywood.—The closing of the banks by Governor Ralph cut deeply into theatre receipts locally. Los Angeles theatres reported business off from 50 to 75 per cent, except in houses where extraordinary attractions were offered. One of these latter was the Paramount, with "Sign of the Cross" and "Rube Wolf," which did big business all day, both in cash and in the I.O.U.'s that the management volunteered to accept.

The neighborhood houses were hit the hardest, their patrons evidently being caught with little cash on hand and having other uses for it than theatre tickets.

Fox West Coast advertises this morning that checks will be accepted at all the houses of the circuit until the banks reopen.

The moratorium did not hit the studios so hard. Of course, Wednesday is pay day in most of them, but checks are usually distributed before noon, so most of the employees had deposited or cashed them during the afternoon.

In the studio commissaries, the managers agreed to let employees sign their food checks, to be paid after the banks open. The only losers were the waitresses, who found their tips either missing or cut down.

Ten Best Screen Stories In Book
Doubleday, Doran will publish "The Ten Best Screen Stories of 1932-33," and it is expected that the volume will become an annual of films, similar to Burns Mantle’s "Best Plays."

The book will contain ten complete scripts of pictures released during the 1932-33 season, selection being made from a straw vote of writers and others in the business locally. In addition, synopses of 25 other pictures—with portions of script detail included—will be used in the volume.

Newer Busch presented the idea to the publishers and will edit the book and gather the necessary material. He has already secured cooperation of major studios in releasing complete scripts for publication, and is now negotiating with holders of copyrights on former books or plays used for the screen to obtain necessary releases for re-publication.

James Yarn Up Again
Paramount has again removed from the shelf the Will James yarn about his life, titled "The Life of Will James," and has engaged Lou Breslow to write the screen play and dialogue.

New Story For MGM
New York.—MGM has bought the screen rights to a story by J. D. Newson, called "A Man Stands Alone."

IRMA MAY WEITZENKORN
ANNOUNCES
THE OPENING OF THE
COLONIAL FLORISTS, INC.
445 NORTH BEVERLY DRIVE
BEVERLY HILLS
PHONE OXFORD 1156
MARCH 3, 1933
OPEN EVENINGS
"Flowers That Are Different"
THE BIG SHOW GOES ON!

You’ve heard about the sensational box office records of “Sign of the Cross” and “She Done Him Wrong”...

You’re still wondering how to equal the gross receipts of “Horse Feathers” and “Big Broadcast”...

No wonder Variety rates Paramount FIRST in box office attractions...

No wonder The Motion Picture Academy of Awards gave Paramount FIVE first trophies...

The same PARAMOUNT which scored these great stabilizing triumphs is moving ahead... moving ahead to greater successes with this new group of releases...
Marlene Dietrich

in

Hermann Sudermann's

THE SONG OF SONGS

with

Brian Aherne

Alison Skipworth

A ROUBEN MAMOULIAN PRODUCTION

A Paramount Picture

A thrillingly living human story of a woman too love-hungry for love.............
Charging Hell of Wild Beasts Loosed Upon a Helpless City

KING OF THE JUNGLE

with

THE LION MAN (BUSTER CRABBE)
FRANCES DEE

A Paramount Picture
A Love Story Understandable to Every Woman...This Girl...Frail...Troubled...Whether to Give Herself to Save Her Soul, or Give Her Soul to Save Herself...Pulsing With All the Emotional Power of "A Farewell to Arms."
Another Bigger "Big Broadcast." Names!... Names!... Names!... the Glamor of Joyce... the Comedy of Fields... the Popularity and Melodies of Vallee... the Laughter and Box Office Draw of Burns and Allen and Stoopnagle and Budd... the Beauty of Maritza. New Celebrities Being Added Every Day.......

with

PEGGY HOPKINS JOYCE
W.C. FIELDS
RUDY VALLEE
BURNS and ALLEN
COLONEL STOOPNAGLE
and BUDD
SARI MARITZA
and other big screen and radio stars...
A Paramount Picture
MURDERS
IN THE ZOO

CHARLIE RUGGLES
LIONEL ATWILL
KATHLEEN BURKE (The Panther Women)
RANDOLPH SCOTT · JOHN LODGE
GAIL PATRICK

A Paramount Picture
Maurice Chevalier in
A BEDTIME STORY

A Paramount Picture with
HELEN TWELVETREES
EDWARD EVERETT HORTON
ADRIENNE AMES and BABY LEROY
Directed by NORMAN TAuroG

"None of YOUR lip. I'm not married
and you shouldn't
look so much like
me. At least park
that lower lip until
after the wedding
bells." . . . . . . . . .
PRE SOLD TO THE PUBLIC BY
NEWSPAPER AND MAGAZINE
PUBLICITY FROM COAST TO COAST:

SONG OF SONGS—MARLENE DIETRICH:
Storm-center of new style vogue! Pictures of Dietrich in men’s clothing . . . quoted . . . praised . . . talked about!

A BEDTIME STORY — MAURICE CHEVALIER and the baby with the Chevalier lip: Has had 2,217 pictorial “breaks” up to Feb. 7.

SHAME OF TEMPLE DRAKE: From a sensational novel.

INTERNATIONAL HOUSE: Do you remember “Big Broadcast”? . . . Here’s another one with Peggy Hopkins Joyce, space-grabber de luxe, and Rudy Vallee, Burns & Allen, and Colonel Stoopnagle & Budd.

Watch for smash campaigns on “The Lion Man” in KING OF THE JUNGLE and on MURDERS IN THE ZOO.
Ernst Lubitsch
Paramount

2 OUT OF 6
Of Paramounts Big Ones
"MURDERS in the ZOO"
and
"INTERNATIONAL HOUSE"
DIRECTED BY
EDWARD SUTHERLAND
(Now free-lancing)
RALPH RAINGER

LEO ROBIN

Music and Lyrics
"A Bed Time Story"

"King of the Jungle"

Screen Play by

FRED NIBLO, Jr.
in collaboration

Sari Maritza

Paramount Pictures
Randolph Scott
With Paramount

Kathleen Burke
"Island of Lost Souls"
"Murder in the Zoo"
Under Contract to Paramount

Francis Dee
Paramount Pictures

Ernest Haller
Photographed
"King of the Jungle"
"Murders in the Zoo"
Now Shooting
"International House"
Paramount Pictures
Paramount Photography

"The Song Of Songs"
by

VICTOR MILNER

"A Bed Time Story"
by

CHARLES LANG

(Photographer of "Farewell to Arms")

"Murders In The Zoo"
"King Of The Jungle"
"International House"

All three by

ERNEST HALLER

and all of them

EASTMAN
SUPERSENSITIVE PANCHROMATIC NEGATIVE

J. E. BRULATOUR, INC.
New York Chicago Hollywood
ART FOR ART'S SAKE

Miller's First For Col. In England

Gilbert Miller's first picture for Columbia will be produced in England this summer, and Leslie Howard has signed for the starring spot. Although not definitely set on the story, Columbia has Jo Swerling developing an original idea, and, in addition, has two French plays under consideration.

Columbia has not yet set studio arrangements for production of the picture in England, but Miller will go abroad to handle production details, and either Harry Cohn or Sam Briskin will also make the trip across the Atlantic.

Howard will make "Fellow Prisoners" for Warners and "Berkeley Square" for Fox prior to his departure for England for the Miller picture. M. C. Levee handled negotiations for the three pictures for the player.

Gary Cooper Lead In 'One Sunday Afternoon'

Gary Cooper will have the top spot in "One Sunday Afternoon" for Paramount. The company is negotiating with MGM to borrow Helen Hayes to co-star with Cooper, and has talked to M. C. Levee on a deal for Frank Borzage to direct. Cooper is signed for the Little Theatre, New York.

Colleen Moore Set For Three Pictures

After a year of waiting for an assignment, Colleen Moore is being flooded with them now. She is signed for a role in "The Power and the Glory" for Jesse Lasky, and later will return to MGM, where she is slated for the top spot in "Harbor," which Mervyn LeRoy will direct. Lasky wants her for another picture after that.

Gelsey At Universal

Erwin Gelsey has been signed by Universal to write the adaptation of the Jean Bart play, "The Man Who Reclaimed His Head."

Strauss With Goldwyn

New York—Florence Strauss, formerly with the Fox Eastern story department, is reported to be joining the Samuel Goldwyn company.

Michalove Resigns

New York—Dan Michalove, of the Warner-National distribution department, has resigned, effective March 11.

Greta Garbo Starts For America Today

Greta Garbo will leave Sweden today, bound for Hollywood and the MGM studio. As soon as she arrives preparations will start for her first picture, which will be "Christina," from an original by Margaret Mead and Mrs. Berthold Viertel. Walter Wanger will be the producer.

Alexander MacHaig Radio Story Editor

Alexander MacHaig, New York play producer, who produced "The Racket" and "Whistling in the Dark," has been signed by Radio as story editor. He arrives Monday by plane, Rosalie Stewart, who was brought out from New York by David Selznick as story editor, finishes her contract with Radio today.

Ben Lyon Out of Cast of 'Maiden Cruise'

Ben Lyon was forced to withdraw from the top spot in "Maiden Cruise," which Lou Brock is producing for Radio as the shooting schedule for "I Cover the Waterfront," which Lyon is making for Reliance, will be longer than expected. "Maiden Cruise" will start next Wednesday and Mark Sandrich will direct.

8 PLAGIARISM CASES BEFORE WRITERS' BOARD

Out of twelve complaints discussed by the executive committee of the Writers' Branch of the Academy last night, eight were of plagiarism, and six of these were considered sufficiently serious to be passed along to the Academy Conciliation Committee.

Every one of the six was made by a reputable writer who was able to prove his case to the satisfaction of the committee. The other complaints, most of which were of violations of the writer-producer agreement in the matter of determining screen credits, will come up at another meeting next week.

The committee plans to appoint a committee to make a close study of plagiarism (Continued on page 3)

Hollywood Will Probably Have To Act Those Lines As Picture Moratorium Seems To Be Certain For The Coming Week

With 26 or more States in the Union in on the declaration of "bank holidays," with the money coming in at the box offices in those States tied up in the banks and an average of less than 10 per cent available for the home offices of this industry, it seems certain that a picture moratorium will be declared here today or Monday, with all individuals on the payroll of the studios collecting only a small portion of their pay.

New York, it is understood, declared its moratorium last night, with notices being posted on the board this morning that those making $25 or less would get full pay; those making from $25 up to $100 would get half pay, and those making over $100 would get nothing until the way was cleared for the companies to get their receipts out of the 26 States that now have them tied up.

All members of the Producers Association met in the Hays office here yesterday in an effort to work out some means of handling the situation. What with advice coming from New York and each and every member here having a different angle on the question, it is understood that the meeting was adjourned for further thought.

(Continued on page 4)

LaCava Returns To Radio Next Monday

Gregory LaCava, who has just completed the direction of "Gabriel Over The White House" for MGM, returns to the Radio lot Monday for one picture, according to his agreement.

When he completes that, he probably will do another for MGM.

Nugent Will Direct Schuberg 'Hock Shop'

Elliott Nugent will direct "Hock Shop" for B. P. Schuberg at Paramount. He was originally slated to direct the picture prior to the time Charles Rogers turned the yarn over to Schuberg, and the latter signed him yesterday. Charles Belden is preparing the adaptation.

Negative Arrives From Zane Grey Expedition

Harry Anderson, chief cameraman for Zane Grey, has returned to Hollywood from New Zealand, bringing 30,000 feet of negative shot by the Grey expedition.

Anderson will help in editing the film for the picture, which will be called "Fights With Makie."

Rogers After Rogell

Charles R. Rogers is negotiating with Al Rogell for the latter to direct the eighth and final production Rogers will make this season for Paramount. Rogell recently finished two pictures at Columbia.

"Tough Guy" For Fox

Fox purchased "Tough Guy," an original story by Mauritch Shin and James Seymour, as a starring vehicle for Spencer Tracy. Sol Wurtzel will produce. Bert Marx of the Bren and Orsatti office made the deal.
Another example of fate at her workings etc. Remember when Sam Goldwyn was only too, too glad to let Constance Cummings get our story of "Oklahoma," pic-
ture; and life; or, was it? now it seems he'd be right glad to get her back on the lot again and is trying to make the deal. "Oklahoma," on the strength of his past two days in local hospitals, watching all sorts of gory operations. . . . The M. C. Leveys have issued invitations to a dinner party for Gilbert Miller Wednesday night. . . . A certain critic and syndicate writer in the Middle West has just become a "brother-in-
law" of a Hollywood producer who ran him out of Hollywood. Irma Weitzenkorn's Colonial Flower Shop boasted the most lavish display of blooms in town at its opening yester-
day. . . . nearly all he flowers are "im-
ported" from San Francisco and can't be duplicated in town . . . the prices are very low, too.

Allan Vincent, making tests for four parts in two days—so he's liable to be through with the picture and a juvenile any minute. . . . Lady Astor's very youthful nephew is in Hollywood, de-
termined upon a career in pictures. One of our big-shot directors is about to sue his wife for divorce—and the story should break in about four or five days.

Zanuck To Succeed Levee On Acad. Board
Darryl Zanuck is to be chosen to fill the place on the Acad-
emy board of directors left vac-
ant by the resignation of M. C. Levey. Zanuck was recently chosen as a substitute on the board for three par-ents but some one else will be selected to fill that spot.

Night Coach Bought
By Neufeld For Premier Sig Neufeld, of Premier Produc-
tions, yesterday purchased "Night Coach," an original story by Gordon More, and lists it for immediate pro-
duction. Reva Wel left negotiated for the writer.

Neufeld will change the title to "Public Stenographer" and has assigned Douglas Doty to write the screen play under the supervision of Leslie Simmonds. Sam Neufeld will direct

Gillstrom To Make More Educational Shorts
New York.—Arvid Gillstrom leaves here on his return trip to Hollywood with a new contract for a series of Edu-
cational shorts subjects.

Dean Ward is set to write the screen play for the next Harry Lang-
don short, which goes into work as soon as the producer arrives in Holly-
wood.

Fort With Schnitzer
Garrett Fort has joined the Schnit-
er-Radiant group at RKO-Pathé to re-
write the script on "Hollywood Jew-
el Robbery," which will be the produc-
er's next picture for Radio release. Production is scheduled to go into work Wednesday.

The Sea Speeded Up
Stacy Woodward is rushing the completion of "The Sea," which is the fourth short in his "Battle for Life" series for Educational release. The moment the picture is ready it will be huried to New York to maintain the Educational release dates on schedule.

Mayfair Opens Today
New York.—Walter Reade will re-
open the Mayfair Theatre today with the World Wide picture, "Racetrack"

Kitty Kelly To Para.
Kitty Kelly goes to Paramount for a part in "Dead On Arrival," B. P. Schulberg production.

Brodine and Percy Hilburn was of high standard

There are plenty of exploitation values to this picture and exhibitors should take full advantage of them in their efforts to sell the show to their patrons Of course, Tracy is the big play.

Film Notables For Mt. Sinai Benefit
Many picture notables will be the guests of Mrs. Louis B. Mayer and Mrs. Ida Mayer Cummings at the benefit show for the Mt. Sinai Home for Invalids at the Melrose Theatre next Wednesday evening. Mae Murray and Benny Rubin will be mistress and master of ceremonies, and among those who will attend are Joan Crawford, Myrna Loy, Anita Loos, Sharon Lynn, Madge Evans, Vicki Baum, Clark Gable, Jackie Cooper, Lewis Stone, Frank Capra, John Con-
sidine, Cedric Gibbons, Wallace Beery, George Fitzmaurice, Robert Leonard and many more.

Supernatural Stunts
At Halperin Party
Nearly 400 guests and members of the press gathered at Paramount stu-
dio last night to witness the scene held by the Halperin brothers in con-
nection with their picture, "Supernatural."

A crystal gazer read the minds of the guests present, remembering not to omit any of the local columnists but apparently did not have time to memorize the names of the trade pai-
tners. All in all, the party was a success with an over-
abundance of wisecrackers present.

Seiter On 'Careless'
William Seiter has been assigned to direct the Maurine Watkins play, "Careless," as the first picture on his two picture deal with Radio. Seiter is directing the Wheeler-
Woolsey picture, "In The Red" for Radio. Maurine Watkins is adapting her play.

Taylor Cancels Tour
Estelle Taylor has cancelled her personal appearance tour because she made a test for the role of Mme. Pompadour "in retro" for Warn-
ers "Voltaire" and fears she might lose the role if she went away.

Arnhem Band At Radio
Arnhem and his band will be used by Radio for the current Wheel-
er-Woolsey feature comedy which William Seiter is directing.

Hugh Herbert
Management
BREN & ORSATTI
'STRONG' IS ALL HEPBURN: HIGH GEAR' GOOD PICTURE

Good Production, Cast and Direction

"CHRISTOPHER STRONG"  
RKO-Radio

Direction...... .Dorothy Arzner  
From novel by... Gilbert Frankau  
Screen play by.... Zoe Akins  
Photography...... Bert Glennon


The radio production of "Christopher Strong" will act as a staging stone to higher stardom for Katharine Hepburn. As Colin Clive, as Christopher Strong, is interesting because of her acting and some exceedingly fine direction by Dorothy Arzner.

When Hepburn is off the screen, the proceedings become rather dull, not because of anything particularly, except that you miss that gal and find yourself wondering what she is going to do on her next appearance and how she will be dressed for it.

Katharine Hepburn, so far as this reviewer is concerned, is the big star of pictures. She is distinctive in that no other person on the screen is like her. She photographs good and bad, but she is always interesting, at other times she is hideous, but always an artist, and what an artist!

There was little doubt of Hepburn's popularity after "Little Men." From that you could sense that at last night's preview. Accordingly, "Christopher Strong" should make money for exhibitors and return a profit to Radio.

It is a story of a man married more than five years and still in love with his wife, and a girl, past 21, who has never had an affair with a man. They are completely in love with each other and then break all the precepts that gave them sufficient interest to be introduced into the story. What happens after they meet and fall in love is fairly long, consumes eight or nine reels of pictures.

Dorothy Arzner has done a wonderful job with the direction. One of the most beautiful love scenes we have ever seen in pictures is in this production and to the credit of Miss Arzner, Colin Clive as Christopher Strong, was excellent. Billie Burke as his wife gave an impressive performance, as did Helen Chandler.

Our advice to you, Mr. Exhibitor, is to make "Christopher Strong" incidentally and go out for your business exploiting Katharine Hepburn. You can't miss, even though, after you have collected your receipts, you have little to count. But you may find out that you have assisted in building a screen personality, and certainly next time you play her you will cash in and cash in.

'Octopus' Col. Title

Columbia has set "Octopus" as its release title for "Beneath The Sea," which was recently completed by Al Rogell with Fay Wray and Ralph Bellamy featured.

Granger Tours To Learn Conditions

New York.—To learn at first hand the actual conditions existing in the picture business all over the country, James R. Granger is leaving on a tour which will take him into scores of exchanges and into contact with many exhibitors.

Barrymore Signed

With MGM and Radio

John Barrymore has signed contracts with Radio and MGM to star in two productions during the coming year for the former and three for the latter. His appearances in the five pictures between the two companies will be dovetailed in through cooperation of the producers.

Warners Shut Down For "42nd Street" Opening

 Warners have decided to abandon production activities entirely Wednesday night to allow all the stars and personnel to attend the premiere of "Forty-Second Street" at Warners Hollywood theatre.

From all indications this will be one of the biggest openings in the history of the business.

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Latest additions to the cast of Charles R. Rogers' "I Love That Man" include Grant Mitchell, Esther Muir, Lee Kohlmar, Belle Mitchell, Leon Holmes and Luis Alberni. Harry Joe Brown is directing.

New members of "Beer Baron," second Rogers production now shooting at Paramount, include I. P. McCowan, Bradley Page, Oscar Apfel, Gene Morgan, Richard Cramer and Dewey Robinson.

George Frank North

George Frank and Austin Sherman leave for Sacramento this morning to sponsor the A.M.A. amendment to the Employment Agency Act.

MacLean's First Set

Douglas MacLean's first picture at Paramount as an associate producer will be "Mamma Loves Papa," a comedy drama.

Boland Due March 27

Mary Boland reports to Paramount studio, March 27 for her next picture, "Don't Call Me Madam." She is touring the East in a stage play.

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N. L. Nathanson in Para.

Former Canadian Head Becomes Gen. Mgr.; Brings Own Sales Head—Zukor Stays— Receivers Make First Report

New York.—It became known today that N. L. Nathanson, former head of the Famous Players-Canadian Corp., will become general manager of operations of Paramount in the very near future. This means the running of the organization, with Adolph Zukor continuing as president but with most of his time taken up as co-receiver for Paramount-Publix.

It is also rumored on rather definite authority that Nathanson will bring in his own sales head—Zukor believes it is James R. Grainger, who is now on a vacation, with pay, from Fox while his contract is being adjusted.

Receivers Report

The first report of the Zukor-Hilles receiver combination was given out today. The highlights are: A recommendation that bankruptcy and liquidation of Paramount-Publix would be disastrous to all interests and that every effort should be made to continue the business that it may be held as a going concern, either to be sold under more favorable conditions or re-organized in a manner equitable to the various interests concerned.

The receivers foresee the outgo of a large amount of money between now and August 1, as a result of which the corporation is faced with the problem of raising sufficient funds to tide the production activities over that period.

They suggest that the matter of the Film Productions Corporation, the subsidiary which pledged the returns of 23 negatives to 13 banks, is of such a serious nature in its effect on the position of the general creditors that the receivers believe it will be necessary to reassess all the courts for determination.

The receivers believe that the 13 banks concerned in the hypothecation of the negatives may not oppose a re-transfer of those funds back to the account of Paramount-Publix in an effort to keep the Corporation going. (Once this happens, though, those moneys will be used to the preference of the creditors of the Corporation.)

Has Little Cash

They report that the Corporation has guaranteed first mortgages and guaranteed rentals totaling $11,600,000 and state that the Corporation is in a position where it has only a relatively small amount of cash on hand and is without substantial sources of income.

The balance sheet of the Corporation as of December 31 shows book assets of $150,349,000. The liabilities, other than capital stock or surplus, are $47,826,000. Among the accounts receivable in the assets is one item of $456,000, represented by claim against Fox Film, which is in controversy and may only be collected through litigation. This item refers to the leasing of all Paramount theatres on the west coast to Fox.

Millions To Subsidiaries

Of the total assets, $120,870,000 represents advances to and investments in subsidiaries and affiliates. These include $20,000,000 in the Balaban and Katz Corporation; $11,750,000 in Dent Theatres Inc., in Texas; $10,000,000 in Olympia Theatre Inc., of New England; $15,000, 000 in Publix Enterprises Inc.; $25,000,000 in Minnesota Amusement Company; $5,000,000 in Publix Northwest Theatres Inc.; $7,500,000 in Saner Theatre Co.; $17,000,000 in Famous Players-Canadian Corporation; $6,000,000 in Pemcor Corporation, which holds the stock of Comerford-Publix Corporation and Comerford-Publix Theatres Corporation.

Most of these companies are in receiverships and the Famous Players-Canadian is the only one which showed a profit last year.

Among the liabilities is the fund-ed debt, consisting of two bond issues totalling $25,000,000 and bank indebtedness to the amount of $13,368,000.

Inauguration To Keep The Newsboys Busy

New York.—The newsboys will be extremely busy in Washington today rushing prints of the inauguration ceremonies to New York theatres.

The proceedings will also be broadcast by MCM from its special trackless train.

Major Dists Talk Over Minnesota Suit

New York.—Representatives of the major distributors met at the Hays office yesterday to discuss the anti-trust suit brought against them by the peoples theatres of Minneapolis, which comes up for hearing soon.

Creeiman Back To Radio

James A. Creeiman has returned to the Radio writing staff to develop an original story idea for Merian C. Cooper, production head.

Fox Postponed 3 To Save Cash, Says Kent

New York.—The halting of production on three Fox pictures at the West Coast studio was to eliminate the necessity of further cash commitments at this time, according to S. R. Kent. He says the three have been postponed, not dropped.

Cowen Reported Off 'Black Beauty'

It was reported last night that William J. Cowen, who has been directing "Black Beauty" for Monogram, walked off the job yesterday afternoon after a difference of opinion with I. E. Chadwick, the producer, and that Chadwick is directing the picture himself.

The company was on location near Sherwood Lake, and it is understood that Cowen, who went out in a studio car, walked to Ventura Boulevard and took a bus back to town.

Warners Sign Holmes

Brown Holmes has been signed to a term writing contract at Warners, effective June 1, after the shutdown. Holmes is now on a writing assignment at MGM. Bren and Orsatti made the deal.

Baseball Clubs In Fracas Over Ruby

The Pittsburgh Pirates, the Chicago White Sox and the New York Giants are in a row over Harry Ruby and it looks as if the matter will have to be settled by Judge Landis.

Last winter Ruby jumped the Washington Senators and cast his lot with the Giants. Since that time and while under the insane influence of contributing to a Marx Brothers story for Paramount, he confirmed arrangements to work out with both the Sox and the Pirates when those two teams hit the coast.

All three clubs are demanding his services, and the Giants favored for the time being until the squabble is settled. However, indications point to no happy medium and it now seems as if this great second baseman and pitcher (of 30 years ago) will have to work out with the Sox at Pasadena in the morning, give the Giants a crack in the early afternoon and then fly to Paso Robles for a fling with the Pirates before sundown.

DeLeon On 'Eagle'

Walter De Leon is preparing added dialogue for "The Eagle and the Hawk" at Paramount.

Picture Moratorium Rumored

(Continued from Page 1) and for some definite advice as to how the banks in this State would handle their affairs. It seems definite that something drastic must be done. In the first place, if the home offices in New York had sufficient money on hand to handle salary payments here for the next few weeks, (which they have not) the problem is how it would be shipped to California and paid out. It seems certain that banks here will, with the permission of the Legislature, pay not more than 10 per cent of deposits in cash, and perhaps will issue scrip or something else. But that would leave the dough coming from New York, if it was coming. But it's not coming, because 70 per cent of their rentals and percentages are resting in the vaults of institutions in some 26 states.

During the present period it is understood that Hollywood requires better than $1,300,000 to pay off each week. It is also understood that that sum is in the hands of the home offices in New York to be sent for this coming Wednesday's payroll. But how to handle it if it is sent is a problem that the producers could not fathom yesterday.

The condition is not more alarming than that which Hollywood is experiencing now with the deposits in local banks. It is temporary in both instances and whatever money is denied at this moment, will certainly be paid when the collections of the various companies are made available for them to use.

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Announces

Café — — — — POPULAR PRICES
Daily Luncheon Dansants at 12:30 Noon
Decision of What to Pay and How To Pay It Will Be Announced After Producer Confab

On the outcome of the confab that is to take place in the Producers Association meeting rooms this morning will rest the operation of the immediate future here in production.

The meeting Saturday broke up in disagreement. It is understood that all hands, with exception of Metro-Goldwyn-Mayer, had agreed on a plan of handling the salary situation and immediate method of production, but because L. B. Mayer, representing MGM, held out for rights as assumed were his and that of his company, it was decided to hold off decision until today.

A contact with most of the production heads brings the opinion that Wednesday's payday will amount to only a partial payment of all salaries in every studio. That partial payment will probably bring, at top, 25 per cent in cash or Los Angeles bank scrip, and the remainder in notes of the company, with promise to pay when their money is released from the bank.

Dick Rowland On Fox Directorate

New York.—C. E. Richardson, treasurer of Fox Film Corporation, has resigned; and Richard Rowland has been appointed to the board of directors and also a member of the executive committee.

This is seen as a move on the part of the corporation to give picture men more representation on the board and to lessen that of the banking interests.

Paramount Re-opening Rialto For Indie Pix

New York.—Paramount is re-opening the Rialto Theatre Friday and, after the run of the Mae West picture, "She Done Him Wrong," set to start that day, will accept bookings of outside independent product.

The West picture goes in after its second engagement at the Paramount.

Yost With Wurzel

Robert M. Yost has joined the Wurzel producing unit at the Fox Western Avenue plant. With Harold Lipitz, the former Paramount story editor will be in charge of the unit's scenario section.

DISTRIBUTORS DEMAND CASH FOR ALL PICTURES

New York.—Major distributors have advised all exchanges throughout the country that exhibitors must pay film rentals in cash, and checks cannot be accepted nor will managers be allowed to extend credit to any exhibitors.

These instructions, followed by requests that exchanges send postal money orders to the New York offices on all collections, created havoc among the exhibitors who had their funds tied up as a result of the bank holidays.

Circuit houses, even those operated by theatre subsidiaries and affiliates of the major companies, are also required to pay cash for films under the iron.

Rosen Replaces Cowen On 'Black Beauty'

I. E. Chadwick signed Phil Rosen to replace William Cowen on the direction of "Black Beauty," which Chadwick is producing.

Cowen walked off the picture after differences of opinion with the producer.

Columbia Signs Skelly

New York.—Jack Cohn has signed Hal Skelly for a series of pictures for Columbia. The actor is now working in the George White show, "Melody."
The Hollywood Reporter
March 6, 1933

Page Two

First All-Irish Talkie To Be Made

London—Production on the first all-Irish talking picture is to be started soon in Ireland. It is a film version of Augustus Pitou's play, 'Sweet Innisfallen,' which will be produced by Louis Elliman Ltd., of Dublin.

The cast will be all-Irish, the back- grounds will be chosen from the most beautiful spots in the scenery of Ireland, and the musical score will be made up of traditional Irish airs and modern Irish music.

MGM Tests Del Rio For Lead In 'Rhapsody'

MGM may sign Dolores Del Rio for the top slot in the Hungarian play, 'Rhapsody,' which Richard Boleslavsky will direct.

The studio will make tests of Miss Del Rio for the role today. Sam and Bella Spewack are doing the adaptation and Walter Wise is writing the continuity.

Termer For Shumate

Harold Shumate has been signed to a term writing contract by Radio. He has been with the company for some time on a week to week basis, and is currently writing the script for 'Newsreel,' which is being handled by associate producer David Lewis.

New Talmadge Deal

The Richard Talmadge production company has given up its offices at Universal and shelved its plans for immediate work, pending the organizing of a new set-up at the Darmour studio.

Cash Demanded For Pictures

(Continued from Page 1)

clad instructions issued by home offices.

Despite the major exchange organizations going on a strictly cash basis for film rentals, most of the distributors paid off employees with checks, and managers were instructed not to advance cash on any of those checks. It is understood that Warners had all exchanges pay employees in cash, and the same condition applied to workers in the RKO-Radio offices.

Rumblings of exhibitor uprisings against the stringent rulings laid down by the major distributors have already come to pass. Several independent exhibitor organizations in various territories have called special mass meetings of all theatre owners to obtain some protestation against refusal of the exchanges to accept checks from exhibitors who have established credit over a long period of time.

Los Angeles.—Offices of the major companies here received instructions to accept nothing but cash for film rentals Fridays and Saturdays. The order applied to every theatre, including those in the Fox West Coast, Warner and other circuits. Out of town theatres were advised by wire that cash must be in the exchange prior to shipment, otherwise pictures would go forward C O D.

Clara Bow Seeking Radio Engagement

New York.—Clara Bow and Robert Bell are now desirous of going on radio. The star is on the market program and have been looking around for some outlet to sponsor their appearances. So far, there have been no deals made.

MGM Gets Cash For Workers' Pay

All employees of MGM studios received their regular weekly checks Saturday, but the company had made provision to cash all checks of workers drawing $100 or less. Those in higher figures had to find other means of getting money for their checks.

Money to take care of the lesser paid workers had been transferred by the company earlier in the week from New York via the Federal Reserve Bank. An armored car, with guards, took the money to the studio for distribution, and workers lined up to cash checks at 4:30. MGM is the only one of the several major studios having payday on Saturday.

Cooper Still Laid Up

Merian C. Cooper is confined at his home with a bad cold, the attack having kept him away from his executive post at Radio over the week-end.

Ingestor Out of MGM

Boris Ingster has completed his writing contract with MGM and is off the payroll.

Spanish Companies Formed To Produce

Madrid.—Two new picture producing companies have been organized to make talking pictures in Spain. The more important is the Compania Espanola-Americana, which is now equipping a studio at Guadal Linear, near here, with Klangfilm-Tobis recording and reproducing sets.

This company is supported by a group of leading authors, artists and composers and is planning a commer- ciate Spanish-American film interests.

The other company, organized in Valencia under the title of Hispano- phone, plans to make pictures in both Spanish and German. The exteriors will be made in Spain and the interiors in a German studio. Distribution will be in Spain, Germany and Latin America.

MGM Trying To Stop Weber-Fields Shorts

New York.—Metro-Goldwyn-Mayer is trying to restrain Standard Motion Pictures Corp. from making any more shorts with Weber and Fields, claiming that it has a prior contract.

The comedians have just finished "Stand Up Here," for the Standard company, which is headed by H. H. Rogers Jr. and Harold McCracken.

Radio Press Book For "Kong" Record Breaker

New York.—RKO-Radio has turned out a huge press book for "King Kong" in anticipation of record business. The book is even bigger than the "Bring 'Em Back Alive" issue of last year.

New One For Goldsmith

Ken Goldsmith has shelved "Bag- gain Day" and is replacing it with "Carnival Kid" as his next production. Charles Saxton is writing the screenplay and the feature is now to be first signed for a leading role.

Monogram-Stokes Deal

Monogram is negotiating with Warren Stokes for the purchase of an original story, "Condemned To Live."

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STATE RIGHT EXCHANGES WON'T "LIFT" NEW PICTURES

Action May Stop Indie Production

New York.—The state right exchanges, faced with problems due to bank holidays in most of the states, are slated to discontinue “lifting” any new pictures from independent producers until the permanent re-opening of the banks.

This move, anticipated by independent distributors here through advice from many state righters Saturday, will undoubtedly result in suspension of all independent production on the coast until the banking situation in all states is worked out.

The exchanges have deluged local and coast offices of producers and distributors with wires requesting postponement of further picture shipments until the state right offices can resume banking. Furthermore, many of the exchanges have already advised producers that notes due on pictures already in their offices cannot be paid because of the bank holidays.

Most of the state right exchanges have plenty of product on hand to fill bookings and contracts, but new releases will be flagged and exhibitors will be asked to accept substitute pictures for any of the new releases that might have been booked in advance.

From a local survey, the independents are accepting checks from exhibitors in payment of film rentals, and will continue to do so, regardless of the outcome of banking arrangements that might finally be made in the various states.

State right operators, relieved of obligations to producers on notes due or for “lifting” new pictures, figure the banking situation a “break” for them in that they will only have an overhead of office rent, salaries and operating expenses. By accepting exhibitor checks, which must be held until banking resumes, the state righters are going out of their way to accommodate the theaters, and hope to gain considerable extra business by that policy.

Nelson Eddy Signed For ‘Maiden Cruise’ Lead

Lou Brock has signed Nelson Eddy, a concert singer unknown to the screen, to replace Ben Lyon in “Maiden Cruise,” which he is producing for Radio, Helen Mick, its producer, is slated to be signed for the female lead today. Mark Sandrich will direct and production is scheduled to start Wednesday.

Stage Play For Maxwell

Edwin Maxwell was signed to direct the stage play, “To Young To Marry,” by Lester Cole, who is also producing. The opening is scheduled for March 15 at the Hollywood Playhouse.

Niblos Leave Today

Fred Niblo Jr. and wife leave this morning for Italy on a three month vacation.

Bank Holiday Holds Up Brock Marriage

Lou Brock’s marriage to Helen Collins was postponed Saturday when the pair could not secure a marriage license, due to the special bank holidays. The pair had filed “intention to wed” papers early last week, but will wait to get hitched when the license bureau re-opens.

Universal Dickers For ‘Great Garbo’

Joseph I. Schnitzer has permitted his option on “The Great Garbo,” by Lou Brock and Noell Rappaport, to lapse, losing the story when Humphrey Pearson bought off his contract to write the screenplay, but then failed to permit his name to go on a script, changes in which he did not approve.

Heifitz and Brandt have re-written the story, eliminating the Garbo angle, and Universal is dickering with them. Universal wants it as a Summerville-Pitts vehicle. Al Kingston is negotiating for the writers.

‘42nd Street’ To Aid War On Prohibition

New York.—Warners Brothers will present their production of “42nd Street” at the Hollywood Theatre here Wednesday night for the benefit of the Women’s Organization for National Prohibition Reform.

This showing precedes the regular opening, which is set for the Strand Theatre the following day.

Cohen and Batcheller Complete Programs

Completing shooting on “Love Is Like That,” the Invincible and Chesterfield producing companies, inter-locking organizations, wind up their year’s program for the state right field.

Both Maury Cohen, heading Invincible, and George Batcheller, of Chesterfield, have gone to New York, following the decision to postpone all production plans until conditions settle down.

Radio Seeks Yarn For Barrymore-Hepburn

Marian C. Cooper, radio production chief, has the story department searching for a suitable yarn for John Barrymore and Katharine Hepburn as a follow-up on the pair’s success in “Bill of Divorcement.” The picture is planned for the 1933-34 program.

Schildkraut Back To Pix

New York.—Joseph Schildkraut, who is appearing in “Alice In Wonderland” at the New Amsterdam, left for Hollywood yesterday to work in pictures again. Harry Edington arranged the deal, but will not tell for which company.

Gus Kahn Doing Song

Ben F. Zeidman has commissioned Gus Kahn, through Abe Meyer, musical director, to write a special song for “Samarang.” The number will be incorporated in the picture and used for exploitation.

Cornbleth In Agency

Joe Cornbleth, former booker for the Paramount theatre, has joined the Lyons and Lyons office, returning to the agency field with which he was associated three years ago.

London Theatres Getting Good Play

London—Business in all the London picture theatres is very good. The weather has been very wet, which always helps the box-offices. Five pictures have been grossing enough to warrant holding over. They are: “Sign of the Cross” for a sixth week at the Carlton, “Good Companions” at the Capitol, “Platonic Love” at the New Gallery, “Bill of Divorcement” at the Regal, and “Cavalcade,” the biggest hit seen here in months, at the Tivoli.

The new plays were the “Fast Life” at the Empire, “Billion Dollar Scandal” and “Frisco Jenny” at the Plaza.

Fox Opposition To ‘Mussolini Speaks’

New York.—As opposition to Cumbria’s “Mussolini Speaks,” which opens at the Palace March 10, the Fox Embassy newsreel theatre will offer this coming week a synthetic feature of the highlights of Fascism which, naturally, will have many scenes of Mussolini.

Buck Must Go To Trial With Anthony Suit

New York.—Edward Anthony has won the first skirmish in his suit against Frank Buck for a share in Buck’s profits of “Bring ‘Em Back Alive.” Judge Norton decided that Buck must stand trial.

James Boyd Working On King Vidor Story

With individual deals on at Paramount, Radio and MGM to produce and MGM to produce and direct one picture, King Vidor has personally signed James Boyd to develop an original idea and the writers is working with Vidor at Palm Springs.

Rubin To M. C. Again

RKO has engaged Benny Rubin as master of ceremonies for the re-opening of the Orpheum Theatre. The house will operate on a picture-stage show policy with a low admission price scale.

Silverstone To Panama

New York.—Mannie Silverstone, brother of the United Artists London general manager, has been made treasurer of the company’s branch at Cristobal, Panama.
Academy Appoints 10 To Handle Agents’ Code

Speeding its plan to install a code of ethics for the operation of agents in the industry, the Academy has appointed a committee of 10 members to work out the code and provide for machinery of arbitration which will prevent many of the present abuses which a special Academy investigation committee found in the agency situation.

J. T. Reed will act as chairman of the committee, which includes Jesse Lesky and B. B. Kahane, producers; Oliver H. P. Carret and Jo Swerling, writers; Robert Leonard and Lloyd Bacon, directors; Fredric March and Jean Hersholt, actors; and Carl Deheer and J. T. Reed, technicians.

This group meets immediately to formulate plans on procedure to be followed, and lay themselves off to agents, studio officials, and artists will be called in to recommend provisions in the code before it is drawn.

The action of the Academy in vigorously attacking the problems of agents and their relations with the industry has followed several unsuccessful attempts of the Producers Association to delve into the agency situation during the past eight years.

Lewis Wins B.I.P. Suit

New York.—Ray Lewis, of Toronto, has been awarded $11,000 in her suit against British International Pictures Export Ltd., for breach of a distribution contract.

Rivkin-Wolfson Free

All Rivkin and P. J. Wolfson have completed the script of “Maiden Cruise” for Radio and are off the payroll.

Producer Action Today

(Continued from Page 1)

various banks throughout the country that now have it tied up.

It stands to reason that, if 80 per cent of their cash is withheld, it will be impossible for the companies to pay off anything resembling 100 per cent in salaries. MGM, it is understood, will dip into its reserve chest and pull out sufficient money to take care of all contract salaries 100 per cent. This is explained by the fact that the powers that be in the studio have a lot to protect in their star attractions and ticket-sellers and they do not want to lay themselves open by breaching any contract.

But it is felt also that no star, producer nor important individual would want to take advantage of a situation such as exists at the present moment to jump his or her contract because of this emergency condition.

Incidentally, MGM paid in cash Saturday all salaries up to $100.

Other than salaries, or parts of them, no money will be expended for anything. This goes for all sorts of supplies that may go into the immediate making of pictures. Orders went out Saturday to every purchasing department to order nothing, and anything on order and undelivered must be cancelled.

There is talk of several studios closing down for a six or eight weeks period until most of the trouble blows over. This, even in the face of pictures that should be made to conform to schedules. Universal is shut tight. Warners will be within two or three weeks, Radio has but two pictures in work. Paramount and MGM each has about nine working or ready to go into immediate work. Columbia is so situated that it can meet any immediate emergency.

Schayer On Revisions

Richard Schayer has been assigned by Columbia to write revisions on the script of “Cocktail Hour” for Columbia. Victor Schertzinger will direct.

Academy Appoints 10 To Handle Agents’ Code

Since the Reconstruction Finance Committee’s provisions have been voted by the relief of the conditions throughout the country that recently resulted in hordes of homeless boys roaming the nation, Columbia has decided to shelve “Hell’s Army.”

The story deals with this subject and it was believed that the RFC’s step removes the timeliness of a picture based on the idea.

Molnar’s Former Wife Will Produce Picture

New York.—Madame Sari, star of the Hungarian stage and former wife of Franz Molnar, is planning the production of a film, musical, called “The 1000-Year-Old Hungarian Song.”

She expects to spend $350,000 on the picture and will show it in this country.

Kay Francis Starting

Womans start production today on “Mary Stevens, M.D.” with Kay Franciscis in top spot under direction of Lloyd Bacon. George Brent is set for lead opposite Miss Francis. Rian James wrote the script from an original by Virginia Kellogg.

Lawrence With Radio

Jack Lawrence replaces Russell Birdwell, recently made a director, to write continuity for the “Hollywood On The Air” program for Radio. Lawrence will continue writing his column for the Hearst syndicate.

REELING AROUND LONDON

There’s one exec over here just ker-azy about one of his blonde stars—and his wife is just getting wise to it. . . . Ho hum, you know who it is! . . . Advertising a new “Sapper” serial in the Daily Mail, the “Evening News” said: “In this exciting story Drummond and the redoubtable Standish are up against a fiendish gang of international murderers—and Corinne Griffth, the film star . . . !!! . . . P.S. the name was later altered to Marton. . . . Tom Walls discussing his next pic in which he will act and direct and do anything else that’s going. . . . Stafford Dickens must be the only scenarist who wears a Derby to work. . . . Walter Forde wears brown shoes with a blue shirt; fashion note for anyone who is interested. . . . Jeff Seaholme (camera chappie) wears the most American clothes in the studio here; and he’s English! . . .

There’s a pub near Marble Arch where the waiters look like Alfred Hitchcock, Ben Travers and Tony Howard. . . . Studio Manager Samuels of Gaumonts stepping out of a car as if he’d purchased the building. . . . Sidney Gilliat, A. E. Alexander and Les Arliss in conference over lunch. . . . Leslie Howard Gordon will organize that new company, we told yah six weeks ago . . . and by the by, that famous British star who tried so hard to get his wife a talkie job recently in California, has finally succeeded; she will play in a pic he’s making over here. . . . Edward [Art Director] Carrick will do the sets for Dean’s talkie version in Galsworthy’s “Loyalties.”

Prince of Wales at Gaumonts, taking a look-see at himself on the screen . . . . There’s an exec here who says he “lives on his physic vitality”—whatever that may mean! . . . Gertie Lawrence doing her best in French at a behind-the-scenes party recently. . . . Donald Calhoun making personal in connection with “Rome Express.” . . . Otto (RKO) Ludwig always talks about “Dix and the boys.” . . . Billy Watts around with Binnie Barnes—remember, she was to have been in “Cavalcade.” . . . now she’s signed with London Films. . . . Miriam Seegar goes legit in the new Leslie Hanson show. . . . Hearing an ambulance bell ringing down the street, prompted our British wisecracker to remark that “Excuse So and So had pulled an original remark and the ambulance is coming to take him away.” . . . And there are a few techs over here just getting that “an empty taxi cab drove up” gag . . . ’Tis said that the name of Lord Bemer’s butler is Herbert Marshall; no, no connection.
"King Kong," the picture, is as big as Kong the beast ... one of the most astonishing pictorial achievements of human imagination! The last word in mechanical wizardry ... it spells infinite patience and an amazing genius for complex technical processes!

If ever a picture was made to sell... it's "King Kong." It bristles with selling naturals. But big as it is, entertaining as it is, IT MUST be sold to realize the great profits that are in store for those exhibitors who have been waiting for an opportunity such as this for a long time. It is a colossal creation of the imagination and the advertising and exploitation should reach the same heights. It shouts for gigantic mediums, for avenues of publicity that have never been reached before.

If Kong stood atop the dizzy tower of the Empire State building, (as in the picture) beating his chest with a thunderous din, roaring out in tones audible around the world, that his was a remarkable achievement, so should your handling of this picture create such an impression. Twenty-four sheets should grow to forty-eight... six foot enlargements should bound to sixty foot enlargements.

There is great entertainment in "King Kong"; the big showman will go out and sell that entertainment.
"KING KONG"
Insert credits

Art visualizations by LARRINAGA & CRABBE
Photographic art conceptions by ERNEST A. BACHRACH
Layout motif by KEYE LUKE
KING KONG

A MERIAN C. COOPER and ERNEST B. SCHOEDSACK PRODUCTION
Out of an uncharted, forgotten corner of the world, a monster... surviving 7 million years of evolution... crashes into the haunts of civilization... on to the talking screen... to stagger the imagination of man!
"'King Kong' bears all the earmarks of a winner... entirely new... and can and will be exploited into plenty of money... a swell piece of picture merchandise... Fay Wray has never been more beautiful nor acted as well as she does in this production." ...... HOLLYWOOD REPORTER
CONCEPTION

In the brilliant imagination of Merian C. Cooper was conceived a motion picture to startle a waiting world... a sensational story of "Beauty and the Beast." David O. Selznick, envisioning a precedent-smashing triumph... backed Coopers' idea unfalteringly, placing at his command a great studio's entire resources. Monumental drama began! "King Kong" roared to life!
"'King Kong'. . . a great piece of imagination, hatched in the brain of a showman for showmen, produced in grand style and good taste, and most capably acted and directed . . . . Bruce Cabot does ably as the hero. All other members of the cast well fitted to parts and offer excellent support."

HOLLYWOOD REPORTER
Into Kong’s amazing realm of unknown terrors ventures a motion picture expedition. Grim nightmares of destruction challenge their courage. Trapped over a dark ravine alive with gigantic insects... retreat cut off by a carnivorous dinosaur... and Kong shaking them from their bridge like rats... to certain death below!
"'King Kong' will be one of the most talked-of productions of the year. It is sensational. Max Steiner deserves a special paragraph for his musical score . . . definitely helps to make 'King Kong' a big picture. Murray Spivack is responsible for the marvelous sound recording."

...... Hollywood Herald
CARNAL KILLER!

Great beasts seek to snatch Kong's delicate prey. The earth trembles as they fight to the death. Savage roars of rage and pain form a deafening symphony. But always Kong conquers... crushes his enemies... as the fear-crazed girl witnesses battles no mortal has ever seen.
Merian C. Cooper had exhausted the treasures of screen adventure in the wildest regions of the earth. So he sought in the store-house of his own imagination... an idea... utterly original... potent with opportunities for thrill and spectacle. It came!... a thought conception crashing into his consciousness with a startling roar! 'King Kong' was born!
MERIAN C. COOPER
AND
ERNEST B. SCHOEDSACK
PRODUCTION

WILLIS O’BRIEN
E. B. GIBSON
MAX STEINER
MURRAY SPIVACK
CARROLL CLARK, AL HERMAN
EDWARD LINDEN
E. A. WOLCOTT
TED CHEESMAN
ARCHIE S. MARSH, WALTER DANIELS

Ernest B. Schoedsack, who with Merian C. Cooper directed this, the year’s greatest production. Schoedsack’s adept handling of the adventure characters is a work of outstanding artistry.
“King Kong” is the most sensational exhibition of camera tricks in the history of motion pictures. Willis O'Brien is chief technician. Mario Larrinaga and Byron Crabbe are the technical artists.

...... Hollywood Herald
DESTROYER!

Kong zealously guards the doll-like girl... the human sacrifice offered by savages who worshipped him as a god... roars with rage at the attempt of a gigantic winged intruder to steal his prize... seizes it in flight and crushes it like a sparrow in his hairy grip!
"The story of 'King Kong' is sensational... the treatment is sensational... the late Edgar Wallace and Merian Cooper conceived the original story... the screen play was by James Creelman and Ruth Rose... they did a magnificent job."

..... Hollywood Herald
Ensnared by white man's cunning... brought to Broadway as the 8th Wonder of the World... then maddened by a glimpse of the beauty they took from him... Kong snaps man-made chains with demoniacal strength... roars sinister defiance to puny humanity and crashes out in search of the fleeing girl!
"The production department of Radio can take deep bows for its work. The sets and locations added greatly to the realism of this fantastic story."

------ HOLLWOOD REPORTER

(Archie Marshek and Walter Daniels are credited as production assistants.)
FRENZIED!

Roaring to freedom... tossing man's proud toys to tinder... trampling agonized humans beneath his massive feet... hurling trains from their rails... snatching war planes from the air and dashing them to destruction... crushing all that blocks his devastating onslaught!

KING KONG
Clutching in his hairy grip the creature of beauty a city fought to deny him... roaring above the shrieks of a world in pandemonium and terror. Will civilization conquer this savage menace? Or will it destroy humanity?
KING KONG

MERIAN C. COOPER and ERNEST B. SCHOEDSACK PRODUCTION
'KING KONG'
AN ACHIEVEMENT

Photographed by
EDDIE LINDEN

Associate photographers
VERNON WALKER
J. O. TAYLOR

Chief technician
WILLIS O'BRIEN

EXCLUSIVELY
EASTMAN
SUPERSENSITIVE PANCHROMATIC
NEGATIVE

J. E. BRULATOUR, INC.
JEWELS Always Have Value!

BECAUSE--
They are possessions that can always be converted into GOLD.
Through every depression and panic... through every financial upheaval and every calamity... Diamond and Fine Jewels have always proved a priceless possession... more treasured than gold... a sound investment, negotiable in any part of the world.

When Germany currency was worthless, Diamonds and Fine Jewels still had a value.

When financial disaster threatened Russia, the Crown Jewels found an immediate market.

When Belgium was in need of gold, Queen Elizabeth disposed of her jewels and obtained funds to carry on.

Diamonds and Fine Jewels have always had a value... and always will! They are the only investment that survives every panic and every depression. They are unperishable and thus afford Permanent Security. Diamonds and Fine Jewels are adored by everyone. And aside from their intrinsic value are a source of boundless pleasure to their owner.

The exceptional display of Fine Jewels at Reingold's, acquired at present low prices, afford you an exceptional opportunity to obtain amazing values. Purchases at today's low prices are a prudent investment.
PROMPT: The document contains a list of movie titles and their casts. It appears to be a page from a trade publication, likely a movie industry or cinema publication.

- **Studio Production Holds Level, with 35 Features**

**Columbia**

*“TAMPICO”*

Cast: Jack Holt, Raquel Torres, Fay Wray, Donald Cook, Lee Phelps, Noah Beery, Edwin Maxwell.

Director: William Wyler

From novel by: Joseph Hergesheimer

Screen Play: Jo Swerling

Cameraman: Ben Kline

**“ADORABLE”**


Director: William Dieterle

From play by: Paul Frank

Screen Play: George Marion Jr.

Jane Storm

**“GRASS VALLEY”**

Cast: Buck Jones, Diane Sinclair, Niles Welch, Dick Alexander, Ward Bond, Al James, Erville Alderson.

Director: Robert Aldrich

Lambert Hillyer

Screen Play: Lambert Hillyer

Cameraman: Al Siegler

**“HE LIVED TO KILL”**


Director: Ben Stoloff

Willard Mack

Screen Play: Beatrice Van der Pool

Cameraman: Joseph Valentine

**“RUSTY RIDES ALONE”**


Director: D. Ross Lederman

Walt Coburn

Screen Play: Robert Quigley

Cameraman: Al Siegler

**MGM**

*“MAN ON THE NILE”*

Cast: Ramon Novarro, Myrna Loy, Reginald Denny, C. Aubrey Smith, Edward Arnold, Louise Closer, Hale, Marcelle Corday, Blanche Friderici.

Director: Sam Wood

Cameraman: Len Smith

**PARAMOUNT**

*“PEG O’ MY HEART”*

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Irene Browne.

Director: Robert Leonard

Screen Play: Frank R. Adams

Cameraman: George Barnes

**“THE EAGLE AND THE HAWK”**

Cast: Fredric March, Cary Grant, Jack Oakie, Sir Guy Standing, Forrester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell.

Director: Stuart Walker

Mitchell Leisen

Original Story: John Monk Saunders

Screen Play: Bogart Rogers, Seton I. Miller

Cameraman: Harry Fischbeck

**“THE BEER BARON”**

Cast: Charles Bickford, Richard Arlen, Jean Hersholt, Mary Brian, Louise Dresser, George Stone, Andy Devine.

Director: Ralph Murphy

Original Story: Gene Towne

Cameraman: Graham Baker

Screen Play: Willard Mack, Beatrice Banyard, Samuel Omitt

**“SUPERNATURAL”**


Director: Victor Halperin

Original Story: Garnett Weston

Screen Play: Garnett Weston, Harvey Thew

Cameraman: Ernest Haller

**“INTERNATIONAL HOUSE”**


Director: Edward Sutherland

Original Story: Lou Heifetz, Neil Brant

Screen Play: Francis Martin, Walter DeLeon

Cameraman: Arthur Martinelli

**“I LOVE THAT MAN”**


- **“REUNION IN VIENNA”**

Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Giblin, Una Merkel, Bodil Rosing, May Robson.

Director: Sidney Franklin

From play by: Robert E. Sherwood

Screen Play: Claudine West

Cameraman: Ernest Vajda

**Paramount**

*“A BEDTIME STORY”*


Director: Norma Taurog

Original and screen play: Waldemar Young, Nunnally Johnson

Cameraman: Charles Lang

**MGM**

*“MAN ON THE NILE”*
UNITED ARTISTS

RELIANCE PROD.

"I COVER THE WATERFRONT"

Cast: Claudette Colbert, Ben Lyon, Ernest Torrence, Hobart Cavanaugh, Harry Beresford, Purnell Pratt,

United Artists

"GOLD-DIGGERS" OF 1933


"THE THREE MUSKETEERS"

Cast: John Wayne, Ruth Hall, Jack Mulhall, Francis X. Bushman Jr., Raymond Hatton, Noah Beery Jr., William Desmond, Gordon DeMain, Hooper Atchley, Robert Fraser, George Magrill.

"HOLLYWOOD ON PARADE"

"TORCHY'S GHOST"

Cast: Ray Cooke and Marian Shockey

"THE MORNING AFTER"

Cast: Diana Lane, Robert Hoffmann

"TENDERLEAF"

Cast: Richard Dix, Barbara Stanwyck

"HOLLYWOOD ON PARADE"

"TENDERLEAF"

"MACK SENNET"

"THE MORNIN"
The Lesson of Warner Brothers

The industry might well learn a big lesson from Warner Brothers. For, at the present moment, the morale and confidence of this business seems strongest, most virile in the distribution department of that company.

There are a lot of reasons for this state of mind, but, primarily, it is because Warner Brothers are turning out the best product of the season. This, it has already been proclaimed by many, is a Warner year.

Not that every picture is a rousing, smashing hit. It isn’t. But in every feature, no matter how weak or strong, there is a selling angle, something with which to work. The Warner pictures are something like the Ford car used to be advertised, nothing going to waste. Smart showmen do not have to look far for an angle. The Warner shows have been topical, timely, allowing theatremen to cash in.

From the alert production department down to the smallest in the distribution division, there is an air of knowing what theatres need. The scripts are racy, attractive, move speedily. The casts have star and feature strength. The advertising paper and trade ads are up-to-the-minute, press books splendid, confident, in showman’s language. The distribution departments are playing fair with exhibitors and have gained good-will.

No better example of the state of mind of the organization can be gained than from examination of the ad Warner Brothers ran the day a couple of companies were going into receivership—namely, that a year from that day Warners would produce a certain picture with the following cast. It does not matter what the picture or cast was, the spirit counted. Warners were in business to stay, were confident they would ride through the depression.

The industry would do well to copy the Warner spirit. Other production departments are beginning to deliver, but there seems to be, in many cases, owing to circumstances surrounding the situation, a lack of spirit, of fire.

Two years ago, Warners weren’t setting the world on fire. Now, because the tempo of the organization has been quickened, the company is delivering. What Warners have accomplished is an inspiration for the industry.

—Jay Emanuel.

You’re Right, Mr. Emanuel, and the next big Warner hit is

"42ND STREET"

The Miracle Picture of ’33 with
WARNER BAXTER ∙ BEBE DANIELS
George Brent, Ruby Keeler, Ned Sparks
Ginger Rogers, Dick Powell, Allen Jenkins
Una Merkel, George E. Stone, Eddie Nugent
H. B. Walthall, Robert McWade, and

Everybody who is anybody will be at the
GALA PREMIERE
AT WARNER BROS.
HOLLYWOOD
THEATRE...HOLLYWOOD BLVD. AT WILCOX
WEDNESDAY at 8:30 p.m.

Tickets $1 & $2 including tax. Popular prices after Premiere

Phone HO. 1251 for Reservations. Only a few choice seats left.

Director...
CLOSING SEEMS CERTAIN

New Records Set By '42nd Street' 
New York.—Warners report that "42nd Street" has broken all attendance records at the Ambassador Theatre in St. Louis and topped the Al Jolson personal appearance in Chicago. There are already 438 playdates set for the picture.

Hammons-Bischoff Arrange New Deal 
Sam Bischoff and Earle Hammons have reached an agreement which extends the latter's option on the producer's services for five more pictures. Hammons asked for the extension in view of the temporarily frozen condition of his finances, informing Bischoff that he wishes to exercise the right to his services, but is unable to at this time.

Hammons is understood to have the money for the five productions set, but is unable to move it, owing to the bank holiday. Both Hammons and Bischoff are willing to continue their agreement.

Alice Brady Arrives 

N. Y. AND L. A. HOUSES DO WELL DESPITE HOLIDAY

In spite of the bank closings and the general feeling of unrest, reports from both New York and Los Angeles theatres are of fair business over the week-end. Most of the theatres are optimistic and are prepared to accept scrip for admissions.

In New York, the Seventh Avenue Roxy and the Fox Brooklyn were accepting checks over the week-end and some of the local houses were doing likewise.

The demand by the exchanges for cash on delivery of prints was welcomed by many of the theatres both East and West, as it obviated the necessity of keeping all the cash in the safe.

Business in the New York legitimate houses was not so good. The Hammons-Bischoff deal has been reopened in New York.

SEEMS CERTAIN

Issuance of National Scrip Only Way To Save Studios—Agents Agree To 25 P. C. Cuts

After the Artists Managers, in joint meeting with the Producers Association last night, had agreed to the producers' request for a 25 per cent cut in the salaries of all their clients for eight weeks, a telephone message from New York, where the Eastern production heads were in session, brought the news that such a slash would not help and that, unless the Government issues national scrip, the studios will have to close. Last night it seemed improbable that such scrip would be issued.

There was a full representation of both producers and agents at the meeting. When the request for the 25 per cent salary cut was made, the agents caucused and agreed unanimously to accede. Then Louis B. Mayer, who had been on the phone to New York, brought the information about the absolute necessity of national scrip.

Chase Execs Off Fox Board and Out Of Fox Operation

New York.—All executives of the Chase Bank have been withdrawn from the directorate of Fox Film and clear sailing has been given Sidney R. Kent for his complete operation of Fox.

It is felt that the Chase withdrawal is due to two things. (1) The impending senatorial investigation of the Chase Bank and Chase Securities. (2) To give Sidney R. Kent a clear hand in the operation of the Fox company.

In addition to quitting the board and playing a hands-off policy in the operation, it is heard that Chase has agreed to do the necessary financing for the moves that Kent has suggested.

FWC Publicity Dept.
Out; Orr To Loew's St.

Fox West Coast discontinues its home office publicity department today, with Troy Orr, who succeeded Robert Collier as head last week, moving to Loew's State to confuse his activities to handling advertising and publicity for that first run.

Kay Francis To MGM

Kay Francis is to go to MGM at the finish of her present Warner picture, "Mary Stevens, M. D.," on a loan-out for a single picture.

Warners Buy Original

Warners have purchased "Bedside," an original story by Manny Seif and Harvey Thew.

'Goona Goona' Again

New York.—"Goona Goona" is returning for another Broadway engagement at Wallack's Theatre.

KING KONG CHINESE

OPENED MARCH 16

AT GRAMMERS
We are told that Frances Marion, who really sings, has signed a contract to work on the radio for well over a thousand a week. Sol Lesser came downstairs at the Hal Roach party the other night with a five dollar bill in his hand, won at bridge—and he was mobbed.

There is a big mystery as to what happened to two expensive and rare tropical fish which used to swim in the pond in the garden of the house Chevalier lives in—he gave a party and the Marx brothers were there—and the fish are now missing. Everyone seems to think the Marxes ate 'em.

...The Dick Rodgers celebrated their third wedding anniversary with a dinner party at the Foxes Saturday night... 
Eleanor Boardman, Harry D'Arrast, Blanche Heirst, Harry Crocker, Al Jolson, Ruby Keeler also glimpsed dancing around. . . . The air at Palm Springs was full of complaints about horses from Moss Hart. ...The quiet at La Quinta got Zita Johann, John Huston, B. P. Schulberg and the Marion Gergis... Wally Beery flew back from the Springs just in time to lunch with brother Noah at Sarat's yesterday.

You really should hear Billy Haines' definition of what constitutes being declaredasse these days!... Nathan Sal- petier will fly to New York with Sam Katz tomorrow...THAT, in case you don't know, is Max Gordon's real name!... The Bill Powells, the Frank Joyces, Al and Ruta Kraus and the Eddie Loewes among those at the Little Club Satiddy night—and enjoying it... The Sam Jaffes and the Eddie Ellis...What a few of the good boys. ...The English Theatre in L. A. Sunday night... it sounds convivial!...Jean Harlow and Jesse Lasky for stephans... When Harry Cohn walked into a certain restaurant recently, the band struck up, 'I'll Take An Option On You!'

New York Reviews

"KING KONG"

KOZO-Radio prod.; director, Merian C. Cooper; writers, Edgar Wallace, Merian C. Cooper, James A. Creelman, Ruth Rose

Radio City Music Hall and RKO-ROxy Theatre

World-Telegram: This "KING KONG" is one of the very best of all the screen thrillers, done with all the cinema's slickest camera tricks, than which there are no medium can do as well. In fact, to go to "KING KONG," and you will find yourself, if you expect anything by way of an illusion.

News: "KING KONG" as spectacular a bolt of celluloid as has thrilled movie audiences in a couple of sophisticated seasons, is the product of a number of vivid imaginations. You don't for one minute have the feeling that there's anything real about "KING KONG," but you're being constantly entertained while the picture's on view.

Post: As a wild-eyed and occasionally cock-eyed spectacle, "KING KONG" is not as effective as it should have been. Its fantasy element has moments of humor, but its thrills are weakened by their evident effort to be thrilling. The picture could well have been cut, particularly as there are earlier sequences, which are long and drawn out and lacking in suspense.

Mirror: "KING KONG" is a unique picture, fantastic and exciting. It is mad, de- ranged and vastly entertaining. Don't miss it.

Herald-Tribune: With the cinema going in for parlor realism these days, the picture emerges as an interesting and effective stunt, produced with considerable imagination.

National Scrip Only Salvation

(Continued from Page 1)

National scrip if the situation were to be saved.

Following this, both producers and agents adjourned. Both will meet separately and jointly within 24 or 48 hours, at which time it was thought the question whether there will be national scrip, or scrip issued by States individually, will have been determined by Washington. In the event of the former, the studios will remain open, but should each State be forced to issue its own scrip, then it seems certain that the studios will close for a period of six, eight, or twelve weeks.

This question of scrip is most impor- tant to the immediate conduct of the business. The whole plan of a "Yel- low Dishes Theatre in L. A. Sunday night... it sounds convivial!"...Jean Harlow and Jesse Lasky for stephans... When Harry Cohn walked into a certain restaurant recently, the band struck up, 'I'll Take An Option On You!'
PREVIEW AT SEA FOR

‘PLEASING ENTERTAINMENT’

Fox will hold a special preview of “Pleasure Cruise” Saturday night on the S.S. Winnipeg, of the French line. The boat will take on about 300 guests of the studio at San Pedro and set sail at 8 p.m. In addition to the first preview of the picture, Fox will provide a dinner and dance for the party. Fox is installing sound projection apparatus on the ship for the showing.

Frank Adams Back To

‘Do Dialogue On ‘Peg’

Frank R. Adams has returned to the script for “Peg” O’My Heart and has added dialogue on his own screen play for MGM.

Frank R. Adams will be in treatment of “The Lady and the Tiger,” which the company is considering for purchase.

Cummings With Fox

Hugh Cummings yesterday joined the writing staff of the Wurtzel unit at Fox-Western to work on the script for George O’Brien’s next picture, a remake of a Zane Grey story owned by the company. Lee Chadwick, of the Morrison office, concluded the deal.

Wise Guy’ Off

The deal for the purchase of “The Wise Guy,” which William Goetz was to have produced as his first for Radio, starring Richard Dix, fell through when the studio decided not to make the yarn.

Manny Seff Returns

Manny Seff returned from New York yesterday and goes to work on the script of “Dead On Arrival” for the B.P. Schulberg unit at Paramount.

Sometimes It Pays To Attend Church

An Irish picture executive, there are some—found a way Sunday to help himself to the bank holiday. He went to church Sunday morning and, when the plate was passed, got his big idea. He sought the priest, whom he knew well, and who cashed a $10 check for him—paying it in dimes and nickels

‘Strange People’

Certainly Strange

‘SOMEWHERE’

Chesterfield

Direction Richard Thorpe

Original and Screen Play Jack Townley

Photography — M. A. Anderson

Cast: Hale Hamilton, John Darrow, Cliona Shea, Warded Lucas, Lew Kelly, Michael Visaroff, Jack Pennick, Mary Fox, Jerry Mandy, Walter Brennan, Frank LaRue, Stanley Blystone, Frank Glenndon.

It’s murder to see this murder mystery, “Strange People,” made by Chesterfield. A story that may have had something worth while—it was hard to tell—it is as completely massed and as the unfortunate gentleman who accompanied Gen. Custer at his last stand.

An interesting initial situation gives the audience the feeling that it is in for something worthwhile. Twelve people are gathered together in an eerie house. They are former jurors on a murder trial, having convicted a boy on circumstantial evidence. Another ‘muder’ takes place under their very eyes, thus adding to their the unreliability of circumstantial evidence. Then the fake murder turns out to be the real article and the boy is declared to be dead. But, there all ye who enter to see this picture must leave all hope behind.

The story starts to build up ramifications so preposterously detailed that if it sinks rapidly to the ridiculous, and moronic is the audience which does not laugh at it, instead of with it, by the time it has run its full length. The players seemed to sense the absurdity of the production. Their work is as ripe as the picture. Exhibitors, beware.

MILHAUSER AT MGM

Bertram Milhauser has been signed by MGM to write the screen play and dialogue of “Rhapsody,” which Richard Barstow will direct.

LESTER COHEN BACK

Lester Cohen, author of “Sweepings,” has returned from New York and has rejoined the Radio writing staff.

Hammans-Bischoff Deal

(Continued from Page 1)

relations, according to the latter, and will go into work with their program immediately upon bank relief, at which time they will sign a new contract.

Meanwhile, Bischoff said, he is ready to go into production with two pictures to be made independently and without release. His plans for these will be announced this week.

Arthur Hornblow is recovering from the flu, and Murray will be going along with the appendix operation. As his nurse puts it, this condition is great but he feels lousy. The firm of Donovan and Raiche, which is kept plenty busy these days as attorneys for picture company receivers, drink tea promptly at four o’clock every day, while the picture people eat their fine words of 1928.
What Scrip Is And How It Will Be Used

Herman Mankiewicz
An MGM Producer

Herman Mankiewicz goes to MGM as a producing supervisor for the David Selznick unit. He has been a writer and associate producer at Paramount for several years.

Amateur Standing Lost
By Golfers In Films

The National Golf Association ruled that amateurs cannot play in pictures and hold their standing, when Warners negotiated for some of the outstanding golf amateurs to appear in the Bobby Jones shorts now in production.

Warners used instead picture golfers, including Regis Toomey, George Olsen, W. C. Fields and Russ Saunders in the series.

Bob Woolsey Sick and ‘In The Red’ Held Up

Robert Woolsey was brought down with the flu yesterday and is expected to be out for at least three or four days.

“In The Red,” his current picture with Bert Wheeler for Radio, was to have finished this week, but will be carried over well into next week due to his illness.

‘India Speaks’ Sneaked

Walter Futter sneaked a preview of his animal feature, “India Speaks,” at the Spreckels Theatre, San Diego, Sunday. Picture went on in the afternoon without any advertising, and is the first time in several years a producer has staged an afternoon preview.

Morgan Leaves MGM

Byron Morgan, one of the veterans of the MGM writing staff, left the company Saturday, after turning in an original story. He may return to write the screen play.

Chester Morris Signed

Joseph I. Schnitzer has engaged Chester Morris for the top spot in “Design For Murder,” the re-titled “Black Flash,” by Ralph Spence. Ray Enright will direct and Radio releases.

Radio Writing Team
Back From New Orleans

Leonard Praskins and Wanda Touchock returned Sunday night from New Orleans, where they have been for the last few weeks with a camera crew shooting some effect scenes for the Constance Bennett yarn, “Bed of Roses,” which they are writing for Radio.

They brought back about 15,000 feet of exterior scenes.

Cain Out of Col.

James M. Cain completed his contract with Columbia Saturday and has gone off that organization’s payroll. He turned in a script on “Public be Damned.”

(Continued from Page 1)

picture business. If you are to let it sink through your own avarice and greed at this stage, then you will suffer more than the men attempting to guide your business through this storm. Our plea is not for you to give without any return. Your returns will be a hundred fold.

Maybe things have gone too far for the studios to take advantage of your offers, regardless of what form they may be presented. Maybe all of you working two or three weeks for nothing at big cuts would be to no avail. We don’t know. But we do know that you should help in ANY WAY you can, for in helping now, you are helping yourselves.

IRMA MAY WEITZENKORN
ANNOUNCES

THE OPENING OF
COLONIAL FLORISTS, INC.
445 NORTH BEVERLY DRIVE
BEVERLY HILLS
PHONE OXFORD 1156
OPEN EVENINGS

“Flowers That Are Different”
HEIR
TO 40 YEARS OF FILM EXPERIENCE

*** EASTMAN Super-sensitive "Pan"
Negative offers you all of the notable
high quality and uniformity of other
famous Eastman films. In addition it
possesses a group of qualities that have
practically revolutionized motion pic-
ture procedure. Today in its gray-hacked
form it is the industry's most ver-
satile negative medium . . . a worthy
heir to forty years of film experience.

EASTMAN KODAK COMPANY

J. E. BRULATOUR, INC., DISTRIBUTORS

NEW YORK   CHICAGO   HOLLYWOOD
Mr. W. R. Wilkerson
Hollywood, Calif.
Dear Mr. Wilkerson:

If there were a Pulitzer award (or any other kind of a prize) for the year's best institutional advertising promoted in any news or trade publication I would nominate your full page statement in the issue of the Hollywood Reporter of February 28.

Sincerely,

C. M. ZEFF.

Editor's Note: The advertisement referred to above was our reply and statement directed to Mr. I. E. Chadwick on reviews in general and our review on "Oliver Twist" in particular.
SMASH after SMASH!
from Universal, says
Hollywood Reporter

'PRIVATE JONES' VERY GOOD

Lee Tracy The
Big Noise of Pix

"PRIVATE JONES"

Universal

Direction ----- Richard Schayer
Original Story ------ Prescott Chaplin
Screen Play ------ Will N. Robertson
Photography ------ Joseph H. Ruttenberg
Cast ------ Lee Tracy, Donald Cook, Gloria Stuart, Shirley Grey, Russell Hopton, Leo Carrillo, Emma Dunn, Russell Hitchcock, Walter Hackett, Ferdinand Waldo, Clark, William van Bronken, Ralph Lewis, Edward Piet, W. C. Leyden, Robert McWade, Dave Raoul, Anita Page, Edward Piet, Jr., Will Frederick Lucas.

"PRIVATE JONES" is the story of a young man who, through his own ingenuity, becomes an important person in the movie industry. The film is filled with humor and adventure, and the acting is excellent. The story is well written and the direction is top-notch. This is a film that should not be missed by anyone interested in the movie industry.

THE BIG CAGE HAS THRILLS:

Clyde Beatty
The Whole Show

"THE BIG CAGE"

Feb. 7, 1933

"THE ROMEO EXPRESS" EXCELLENT

"THE ROMEO EXPRESS"

Grumont-Universal

**THE REPORTER**

**Vol. XIII. No. 41. Price 10c.**

**Today's Film News Today**

Wednesday, March 8, 1933

**Treading by Wrinkerson**

- THE artists, writers and directors at Fox were called in mass meeting yesterday and asked to help. What happened? The entire studio, even the laborers, agreed to work for four weeks at no PAY. Fox, however, said that their company might be able to endure this crisis.

- What happened? Fox would happen in any studio if they would just make the statement that would tell the personnel the right story and ask for their assistance. But no studio will get off first base in any attempt to try to chisel the contract people into taking huge cuts, presumably for an eight-week period, but it will be a case of “sue us” to get the salary back to its right figure after that eight-week period is over.

- Anyone and everyone connected with the production end of this business is fully aware of what this industry is facing now. They are all willing to help, but little help will be forthcoming if they find that some producers are trying to use this critical period to carve a drastic cut in salaries that will last through the next few years, if those companies are in business that long.

- Our advice to any and all—TAKE NO PAY CUTS IN ANY FORM—but help by giving your services free because you owe that to the industry, and now that it needs help, you should come through and you will come through as did the Fox organization 100 per cent.

- Our phone rang almost all day yesterday in answer to this column’s pleading for the help of all contract people for their studios in this crisis. Over 95 per cent of the men and women who called, and most of them were well up in big salaries, expressed their willingness to go without a part of this burden. We have never heard of any such spirit in any business. We have never seen such sincerity on the part of the creative element to pitch in, do their best, give their all, in order that the studios may be kept open, pictures completed and sent out to theatres to exhibit.

- It will be many years before ANY PRODUCER will be able to shout, with conviction, his damnation on this or that player, writer or director because he or she resented a cut in salary or a failure to accept a certain salary.

---

**$100,157 for ‘Kong’ In Six Days Play**

New York—The gross for “King Kong” at the two Radio City theatres from its opening Thursday until five o’clock yesterday was $100,157, of which the Music Hall took $56,814. The complete week probably will reach above $125,000, which is considered exceptional under the conditions.

---

**No Receivership For Fox, Says Kent**

New York—Sidney R. Kent, president of Fox Film, stated Friday that there will be no receivership for that company, for the time being. Several executive changes have been made in the company, but Edward R. Tinker remains on the executive committee, and Harley L. Clarke on the board of directors. C. E. Richardson, whose resignation as treasurer was announced Saturday, remains in that position temporarily, and Daniel O. Hastings, of General Theatre Equipment, has been appointed to the finance committee.

---

**Yesterday’s Developments**

The Board of Directors of the Academy, after a joint meeting with the Producers Association last night, issued a statement recommending that its members accept the producers’ request for a 50 per cent cut in salaries for eight weeks to prevent the closing of the studios.

Fox Film failed to pay off. At a mass meeting of personnel in the afternoon, the entire force agreed to work four weeks without pay, beginning next Monday.

Universal suspended all contracts under the “act of God” clause. Warners expect to pay the smaller salaries today with at least part cash, the larger salaries getting checks or IOU’s, Mass meeting called.

Paramount will pay salaries due today later in the week, but cuts probably will be put into effect after this week. A mass meeting of employees will be held today.

Radio has no payroll until next week. Merian Cooper says it will be in full. Mass meetings called.

MGM pays off Saturdays and no announcement has been made as to what course the company will pursue, but a mass meeting has been called for today.

Columbia stated that it would not know what course it would pursue until this morning.

The Writers Branch of the Academy last night passed a resolution, expressing resentment at the effort of the producers to control them through their agents and demanding that the Academy be consulted as to procedure in the present emergency.

Producers met in New York, seeking means to keep studios open. A special committee was named to handle studio financing. Drastic salary cuts were favored. Paramount paid off, but only small checks could be cashed.

---

**At Behest of Producers, It Recommends Acceptance of Salary Slash of 50 Per Cent**

In a statement, issued not by itself but by the Board of Directors of the Academy, the Producers Association last night announced that, unless the employees in all branches of the picture industry receiving $50 a week or more accepted a fifty per cent cut in salaries, it would be necessary to suspend production and close the studios.

The cuts, if made effective, are retroactive, starting last Monday and continuing for eight weeks. Even if the cuts are accepted, the statement says, some studios may have to close anyway.

"In view of the fact," says the statement, "that the only alternative to the cut appears clearly to be the cessation of all motion picture activities of any kind by all studios, the Board of Directors of the Academy recommends to all its members and other employees that they accept the proposal and give it the whole-hearted support.

"It is also pointed out that not only the studio employees will be affected, but employees of exchanges, theatres, foreign offices and all subsidiaries of the major companies involved.

"While 50 per cent is named as the desired reduction, it is specified that no one now drawing $50 or more"

(Continued on Page 4)

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**Marx Brothers Will Not Do Para. Picture**

The Marx Brothers yesterday advised Paramount that they would not do "Cracked Ice," and they packed up all their belongings and walked off the lot.

This move on the part of the Marxes was prompted by "Paramount's refusing to pay us percentages that should have been paid months ago on the grosses on their pictures already released."

The Marxes claim they can't be compelled to do the picture because (1) a breach of contract with Paramount's refusal to pay money due them; (2) their contract is with Paramount-Publix, which is in receivership and that company transferred their ticket to Paramount Productions without their authority and there was no loan-out or transfer clause in their contract."

---

**42nd Street** Opening Postponed A Week

The premiere of "42nd Street," scheduled for tonight at Warners Hollywood, has been postponed till next Tuesday, March 14. Tickets sold for tonight will be good for the new date without exchange being necessary. Setback in the opening date was due to financial conditions.

---

**Harlow-Tone Teamed**

Jean Harlow and Franchot Tone are slated to be teamed in an original story by Anita Loos, as yet untitled. Miss Loos and Howard Emmett Rogers are collaborating on the screen play. Bette Hagan is producing for MGM.
TALK TO US, NOT OUR AGENTS, WRITERS TELL PRODUCERS

Frances Parkinson Keyes· "Gold Rush" Producer, Comments on Screen Writers

FRANK POPE Managing Editor

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THE LOMDOWN

Funny—the way a certain associate producer (or supervisor as they were once laughingly called) is reacting to his new duties. This man was a "workaholic" himself and, as such, fought hard for the cause of his fellow scribes. But since his promotion to the order-giving ranks, he has managed to antagonize every person colder with whom he comes in contact. Things have gotten so bad with his own unit that the writers assigned to his script have been forced to go to the studio boss about it and request that they be allowed to finish their work without further interference from this producer. Studio boss is not at all pleased and just one more wrong move on the producer's part will cost him his job.

A young screen actress married a fellow with a rich grandmother a while back, but discovered, after the ceremony, that no money would be forthcoming, since the old lady far, far from approved of the match. Then the actress divorced the young man— for, after all, she had to be sustained. Well, the young man, it seems, just couldn't get along without her, and "promoted" $11,000 for himself from his family, by telling them that he was to finance a movie expedition to Europe or something. Whereupon the couple got married again and are now on a world tour. Grandma has found out about it all—and she's very, very mad.

The very classy secretary to a famous director was discussing one of her employer's previews with a friend at lunch, in her own "tongy" way, and ended up with: "My deah, you can't imagine how frightful the reception was—it was simply ghastly—I'm telling CYOU!"

THE HOLLYWOOD REPORTER

W. R. WILKESON Editor and Publisher

March 8, 1933

Declar Academy Must Be Consulted

Resenting the attempt of the producers to control the screenplay through their representatives in the Screen Writers Association, the executive committee of the Writers' Branch of the Academy last night passed a resolution in protest against the attitude, and laid the resolution before the Academy directors for their consideration.

The committee asserts that it represents the writers engaged in creating motion pictures and that it condemns any effort by the producers to attempt to meet the emergency "through any group or organization in the industry other than the Academy of Motion Picture Arts and Sciences."

The resolution declares that the Writers Branch here is ready to co-operate with the "other Academy branches in decisive measures to meet the emergency, "in the interest of and for the protection of the entire membership."

Further, it calls upon the Producers' Branch to lay before the other branches, specific facts and information dealing with the emergency as involving the picture industry, "in view of which the Academy as an organization representing the entire personnel of the industry, is in every possible way capable and willing to advise and agree on the proper procedure for the continued functioning of the industry on an emergency basis."

The resolution is signed by the members of the executive committee of the Writers' Branch—Howard J. Green, chairman; Ralph Block, Bartlett Gumb, William Slavens McNutt and Ernest Vajda.

New Actor For 'Eagle'

Kenneth Howell will make his screen debut as the juvenile in "The Eagle and the Hawk," which Mitchell Leisen and Stuart Walker are directing for Paramount. The J. G. Mayer office made the deal.

Bing For 'Chaser'

Herman Bing has been signed for a role in the new "Chaser" picture for MGM which Jack Conway will direct.

Janet Gaynor Sues Peck For Divorce

Janet Gaynor yesterday brought suit for divorce from Lydell Peck, charging that he is unduly jealous and suspicious. Since their marriage, in September, 1929, he has displayed a lack of consideration for her feelings, she said.

Wurtzel All Set For His First Two

Sol Wurtzel, Fox producer, has his first two productions set under the new deal with that studio to be produced at Western Avenue Studios.

The first to go into production will be "The Lady Cop," from Judith Raev's novel, to co-star Spencer Tracy and Sally Eilers. Dudley Nichols is writing the adaptation and dialogue, "Tough Guy," an original by Maur Grashin and James Seymour, will follow, with James Dunn in the top spot. Margaret Roberts and Charlotte Miller are writing the screen play.

Hal Skelly Will Make Six Columbia Shorts

New York.—The deal between Columbia and Hal Skelly calls for the comedian to make six two-reelers, based on his old vaudeville acts. Columbia guarantees negative costs and distribution, with a split on the gross receipts.

Skelly starts this week on "The Chump" at the Standard Sound Studios.

New One For Thompson

Keene Thompson has been taken off the script of "The Lives of a Bengal Lancer" and has been assigned to develop a story around the original idea of "Mamma Loves Papa," which will be Douglas MacLean's first production as an associate producer for Paramount.

Savo-Catlett Team

Universal is negotiating with Jimmy Savo and Walter Catlett to co-star in a comedy two-reeler, with the company figuring on a series with the pair of comedians if the first picture clicks. Savo recently arrived here after a vaudeville tour in the East.

Edith Fitzgerald Set

Harry Cohn signed Edith Fitzgerald yesterday to a long term writing contract at Columbia. Miss Fitzgerald just completed the script of "La Tendresse" for MGM, where she has been under contract for the past three years.

Anthony At Fox

Stuart Anthony was signed yesterday by Fox to write an original story for George O'Brien. Sol Wurtzel is producing.

Chadwick In New Jam Over 'Beauty'

I. E. Chadwick, who is making "Black Beauty" for Monogram, was graduated yesterday from the ranks of an independent producer by going in as a full-fledged, although non-union, assistant director on his own picture. This was the result of a dispute with Alexander Alt, the regular assistant director, who claimed that Chadwick's orders were followed when a number of the cast appeared on the set yesterday, contrary to Chadwick's expectations. Chadwick reported to Monogram that he dismissed Alt for "insolence" and, while he is taking Alt's place, he is compelled by the union to continue Alt on his payroll.

Robert Woolsey's Illness Is Serious

Robert Woolsey, who was brought down with the flu Monday, will not be back to work in "In The Red" for Radio tomorrow, as the doctor announced his condition much more serious than the studio figured. Woolsey will remain at home for the rest of the week, and, if his condition permits, will leave for Palm Springs for another week.

'Mussolini Speaks' Party On Liner Rex

New York.—Columbia is throwing a party on the Italian liner, Rex, after the premiere of "Mussolini Speaks" at the Palace Friday night. A print of the picture will be shipped to Il Duce on the Rex.

Mrs. Wellman Sues

Marjorie Crawford Wellman, aviatrix, yesterday brought suit for divorce against William Wellman, alleging mental cruelty in that he was "rude to her friends. The couple were married twice, about a year separating the ceremonies.

Farrell Recalled

Warners are recalling Glenda Farrell from the tour of the "42nd Street Special," now in Philadelphia, to give her a featured part in "Mary Stevens, M.D.,” Kay Francis production which Lloyd Bacon directs.

Bachmann An Agent

Larry Bachmann, son of J. G. Bachmann, has entered the agency field, joining Al Rosen as associate yesterday.

Junket For Critics

New York.—Monogram is taking the New York picture reviewers to Albany Friday to the premiere of "Olive Twist."

Basil Woon At MGM

New York.—MGM has signed Basil Woon to a term contract for the writing staff.
Sidney and Murray
Never Funnier
"COHENS AND KELLYS IN TROUBLE"
Universal

Sennett Option
Dropped By Para.

New York.—Paramount is understood to have decided not to renew the option with Mack Sennett for the next year, and to take over the place of these shorties, the company is negotiating with outside producers for several series which will aggregate about 36 reel subjects.

N.Y. Will Observe
‘42nd Street’ Day

New York.—Warner Brothers, with collaboration of the Forty-second St. Merchants Property Owners Association, have succeeded in inducing Mayor O’Brien to celebrate tomorrow as ‘42nd Street Day.’

The reception committee, headed by Walter Chrysler, will meet the transcontinental train at the Grand Central station, and a luncheon will be given the visiting stars at the Hotel Commodore, with Chrysler as toastmaster. Among the guests will be Governor Lehman, Mayor O’Brien, John F. Curry and others. There will also be a parade across Forty-second street, headed by Tom Mix, and the stars will attend the opening of the picture at the Strand at night.

Merivale Ends Termer
Without Doing Role

His first contract with Fox on a two-picture deal expiring yesterday, Philip Merivale completes a six-months session at Fox, without appearing in a picture, and collecting $15,000 for it. He was originally signed for “The Prix of the Third Floor Back,” which was postponed. His second deal, for another picture, comes up shortly.

50-50 For Radio-Futter

New York.—The deal between Walter Futter and Radio for the distribution of the former’s “India Speaks” calls for a fifty-fifty split of the gross.

Publix To Continue
New York.—Sam Dembow said yes- terday that Publix will hereafter function as a service organization for subsidiary circuits, advising them on bookings, etc.

Bill Pine Returning
Bill Pine, Paramount studio advertise- ing head, returned to New York to morrow. He went East three weeks ago for discussions with eastern exects on advertising campaigns for forthcoming pictures.

Chinese Team At Para.
Bo Ling and Bo Ching, vaudeville dance team, have been signed by Paramount for “International House.”

New Pictures On
B’way This Week

New York.—In the hope that a change of pictures will spur the lagging business, eight new ones are an- nounced for the New York houses this week.

Tomorrow “42nd Street” opens at the Strand, and “Christopher Strong” at Radio City Music Hall, Friday “Woman Accused” comes to the Par- amount, “Missulini Speaks” to the Palace, “Men Must Fight” to the Cap- itol, and “Heritage of the Desert” to the Seventh Avenue Roxie. Saturday “Crime of the Century” opens at the Mayfair, and “The Man They Couldn’t Get” at the Globe.

Poor business is the rule. Most of the picture theatres are taking checks and are prepared to accept script. Out- of-town exhibitors are reported satis- fied with the collection and credit system the distributors have worked out.

Wallace Ford Set For
Two More For Bryan Foy

Wallace Ford, finishing his role yesterday in “He Lived To Kill” with Bryan Foy, who is producing for Co- lumbia, is set with the organization for two more pictures. He will occupy the top spot in “Called On Account of Darkness,” the Gerald Beaumont story in which Dickie Moore will also have a lead- ing part, and “Hollywood Ballyhoo,” the Wilson Mizner story which William Jacobs is adapting.

West In Two Theatres
New York.—The Mae West pic- ture, “She Done Him Wrong,” will open Friday at the Rialto and the Fox Broadway, with Miss West in person at each house.

Foreigns For Criterion
New York.—Paramount is expected to open the Criterion Theatre shortly for the showing of foreign pictures, with Boris Morros in charge of the house.

Gilda Storm Signed
B. P. Schulberg announced yester- day that he has placed Gilda Storm, New York stage player, under term contract to him personally. The player joins his stock company.

Hervey On Original
Harry Hervey has been handed an original story as his next assignment for Metro, returning to the for- merly held position as editor and acting supervisor of the production.

McCarey On Shorts
Ray McCarey has been signed by Sam Sax of Warners to direct a group of shorts for that company in its Flat- bush studios in Brooklyn. He leaves for the East about March 20.

For months, years, we’ve been watching something new to come along in motion picture advertising, especially as regards the fan mags. Something that would be more in keeping with the trend of the times; something that would reflect the prog- ress made in advertising other prod- ucts. Not that the ideas have changed but the manner of presentation has changed. And so we take great pleasure in telling you to be sure to buy a copy, cast your eye over these tidbits gleaned from a professional reader’s synops- is of what you’d never guess to be a perfectly grand book. The name of the book is withheld on account of li- bel laws. Exhibit “A”: “I land a perfect example of redundancy.” In describ- ing one of the characters the reader calls her “an over-sexed nymphomaniac.” Exhibit “B”: “He finally succ- umbs to her wiles and she seduces him heresies. The mother of the boy doesn’t like the girl since the gossip that she (the girl, we suppose), ed, noted, has never been sleeping with any woman other than her son has made her very bitter.” Question of hurt pride is our guess. And last: “The four are now living in the town and are living in a SORT OF Eden.” . . . And if those quotes don’t make sense to you, nor seem to be in chronological order you can count on the continuity is far smoother than the actual synopsis. The synopsis never did get around to the story. All of which may account for a lot of slip-ups, sort of.
50 PERCENT SLASH FOR ENTIRE INDUSTRY OR STUDIOS CLOSE

Academy Issues Producer Demand
(Continued from Page 1)
shall get less than $37.50 a week, while employees drawing less than $50 a week shall take a 25 per cent cut, their minimum salary to be $15 a week. The statement continues:

Committee To Watch
"The Board, in recommending this, acts upon the assurance of the producers that the salary reductions will apply to all employees whether or not under contract and irrespective of individual conditions. Further, the Board is assured by the Producers that if, at any time during the ensuing eight weeks, conditions should change, for better or for worse, the facts will be reported immediately to the Board of the Academy for its examination; and also, during the eight weeks period, a standing committee of the Academy will be kept fully informed by the producers of every development."

Conditions in the studios during the eight weeks period are to be closely watched by a committee composed of one member each branch of the Academy, which will act in conjunction with a special committee of the Producers’ Association. If it is felt that, at any time within the eight

MGM Postpones ‘Hollywood Revue’

MGM yesterday postponed production on the 1933 edition of “The Hollywood Revue,” which was to have had an all-star cast. Harry Rapf was to have produced it. The studio dismissed Nacio Herb Brown, Arthur Freed and Alexander Leftwich, director, until such time as preparations are resumed.

weeks, conditions justify a return to normal, such return may be made.

East Sent Cut Demand

The sessions last night started with a meeting of the Producers Association, and, at the same time, the Board of Directors of the Academy met to consider a resolution presented by the Writers Branch Executive Committee earlier in the day, suggesting that the Academy endeavor to assist the producers during the present crisis. Heads of the companies were also in session in New York, and the proposal for the 50 per cent reductions emanated from the Eastern meeting.

Concurrent with the proposal of the

All Departments Of Industry Hit

producers here that all employees accept the half pay for eight weeks, word came from New York that the same reductions in salaries will apply in all exchanges, theatres, foreign offices and subsidiary companies of each of the major organizations in all parts of the world.

After the producers and the Academy Board had been in separate sessions for some time, the Academy group moved over to huddle with the producers. The joint meeting continued until long after midnight, and finally resulted in issuance of the Academy statement.

How Will Money Come?

Despite the protracted discussion, and after the Producers and Academy Board members were conversant with the action taken this afternoon by contract people and workers at Fox in unanimously voting for a four week salary moratorium, the proposal to cut all salaries for the eight week period was agreed upon.

No explanation was given at last night’s gathering as to what method the major companies would pursue in getting money here from the various exchange centers throughout the country to meet the payrolls in the emergency. Neither did one producer explain how even half the payrolls can come through when none of the companies can find a method of transferring money here from the exchanges or New York to meet payrolls of the past week.

The outcome of last night’s meeting will not affect the situation at Fox, as voted by employees yesterday. Neither will it alter the situation at Universal, where all remaining persons, both contract and non-contract, went off the payroll yesterday, with those holding contracts getting six week suspensions on those agreements.

Mass Meetings Today

MGM, Radio, Paramount, Columbia and Warners are slated to hold two mass meetings each at noon today. One meeting will present last night’s proposal to executives, contract persons and others in the higher salary brackets, while the second gathering will include workers in the mechanical and labor departments.

Just how the proposal of the major companies will be accepted by heads of the various studio and theatre unions will be better known tonight.

Pat Casey, producer contact with the labor organizations is slated to meet with William Elliott, International president of the IATSE; Joseph Weber, president of the Federation of Musicians, and other labor leaders. Both Elliott and Weber are on the coast now.
MR. SAVUEL
Paramount, refusal
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Mr. W. R. Sheehan announces a
prospect out at sea aboard the S. S.
Winnipeg for "Pleasure Cruise." He
has invited 300 people to dance and
dine and see the picture. We under-
stand the sound equipment for the
boat, the expense of the dining and
dancing will set the Fox company back
some $3,500.
And the studios say they will have
to close unless the 50 per cent cut is
put into effect.

Metro-Goldwyn-Mayer announces the purchase of "Dinner at Eight" and
paid, or will pay, Sam Harris $110,000
for the property. There are at least
ten writers receiving pay at MGM, who
are sitting on their fannies doing
cross word puzzles for want of better
assignments, who could write a 100
per cent better screen vehicle for
those five or six stars, who will be in
it, than Mr. Kaufman's "Dinner At
Eight."

And the studios say they will have
to close unless the 50 per cent cut is
put into effect.

We would like to hear from some
one who can tell us how long the studios
will remain open with such ex-
penditures, EVEN WITH the cut.

Yesterday's Developments
The fifty per cent cut won all along the line. In every studio there
were some people, mostly the top-notchers, who refused to sign, but
most of them are expected to swing into line.

Meetings of employees were held at Paramount, MGM, Warners
and Radio. Executives pleading for acceptance of the 50 per cent cut
and, on each lot, a majority is understood to have agreed. But many of
the top stars manifested a desire to think the matter over before signing.

The screen writers of the Academy branch, and some others, held a
meeting at the Writers' Club but, outside of a lot of oratory, nothing
was accomplished other than a refusal to repudiate the action of the writers'
representatives on the Academy board of directors in acceding to the
producer demands Tuesday night.

A meeting of directors, held at the Hotel Roosevelt, agreed to
"donate" four weeks salary cut out of the next eight weeks to the producers
to "keep the studios open." This is merely acceptance of the cut.

The governors of the various studios locals met last night and ar-
 ranged meetings of the membership for today and tomorrow. No action
on the cut can be taken by these locals except at member meetings.

50 PER CENT CUT CARRIED

\"We'll Run Studios,\" Declares Director
At the Academy Board meet-
ing Tuesday night, a prominent
director stated: \"Let them close the
studios. Then we can step in and run them. We will have to
later, so why not?\"

12 MGM Writers
Dropped From Staff
Along with the salary slashes put
into effect at MGM, the company
yesterday dismissed twelve writers
who have been working for some time
on a week to week basis. More are
expected to go later.

The assignments of these writers
have either been shelved for the time
being or turned over to writers under
contract who were without a story.

Both Manks Will Picture
On Jack Pearl Picture
Herman Mankiewicz will produce
his first picture for the David Selz-
nick unit at MGM the Jack Pearl
story, around the character of Baron
Munchausen, which Joe Mankiewicz
will write upon his return to MGMrom a lunnon to Radio.

Oscar Shaw For Pix
Oscar Shaw, currently in "Of Thee
I Sing," will be handled for pictures
by the Edington and Vincent office.
The latter also holds exclusive right to
neglect for film rights to the stage
musical for Sem Harris.

Fox Film Elects
5 New Directors
New York,—In its switch from
bankers' representatives to picture
men on its directorate, Fox Film has
elected Daniel Hastings, receiver for
General Theatre Equipment; Sidney
Towell, the Fox comptroller; William
Eddie, assistant comptroller; Felix Jen-
kowski, of the Fox legal department,
and Richard A. Rowland.

These five replace Winthrop Ald-
rich, president of Chase National;
Cornelius Vanderbilt, Mathew C. Brush,
and C. E. Richardson, formerly the
Fox treasurer.

\"Objectors To Cut
Will Be Ridden Out
of Pictures\"—Zanuck
Darryl Zanuck stated yesterday that
any person objecting to taking the 50
per cent cut "will be ridden out of
the business" and he asked to be
quoted on the subject.

Asked if he was going to cut his
$5,000 weekly salary down to $2,500
he stated: \"Yes, if all others cut.\"

Beery Refuses Cut
Wallace Beery refused to take any
cut in his salary. Two days ago he
volunteered to go off salary for four or
eight weeks or work that amount of
time without pay, but as for cutting
his pay check, he states flatly, \"I will
not.\"

Garbo In N. Y. This Week
New York.—Greta Garbo arrives
from Europe the end of this week,
and goes to the coast to star in "Queen
Christine" for MGM. Walter Wanger
will produce, and Clarence Brown is
slated to direct when production starts
in May.
“CLEAR ALL WIRES”  
MGM prod.; director, George Hill; writers, Bella and Samuel Spowack.  
Capitol Theatre  

World-Telegram: The film is admirably acted by its entire cast, which helps matters considerably. But only fair-to-middling is the best that can be said.  
American: The role is right up Mr. Tracy’s own particular alley, and even when the story hesitates, he manages to make it lively with his dynamic brand of histrionics.  
Journal: It’s good entertainment with plenty of laughs, and Tracy and an excellent cash doing well by crisp dialogue and a diverting set of situations.  

Sun: The movies have done it competently. They have kept its point and, with what its theme and its people, it will satisfy a talkie audience, even though it won’t excite it terribly.  

Mirror: “Clear All Wiress” is a smart, colorful and diverting comedy. You’ll thoroughly enjoy it.  

News: Customers found the picture thoroughly satisfying. They liked Tracy’s pretty manner, and the plot of the piece, and the way it is handled directionally. They found it easy to take, and deliciously snappy all the way through.  

Herald-Tribune: The screen edition is definitely less colorful and atmospheric than the play from which it is taken. It is definitely less sharp and ironic in its characterization too.  

Post: “Clear All Wiresses” is distinctly a better-than-average picture. Its authentically satiric material cannot be wholly subverted by inferior acting and direction, and for those who did not see the stage play it ought to provide substantial entertainment.  

Times: It is a good picture with several humorous incidents, but it lacks the sharpness of the play. It has, however, the advantage of the presence of Lee Tracy.  

“THERE GOES THE BRIDE”  
Gainsborough Pictures; director, Albert de Courville; writers, Fred Raymond, Noel Gay.  
Roxy Theatre  

World-Telegram: The high-jinks at the original Roxy this week, while well-intentioned, seem undeserved to entertainment, performed somewhat sluggish and amateurishly by Jessie Matthews and several other players.  

Mirror: It is a very light story and a very obvious one. But it is told with charm and sprightliness, played by a pleasing company, produced and photographed with Hollywood standards.  

Journal: Slow and repetitious, it drags through a featherweight plot.  

Times: The effect of Miss Matthews’ performance is to give the thin suggestion of “There Goes The Bride” some airy humor.  

News: “There Goes The Bride” may be considered first-rate fun in Great Britain, but, as we’ve emphasized before, the English sense of what’s comic doesn’t seem to strike home to Yankee audiences.  

The Fifty Per Cent Letter  
Following is a sample of the agreements which were signed yesterday by those contract people who consented to take the fifty per cent salary cut. The form varied somewhat on different lots, but the effect was the same everywhere:  
March B, 1933.  
Metro-Goldwyn-Mayer Corporation,  
Culver City, California.  

Gentlemen:  
To induce you to obtain like agreements from other employees and in consideration of such consents being given by other employees, and to facilitate, if possible, the continuance of studio operations, I agree that as and when any compensation is earned or becomes due me from you during the eight (8) week period as I shall actually be employed with salary, provided that the total period to which such reduction shall apply shall not exceed an aggregate of eight (8) weeks in any event.  

Nothing herein shall be construed as an election or exercise by you of any right or option granted to you under said contract.

Hays Office Also Gets Salary Cuts  

New York.—All employees of the Hays organization were advised Tuesday that a 50 per cent salary slash goes into effect on pay checks this week, and the cut will continue for at least eight weeks. The order also includes the staff of the Producers Association on the coast.  

This is the fourth salary cut handed employees of the Hays organization in the past two years. Previous cuts were 25, 10 and 10 per cent.  

New German Govt. Cuts Theatre Tax  

Berlin.—The Hitler government is very strong for motion pictures and has already staged a move to reduce the taxes of the theatre owner in an effort to keep him going.  

Both by word and action, Hitler has demonstrated that the public must be entertained, and the best entertainment is motion pictures. His government will go to any length to keep entertainment on the screen and afford the exhibitor every help.  

Lou Brock Starting His Musical At Radio  

“Maiden Cruise.” Lou Brock’s musical picture for Radio, is slated to get under way today with Charles Ruggles, Helen Mack, Jane Bowstow, Chick Chandler, Shirley Chambers and Wera Engels in the cast.  

Allen Riskin and P. J. Wolfson wrote the screen play and dialogue, and Mark Sandrich is directing. Bert Glennon is the cameraman.  

Byron Morgan Doing ‘Flying Circus’ Yarn  

Byron Morgan was signed by Radio on one picture deal to write the scenario of Russell Birdwell’s original story, “Flying Circus,” replacing Louis Stevens, who asked to be released.  

Birdwill will direct, under the supervision of David Lewis. 

Camerman’s Benefit  

New York.—Motion Picture cameramen will stage a benefit at the Majestic Theatre on March 19 and have started an extensive exploitation campaign for it.  

New Trailer Deal  

New York.—Exhibitors Screen Service announces that the Circle Theatres, a Western chain, has contracted for its trailers for all houses. Jack Pier, of Los Angeles, made the deal.
THE "PLEASURE CRUISE" DULL; "HUMANITY," FAIR PICTURE

Marred By Poor Direction and Cast

Fox

Direction. ..........John Francis Dillon
Original by ........................Harris Fried
Screen Play ..........................Bradley King
Photography ...........................L. W. O'Connell
Cast: Alexander Kirkland, Boots Mallory, Irene Ware, Ralph Morgan, Ferike Boros, Noel Madison, Christian Rub.

Not much to recommend this one. Even though the basic idea of "HUMANITY" is not a new one, and is never-never good. But in this case poor handling has resulted in a picture far below the good entertainment line. The picture suffers from a total lack of personality. A good performance from Ralph Morgan, as the respected doctor, does not compensate for wasted efforts on almost the entire balance of the cast. Uninspired direction and a lack of tempo throughout do not leave much in the film's favor. But--

The story is reminiscent of "Symphony of Six Million," telling the tale of a neighborhood doctor, loved by his many patients. The doctor is almost as many nationalities. He has devoted his life to helping the ailing poor and, when his son returns from his studies abroad, the old man is broken-hearted to find that the boy's ambitions run to the Park Avenue trade and a superficial society girl.

The boy gets mixed up with a bunch ofbetweeners as much as he can "bantering" for a sum large enough to set him up in business. This connection brings disgrace upon the father and shoulders the boy's crimes to save his son. The father dies, and the boy, finding himself at last, returns to resume the life of work of his father.

Two of picture's prettiest girls, Boots Mallory and Irene Ware, appear in this film, and their lines are delivered in a manner which forces us to suggest that Fox start a finishing school for its younger actresses, if we may call them that. Alexander Kirkland was just right as the son, and Noel Madison was very good in a small part. Ralph Morgan contributes a really fine and sincere piece of work as the physician.

Careless direction permitted many speeches to be delivered in ludicrous manner, it being obvious that the ones who needed it most got no coaching whatever. As for the dialogue, the society girl says to the young doctor: "Why don't your father do it?" and also emits several lines which society girls emit—but only in movies such as this.

"HUMANITY" is too "big" a title for a little picture like this. You will do well to remember this when the advertising question comes up. The picture isn't bad—but won't exactly thrill the ones who pay out their hard-earned dough in these times.

Treatment Ruins Swell Production

"PLEASURE CRUISE"

Fox

Direction ..........................Frank Tuttle
Original story ........................Augen Allen
Screen Play .............................Guy Bolton
Photography ..............................Ernest Palmer
Cast: Roland Young, Genevieve Tobin, Ralph Morgan, Stanley Ridges, Robert Greig, Arthur Hoyt, Fred Hision, Robert Corey, Gerdie Kirby.

Gorgeously mounted, this "PLEASURE CRUISE" of Fox's misses badly because of the treatment given a fairly good story idea. But, as directed as it is, it becomes rather unimportant as a ticket seller and barely makes the grade as a class picture. The main substance of treatment to back up the beautiful production given it by the technical crews of Fox would have vastly increased its per cent better.

Weak face is bad face and there is little that is so dull as dull face. It was intended to be a sly, poking, biting, glib-humored picture that ridiculed the picture. But it doesn't come off until the picture is almost finished. Then there is shown a sequence in which a woman sleeps with a man and doesn't know that he is her husband. A grand idea, splendidly bungled in that it occupies so inconsequential a part of the entire story structure. It is a brilliant situation to which everything is built up. That it fails to save the picture is due to its late arrival.

Roland Young is jealous of his wife, Genevieve Tobin, and when she goes out on a pleasure cruise as a marital vacation, he follows her, taking a job aboard the ship. Unknown to her, he haunts her every move, breaking up all possible affairs with other men. This follows the sequence in which he sleeps with her. Later, he is ready to brand her an unfaithful wife, but she discovers her lover is her husband and makes him believe that she knew it all along. He never realizes that she had actually been guilty of many things she accused others of.

Frank Tuttle handles the production with a touch rivaling Lubitsch's. For whatever entertainment there is, thank him. Both Roland Young and Genevieve Tobin cooperate with him to the best of their respective talents. If a beautiful production of a dull story will mean anything to the box office, this is your meat. Otherwise, it should go as a double feature proposition.

"Gold Diggers' Set"

New York.—"The Gold Diggers," a majestic picture, is booked to open at the Seventh Avenue Roxy on March 17.

Weisfeldt With Col.

New York.—M. J. Weisfeldt has joined Columbia to handle the out of town showings of "Mussolini Speaks."

Columbia Pays Off

In Cash and Checks

Branding $10,000 in cash from the East by airmail, Harry Cohn yesterday paid off part of the salaries at Columbia with the money. Those receiving up to $35 were given $10 and a check for the remainder. Seventy-dollar-week people received $15, and those earning above were handed $20, getting the rest in checks.

The producer received an additional $10,000 in cash yesterday, but too late to add it to the payroll. Plan is to distribute it Monday against the next week's payroll and, if possible, to double the payments as long as the cash holds out.

Artclass Distribution

Abroad For Hoffberg

New York.—Louis Weiss, who is to film the current colored stage attraction, "Louisiana," has made a deal with J. H. Hoffberg Company for the foreign distribution by the latter of all Artclass product.

"U' Signs Morehouse

New York.—Universal has signed Ward Morehouse, of the New York Sun, to adapt his own story, "Bagdad on the Hudson," and he leaves here-plane for the coast tomorrow. Lew Ayres will star in the picture.

Branch On Boyd Yarn

Houston Branch has been assigned to write "Emergency Call," which will be Bill Boyd's next picture for Radio. Eddie Cahn directs and William Gar- gan is set for a featured assignment.

Birell With Morrison

Leo Morrison yesterday signed Tala Birell to an artist manager's contract and will handle her picture interests. The player is under term contract to Universal.

Frjidgen To Direct

New York.—Ray Fridjgen will direct "Honor Among Women," which will be made at the Irvington studios for Eagle Productions. Leo Carrillo has the lead.

Churchill Assigned

Berton Churchill yesterday joined the cast of "Breadline" at Warners.

Dorothy Grey Cast

Dorothy Grey has been added to the cast of "Warrior's Husband" at Fox.

If the picture is faithful to the book, and from the synopsis it will very likely be, it will set fire to American institutions, but one that will throw a bright light upon the accomplishments which have been made by our government based as it is on the idea of government "of, for, and by the people." It does not aim to destroy, but to preserve, and if it can make the people conscious of the power they have legally under our fair constitution and how they can use that power to the greatest advantage of all, it is decidedly American. And anything that helps stop it or curtailing it is un-American and would be another bad concession to the few who are afraid their rackets might be disturbed. It seems to us that we have had enough of our propaganda, which has consisted of eliminating and deleting all scenes from any picture that the un-American critics might object to, or one aware of their un-American practices to the point of depriving them of their power. Besides which, the picture is the notice that the American public is ready. Roosevelt said in his inaugural address and you can't kill a picture for supporting the President. "Migawd, it's the frightningest serial yet. Since we were a girl scout that our patriotism has been so aroused, or our loyalty to the picture industry, but then it's the first progressive step we've heard in years.

Mordaunt Hall, in his preview of "King Kong," compared it to Daniel Defoe's "Robinson Crusoe." And the fact that Mr. Hall made a mistake is not exactly news, but that it got by all four editions of the Sunday "Correct Times" is something to wonder at. Wonder how Mr. Hall lik- ed Jonathan Swift's "Robinson Crusoe," and we're speaking of the subject of "King Kong," they used one of those projector explosions the other night and the building went up on fire. I think it was Paramount, and was Kong's face red! They had a trade showing of "The Masquerader" at the Astor on the blus- tinst Monday of the year. And one reporter said he believed it was the only theatre in town doing a near capacity business. Guy Bates Post was among the guests.
JEWELS Always Have Value!

BECAUSE—
They are possessions that can always be converted into GOLD.
Through every depression and panic... through every financial upheaval
and every calamity... Diamonds and Fine Jewels have always proved a
priceless possession... more treasured than gold... a sound investment,
negotiable in any part of the world.

When Germany's currency was worthless, Diamonds and Fine Jewels still
had a value.

When financial disaster threatened Russia, the Crown Jewels found an
immediate market.

When Belgium was in need of gold, Queen Elizabeth disposed of her
jewels and obtained funds to carry on.

Diamonds and Fine Jewels have always had a value... and always will!
They are the only investment that survives every panic and every de-
pression. They are imperishable and thus afford Permanent Security.
Diamonds and Fine Jewels are adored by everyone. And aside from their
intrinsic value are a source of boundless pleasure to their owner.

The exceptional display of Fine Jewels at Reingold's,
acquired at present low prices, afford you an excep-
tional opportunity to obtain amazing values. Pur-
chases at today's low prices are a prudent investment.

REINGOLD
M. REINGOLD INC. EQUITABLE BUILDING
6253 Hollywood Boulevard Fourth Floor Hillside 4141
Up And AD 'em!

Here's one of the ADS used by the RIVOLI, N.Y., where "PERFECT UNDERSTANDING" opened to the Biggest Attendance in 19 weeks!*

The whole series of Ads used by the Rivoli is available to you FREE in the SHOWMAN'S CAMPAIGN BOOK prepared by UNITED ARTISTS!

* We Repeat! THE BIGGEST ATTENDANCE IN 19 WEEKS! And the Rivoli has played the best!

UNITED ARTISTS PICTURE
New Union Organized for Work in Theatres—Studios

Concentrates Now on Theatre Field

A new union, which will include in its membership musicians, stagehands, grips, sound men, carpenters and all other crafts used by both theatres and studios, has been organized under the name of National Craftsmen Union. A state charter has already been issued.

Formation of the union came as a result of the dissatisfaction of many members of the American Federation of Musicians, which, it is claimed, is deliberately keeping hundreds of musicians and other craftsmen out of work in Southern California due to arbitrary demands for high salaries in spite of poor business.

More than 250 musicians, all former members of the A. F. of M., are claimed for the new organization. In addition, members of other theatre and studio crafts are being enrolled so the union can offer complete staffs of union workers.

Feeling that business conditions are such that employees should cooperate with a theatre or producer so the latter can stay in business, the union expects a living wage for its members, but will not dictate how many men a theatre must use either backstage or in front. Although just past the organization stage, the union is prepared to offer theatres in Southern California complete crews for about 15 houses.

According to a spokesman for the new organization, hundreds of members of all affiliated theatre and studio unions have been out of work for months, due to the policy of officials in the old union of dictating exorbitant salaries and large crews to producers in show business.

For the time being, the new union will concentrate its efforts in placing members in the theatre field, and it expects to move in on the studios within a short time. Its agents are already contacting producers, however, and offering musicians for recording on a scale of $12 per man for a three hour period, with added time pro rata. This compares with the scale of $30 per man for three hours as laid down by the A. F. of M., which also dictates to the producer how many musicians must be hired in the recording orchestra.

Joe Mankiewicz Goes to Radio On Loan-out

Joseph Mankiewicz was borrowed by Radio from MGM yesterday for the screen play of "Emergency Call," which Sam Jaffe is producing for Radio. The studio has not yet decided as to whether Richard Dix or William Boyd will be starred in this vehicle. Edward Cahn will direct.

Orpheum Hearing Set

New York.—The hearing of the creditors of the Orpheum Circuit has been postponed to March 20 by Referee Oscar Ehren.
Mass Meetings Held At Major Studios

A majority of employees, both contract and non-contract, at Paramount, MGM, Warners and Radio yesterday agreed to accept the 50 per cent salary cut for eight weeks. The idea was presented by executives on each lot and, while there was some dissent, most of the personnel consented.

At Paramount, Al Kaufman explained the situation and told of the recent heavy losses in theatres and distribution. C. B. DeMille said that the company would sign an agreement that the salaries of all contract people would be restored after the eight weeks. William Slavons McNutt, for the writers, said that they were willing to donate half their salaries to help.

Louis B. Mayer told the MGM force that he had taken a cut of 85 per cent and appealed for loyalty to the organization. He said that, if the cut did not go through, it meant the end of every company. Lionel Barrymore, speaking to the contract people, told them that they should be willing to take a cut of 75 per cent if necessary to save the company from disaster.

After the meeting there was considerable dissatisfaction expressed over the plan of the company to have players now laying off come back for eight weeks under the cut. Most of the MGM contracts are for forty weeks, with a 12 weeks lay-off, and the players felt that, to add eight weeks at half pay to that, was asking too much.

There were some hold-outs on the Warner lot, but the studio feels confident all will agree eventually. Owing to the fact that several of the contract players are in the East, it was impossible to get full representation, but wires have been sent them and replies are expected by tonight.

B. B. Kahane and Merian Cooper presided at two meetings at Radio. There were a few dissenters among the contract group, but the majority agreed to accept the cut. As a result of some expressed dissent, Kahane requested that the different groups—writers, directors, etc., meet, and that each select a delegate to talk the matter over with him. The writers met immediately, selecting Howard Green as their delegate, with Louis Weitzenkorn and James Creelman as alternates.

The larger meeting of all the studio help was held later. Kahane explained conditions and the cut was accepted.

Para. Hearing Delayed

New York—The examination of officers of Paramount-Publix, set for yesterday before Referee Henry Davis, was adjourned to March 20.

Well, A Poor Excuse Is Better Than None

When a member of the Academy suggested to the producers at their all-night session, "we feel we can deliver 90 per cent of all contract people on a basis of working four to eight weeks without any pay" (100 per cent cut), one of the producers stated: "If we accept that we will find our stars insisting on both writing and directing their pictures, assuming that privilege because they are working for nothing."

Warners Take Option On William Rankin

Warners yesterday optioned William Rankin, who is adapting "The Kingfish," his original story.

If arrangements can be concluded today the writer leaves for Washington, D.C., to interview Huey Long at the latter's own request for the story material. Edward C. Robinson will enact the senatorial role.

Nat. Screen Directors

New York—National Screen Service has re-elected as directors for another year Toby Crenn, Moses Grossman, Louis Vorhaus, Frank Weinberg, Alex Eisman and Herman Robbins.

11 Former Publix Houses To Be Sold

New York.—The Federal District Court for the Southern district of Indiana has authorized Irving W. Lemaux, trustee in bankruptcy of the Publix-Fitzroy and McElroy chain to sell all interests, equipment, supplies, leases, etc., of eleven house in the chain.

The eleven are the Princess and Harris Grand at Bloomington, Strand at Crawfordsville, Lake at Michigan City, Riviera and Wysor Grand at Muncie, Princess at New Castle, Tivoli, Ritz, Indiana and Lawrence at Richmond.

Brown-Freed Switched

Nacio Herb Brown and Arthur Freed, who were working on MGM's "Hollywood Revue," which has been postponed, have been transferred to work on "Dancing Lady," the new Joan Crawford picture.

Horsley At Radio

John David Horsley has been added to the cast in the Ely Culbertson bridge short now in production at Radio.

Billie Dove Leaving

New York.—Billie Dove, who has been here on a visit, is leaving for California by steamer today.

WELL EARNED LEADERSHIP

RADIO CORPORATION OF AMERICA
for advancing the art and science of BROADCASTING

CONSOLIDATED FILM INDUSTRIES, INC.
for advancing the art and science of FILM PRINTING
Audiences are raving about the grand entertainment—
And smart exhibitors are cashing in!

From the play "Recklessness" by Eugene O'Neill

The Constant Woman

Formerly "Auction in Souls"

With Conrad Nagel, Leila Hyams, Claire Windsor, Tommy Conlon, Stanley Fields

Directed by Victor Schertzinger

Distributed in U.S.A. by Fox Film Corporation
Other Plants to Copy MGM In Letting Contract People Rebate Four Weeks Salary Instead Of Taking The Cut

"The only thing we are interested in here at Metro-Goldwyn-Mayer is the saving of 50 per cent of our salary overhead for a period of eight weeks. Whether that 50 per cent is made up in a four weeks period, wherein the contract person would work without pay, or whether he or she prefers to take half his salary over a period of eight weeks, is optional with our people." This was stated by a ranking contract executive of Metro-Goldwyn-Mayer.

Inasmuch as MGM is willing to grant this leeway, there is hardly a doubt that every studio in town will offer contract people the same privileges, thereby relieving the doubts that every artist, writer and director has had that the studios are using this eight week cut as a gag at this time.

(Continued on page 3)

CTIVE WEEKS FREE OKAY

S. A. Lynch Headed Back To Paramount

New York—Broadway now believes that S. A. Lynch, formerly an important figure in motion pictures, who sold out to Paramount two years ago and agreed not to re-enter the business for ten years, will park his feet on a Paramount desk within a few days.

It is understood that the resignation of Dan Michaelove from Warners was for the purpose of joining Lynch, his old boss, in this new undertaking.

Kaplan and Officers of Local 306 Convicted

New York—Sam Kaplan and other former officers of Local 306 were convicted of coercion yesterday in General Session and will come up for sentences on March 16.

The others besides Kaplan are C. E. Eichhorn, F. E. Castle, M. J. Rotker, M. J. Wolheim, Max Yemberg, Bill Paster, Teddy Greenberg and P. J. Avzar.

EXHIBS NOW ASK 50 P.C. CUT IN FILM RENTALS

New York—Exhibitors here stormed the local exchanges yesterday with requests that they be given a 50 per cent cut in all film rentals and percentages for the next eight weeks, giving their reasons: "If you are to cut your production overheads by 50 per cent for eight weeks, there is no reason why we should not be given the benefit, for it is the theatres that have been losing the big money, not the producers."

Chicago—The Allied States Theatres of this zone are preparing a resolution to present to the distributors (Continued on page 3)

Arthur Mayer Running The Rialto Theatre

New York,—Arthur Mayer, publicity head of Paramount, has taken over the operation of the Rialto Theatre and expects to work out a deal for the balance of the Public's lease. It is not known whether or not this new work means that he has quit his Paramount job.

Don Stewart At Radio

Donald Ogden Stewart has signed a contract with Radio for a three months deal. He will write and act.

Cohn Postpones Trip

Harry Cohn's trip to New York for conferences with brother Jack has been postponed indefinitely.

SUPPORT THE MOTION PICTURE RELIEF FUND
Warners Dark Apr. 8; May Postpone Two

Warners will definitely close April 8, and perhaps before. Company may never start two more pictures slated to be put into work prior to the shutdown date— "Mary Stevens, M. D." and "Good-Bye Again"—but decision of definitely closing these has not yet been made. Company can not continue production beyond April 8, as no stories other than the two named are ready for production, and company could not get others into shape to rush through as added starters.

Fox Aids French Line
To Entertain Guests

A reception, dinner and dance will be held Saturday night, and all expense paid by the French line, to welcome the steamship "Winnipeg" to Los Angeles Harbor.

Fox is cooperating in response to a request from Crémieux, Commerce is furnishing a preview of a new picture, "Pleasure Cruise," and the operator to run the film.

'Bombshell' Finished

Gene Tierney and C. Graham Baker have finished the screen play of "Bombshell!" and go off the MGM payroll. The writing team is now completing negotiations with Hunt Stromberg, MGM producer, for the sale of an original story to be used as starring production for Marie Dressler.

Buster Crabbe Back

Buster Crabbe, Paramount's "Tarzan," returned from personal appearances in the East with his picture, "King of the Jungle." He will do four shows at the Paramount theatre today with the feature.

Meyer With Goldstone

Abe Meyer has been commissioned by Goldstone to do the synchronizaton on "Sing, You Sinners," which the producer has just completed for Majestic. Howard Jackson is writing the music and George Wagner the lyrics.

Fox Pic Big in Madrid

Madrid.—The Spanish version of "The Last Man On Earth" has set an unprecedented record here rolling up a four week run. Fox is putting a big exploitation campaign back of it for a still longer run. John Stone produced the picture.

Lon Young Moves

Lon Young, publicity director of Educational, yesterday moved into new quarters at the Educational lot, going there from the Western Service studio.

without fear of having it padlocked or stolen, and must carry it about with him. The writer was told that he told it to a famous director. The director really thought it would be a swell yarn for a stag-reel and is now making plans to actually film it.

a certain writer, noted for the strange appeal he has for the gals, has forgotten women and is slowly going nuts. He is, apparently turned off about the bank closings and succeeded in grabbing his account in gold. He has 75 twenty-dollar gold pieces and is in a sweat as to what to do with them. He can't deposit it or hide it.

Liet.-Com. Beery
Ladies and Gentlemen! Step up and salute Lieutenant Commander Wallace Beery, of the Naval Air Forces. "Wallie" received notification yesterday from Captain John Downes in Washington of his advancement.

All Legit Houses
In N.Y. May Close

New York.—The League of New York Theatres is holding meetings today, tomorrow and Monday in an effort to decide whether or not to close legitimate theatres in the city because of the refusal of the managers and stage hands to take cuts.

The actors have already taken reductions, and Equity threatens that, if the stage hands and musicians persist in refusing to cooperate with the legitimate managers, it will call a general actors' strike.

Cameramen and Actors
Are Meeting Tonight

The meeting of the actors branch of the Academy has been moved up from Monday to tonight at 8 P.M. at the Writers Club.

The Cameramen's Local 659 is also meeting tonight at the K. of C. hall in North McCadden, at 8 o'clock.

Globe Theatre Bombed

New York.—The Globe Theatre, which is being run by Harry Brandt, was bombed late Wednesday night. Part of the projection room was destroyed, but repairs were made and business is going on. The Globe uses Empire operators.

Deals For Remington

New York.—Remington Pictures has closed state right deals for "Manhattan Tower" with Max Fleisch, for Ohio and Kentucky, Joe Simmonds for the west coast, and Excellent Pictures for Michigan.

Jordan Agency Head

Fred M. Jordan has been elected a vice-president of the Hanft-Metzger advertising agency and will be general manager of the Los Angeles office, succeeding Carl Heintz, resigned.

Betty Furness East

Betty Furness, Radio contract player, left for New York last night on a three week vacation. She returns to play opponents Bill Boyd in "Emergency Call" at Radio.

Anita Louise Set

Anita Louise goes into the supporting cast of the fourth Culverton bridge shorts at Radio.

Wurtzel Announces Production Set-up

Sol Wurtzel yesterday announced the set-up of his Fox-Western unit. He will make twenty pictures, with six extra formulas.

John Sheehan is associate producer, with Jesse Lasky, Jr., and J. R. Hoague as aides. Robert M. Yost heads the story department as business manager. Harold Liss and his story scouts, Eugene Forde is supervisor of foreign, and has Max Golden and Sam Wurtzel as business managers. The film editor is Louis Moore, Wurtzel takes charge of research and technical advice on foreign films.

Wurtzel takes charge of research and technical advice on foreign films.

There are eight writers. Dudley Nichols is assigned to "The Lady Cop," for Spencer Tracy and Sally Eilers; Arthur Kober to "The Last Man On $50000 in 24 Hours," and I have assigned Robert on "Tough Guy" for Jimmy Dunn; and Irene Lee assigned. Gregorio Sierra, Jose Lopez and Paul Perez are on foreigns.

Open Forum

March 9, 1933.

Mr. William Wilkerson:

I am writing you this immediately following our telephone conversation. I will appreciate it if you will correct the statement made on the front page of today's issue of the Hollywood Reporter, wherein I am quoted incorrectly.

I may quote me correctly as saying that "Warner Bros.—First National pictures are not interested in employing any individual or individuals who are self-sufficient and unpatriotic in this crisis as not to come to the assistance of their own industry in this national emergency. It is inconceivable that any individual should fail to make some sacrifice at this time, and the farthest thing from my mind would be the consideration of employment for such an individual. However, I am speaking for Warner Bros.—First National Pictures alone, and certainly not for the producers, or for the industry as a whole.

"Also please correct the statement wherein I am quoted as saying I will be willing to cut my $5000 a week salary to $2500 weekly. My salary is not $5000 a week, nor has it ever been $5000 a week. We have always agreed to take a 50 per cent cut."

Sincerely,

DARRYL ZANUCK.

World Wide Releases


Premiere For 'Twist'

New York.—The midweek premiere of Monogram's "Oliver Twist" will be at the Strand Theatre, Cincinnati, March 18.

Alan Roscoe's Funeral

Funeral services for Alan Roscoe will be held at ten o'clock this morning at Strother's funeral rooms.
RADIO'S PRODUCTION OF "Sweepings" IS TOO LONG

Cast, Production Are Excellent

"Sweepings" Radio

Direction: John Cromwell
Original and Screen Play: Lester Cohen
Photography: Edward Cronjager
Cast: Lionel Barrymore, Esther Muir, Ivan Lebedeff

The chief fault of the Radio production of "Sweepings" is its length, a footage that could hardly be cut now that the picture is completed, and a fault of the screen play as written. The Barrymore-Barenboim-Cohen-Ratoff team is a solidly successful one in the novel. In giving the assignment to Mr. Cohen, we feel that Radio made a mistake, because, having written the novel, it seemed somewhat of a gamble to permit him to adapt it to the screen without someone standing over him, constantly reminding him where portions of the story, that would slow up the picture. It is evident that no one was around to do this bit of story supervision.

But Radio has given it a swell production, cast it perfectly and afforded a good director in the person of John Cromwell. The picture will command attention from those who drop in for an evening's entertainment, but we are afraid they will not go out and advertise it too highly to their neighbors.

"Sweepings" starts directly after the Chicago fire with the arrival of one Daniel Pardway and his wife, to make good some of the opportunities presented as a result of the fire. This starts a little store, it grows through years to one of the great department stores of Chicago. The meat of the picture is Pardway's (Lionel Barrymore) building this great establishment with the hope that his children will take it over and continue where he left off.

But each of his children, in turn, disappoints him. The daughter marries, divorces, marries Prince and gets herself in the papers for one act or another almost constantly. The eldest son wants to loaf and spend all the money he can get. The next son wants to work, has the desire, but prefers window trimming to the management of the establishment. The youngest boy manages to get himself in trouble with a girl and drinks himself out of the family. So in the end, the business responsibility is put on the shoulders of the next boy, but the work is entrusted to Abe Ullman (Gregory Ratoff) who was working with and for Pardway since his start.

The picture was distinguished by two excellent performances on the part of Lionel Barrymore and Gregory Ratoff. It is nothing new for Barrymore to be commended for his acting ability and will not be for Gregory Ratoff, who has given a look at his work in this picture.

The rest of the cast are all good, but with little to do.

Two Fox Chains File In Bankruptcy

Kansas City — Two Fox circuits, the Rocky Mountain Theatres Company and the Midland Theatres Company, have filed petitions in bankruptcy. Herbert V. Jones has been appointed temporary receiver under bond of $200,000.

Reason for the bankruptcies was given by counsel as "overwhelming burden of overhead expense." Assets of the two companies are said to be approximately $1,200,000 and liabilities $9,000,000. In the two groups there are 218 theatres.

42nd Street Opening

New York — The receipts for the opening day of Warner's "42nd Street" at the Stanley Theatre in Philadelphia amounted to as much as the average business of the house for a week.

Theatre Landlords Form a Committee

New York — A National Landlords Protective Committee has been organized by owners of theatres affected by the Paramount-Publix receivership.

Judge Samuel Seabury is counsel. The landlords take the position that their claims are of equal if not of prior importance to any claims of bondholders or stockholders.

Warner Train Stars

Returning Next Week

New York — Betty Davis, Joe E. Brown and Eleanor Holm, who went east on Warners' "42nd Street Special," will start back with the train next Monday. The general release of the picture is set for tomorrow.

Darmour Pix For Roxy

New York — Marco and Arthur have made a deal with Larry Darmour for "Cheating Blondes," the re-titled "House of Chance," for the Seventh Avenue Roxy theatre.

Next Four For Roxy

New York — The next four pictures booked for the Seventh Avenue Roxy are "Gold Diggers of Paris," "Reform Girl," "Cheating Blondes" and "Darling Daughters."

Seitz With Jones

George B. Seitz has been assigned to direct the next Buck Jones picture, titled "The Trail of the Cougar," for Columbia. Mozelle Britton has been assigned a featured role.

Exhibs Demand Slice

(Continued from Page 11)

Marx Bros. Form Their Own Company

The Four Marx Brothers are forming their own company for the future production of their pictures. They state:

We have been having difficulties with Paramount, which difficulties are the subject of litigation now pending in New York, and, because of these difficulties between us, we are served notice of cancellation of all contracts and we will not do any more pictures for Paramount. We have organized our own corporation in order to carry on business for ourselves.

Paramount Purchases

'Baby in the Ice Box'

Paramount has purchased the James Cagney yarn "Baby in the Ice Box," which ran in the American Mercury. Edgar Selwyn originally purchased the screen rights to this story, hoping that MGM would take the picture free for him as a directing assignment for himself, and he sold it to Paramount yesterday after he announced it was not interesting.

Charles R. Rogers will produce this picture for Paramount on his next vacation period. Bert Marx, of the Breen and Orsatti office, handled the deal.

Mintz-Hanemann Team

Radio has purchased "Ad Man," an original by Charles Curran and Rich Caffney. Sam Mintz and H. W. Hanemann will write the screen play as a starring vehicle for Richard Dix. Jack Ruben will direct.

Panzer With Dietrich

Paul Panzer has been added to the cast of "Song of Songs," Marlene Dietrich's picture for Paramount.

Pacent Co. Assigns

New York — The business of the Pacent Electric Company has been assigned to Stanley K. Olden.

Weeks Okay

New York — At an all-day meeting of the Hays group yesterday no settlement was issued, but it was widely reported that the 50 per cent cut idea would be rescinded and a new procedure would be introduced in an effort to remove the imminent danger of a strike, in the almost inevitable danger of a strike.

This new ruling, it is thought, will give consideration to some of the problems of the exhibitors, who have been taking it on the nose in an uncertain fashion during the past two weeks.
WHERE THE HELL ARE WE GOING?

(This heading has been used before. It was timely then; it's more timely now.)

To Artists, Writers, Technicians and Workers of the Motion Picture Industry

We agree with the Producers' Association and the Academy that this business is on the rocks — so is every other business; but we do not agree that it will remain on the rocks.

This industry has been damn good to us. We have taken a lot out of it — it owes us nothing. Now it has reached a crisis — true, and it needs us. The undersigned therefore are ready to put back that which they've taken out of this business towards its support — fully confident that it will be returned to us — plus.

Pictures must be made; theatres must be kept open and we, in our small way, are going to continue to serve the public and exhibitors with product.

In that spirit we are preparing two pictures for immediate production to be made independently and without a release. We are also making every preparation for a complete program for next season.

Where the Hell Are We Going?

FORWARD!

Burt Kelly
Sam Bischoff
Wm. Saal
MONDAY CLOSING LIKELY

Rejection of Cut by Locals Seems Certain to Force All Studios to Stop Production

The action of the Camera men's local of the IATSE last night in unanimously rejecting the fifty per cent cut plan, following similar action by the other studio locals, probably will be followed by an announcement from the producers that the studios will not open Monday.

As a matter of fact, Laurence Grant, at the actors' meeting at the Writers Club, told the gathering that B. P. Schulberg had told him that the shutdown would come Monday. Mr. Schulberg, he said, had given him permission to tell the actors.

Yesterday was a day of conferences in the situation, starting at nine o'clock in the morning when the Academy of Motion Picture Arts and Sciences called a meeting of all the producers and operators, as well as some local leaders, in the matter of the salary cuts as recommended by the IATSE.

The Academy committee was comprised of B. P. Schulberg for the producers, William K. Howard for the directors, Howard Green for the writers, J. T. Read for the technicians, and Lawrence Grant for the actors. In the other group were L. B. Mayer, Wintfield, etc.

(Continued on page 4)

N.Y. Believes Cuts Taken 100 Pct. Here

New York, March 11. The finance committee of three, appointed here by the producers and distributors to handle the cut situation, is telling everyone that Hollywood has been signed 100 per cent on the eight weeks cut, including every union.

Asst. Mgr. of Imperial At Long Beach Killed

Thomas Brody, assistant manager of the Imperial Theatre at Long Beach, was killed last night during the temblor by falling timbers.

RKO Trustee Named

New York, March 11. The Irving Trust Company was yesterday named trustee in bankruptcy for the RKO Theatres Operating Corporation.

CAMERAMEN JOIN OTHER LOCALS AND REJECT CUT

Following the action of the other IATSE studio locals, the Camera men's local last night unanimously rejected the proposal of the producers for 25 and 50 per cent cuts and also went on record as being opposed to any reductions.

The executive committee of the local was given full power and authority to take any action on behalf of the local that it deemed necessary to resist salary reductions of any kind.

The Federated Studio Crafts will meet today to draft a resolution of rejection of the cut, and it is planned to serve formal notice on the producers by noon today. Both the Federated Crafts and from the IATSE locals.

The meeting of the cameramen was called for the K. of C. hall, but the temblor cracked the walls of the building so that it was unsafe, and the meeting was transferred to the Hollywood Athletic Club.

42nd Street' Breaks Strand Opening Record

New York, March 11. "42nd Street" broke the opening day record at the Strand Theatre here, according to Warner Brothers, pulling in 355 more paid admissions than "I'm A Fugitive" did on its opening day.

Cohen Assigned

Lester Cohen will write the screen play and dialogue of Somerset Maugham's novel, "Of Human Bondage," which will be Leslie Howard playing the title role for RKO.

Goldbeck Resigns

Willis Goldbeck, former assistant to David O. Selznick and associate producer at RKO, handed in his resignation effective this week.

Dunne's Refusal Stops "Silver Cord"

Irene Dunne yesterday refused to sign an agreement authorizing Radio Pictures to take fifty per cent of her salary for the next eight weeks, starting that she desired to consult her legal advisor about the move.

As a result, production on "Silver Cord" was stopped at 3 o'clock yesterday, to be resumed if and when Miss Dunne signs.

Studies Rush Lights

For Use of Hospitals

The temblor and tidal wave at Long Beach put all the electric lights out of commission and a hurry call was sent to the Hollywood studios for trucks and lights for use in the hospitals and other places of refuge.

Frank Murphy, of Warners, hurried to the scene with what equipment he could get and other studio electrical crews followed.

Plan To Reclassify Operators' Salaries

New York, March 11. If the Theatre Owners Chamber of Commerce and the IATSE can get together during next week, there will be discussions about a reclassification of the salaries of operators.

MGM Short Salvaged

Jack Cummings is retrieving a reel of shelved film made with Bing Crosby and has set Ted Healy to take part in the production, which will emerge as a short subject for MGM.

Ross On Col. Shorts

Nat Ross is set to produce twelve two reel shorts for Columbia release, making them independently. Harold Belline will direct and Rick Smith will work on story.

Mr. Editor,

Thank you for your editorials on behalf of the browbeaten and defenseless players who "had to" sign for the cut. You can understand why I cannot sign this letter. I represent a small group of "by the picture" actors. We have no attorneys. We have already been cut and cut by the cutting powers. In order to eat, we have accepted daily parts. Considering our extreme last month, we are already working below a living maximum. We object to being FORCED to cut. We believe that the picture directors, stars, supervisors and executives working permanently on contract should bear the brunt of the cut. They have theirs and will continue to get it and, even with the cut, they will be away ahead of the great majority of us.

We don't mind doing our share if it is unanimous, but, there is a growing belief that it is NOT unanimous, and as we signed on that understanding, the producers should be fair and not hold us to our signatures if the cut is not 100 percent.

This morning we read that some of the technicians will not take the cut. It it rotten of them not to do so, but we know that they, as a group, are not going to be run out of the studios, and yet because we believed our producers' promises, they will get full salary and we get the cut.

It was an imposition to cut men who have had long lay-offs, men who got small bung ($10,000) and no act. They are also totally free—lance player should have been forced to sign at all, especially if he received less than $300 per week. You will find that he probably invested from three to eight weeks waiting for the part.

The contract player or director is something else, but Mr. Short—sighted Producers, do not expect the small player who is so frequently one of the solid bones of your picture structure to prove how regular he can be and at the same time allow him to smell the tainted odor that emanates from your chiseling speeches.

We took your word that the cut would not go with us unless it was a one hundred per cent studio cut. Are you behind your word?

I am informed that at one studio emphasis was laid on the fact that Wally Beery took not only 50 per cent but told Mr. Mayer he would take a 75 per cent cut if necessary. This was used and REPEATED to impress the assembled hearers. We read in your paper that Mr. Beery will not cut his salary a cent. Who is responsible for the lie that helped impress the assembled players who had no means of verification at the moment and were told that unless the papers were signed at once that the studio would shut down completely at 6 p.m. The above is not true. It is true.

We are willing to give until it hurts, but we demand our full small pittance if our signatures to the studios to retain 50 per cent was obtained under false pretences.

Let cuts or smaller salaries go into effect after a free lance player has finished his small, miserable contract. Cutting him will not save the industry. He doesn't gamble thousands at night or own four cars. He spends his money in the neighborhood and you don't have to look at his clothes that any modestie would be proud of----- Alice Brady, Tom Douglas, Mollie Merrick, Edgar Selwyn, Mrs. Sam Jaffe among others, and we are sure, are not the only ones.

Any star who signed, or any director, should also have a right to know whether the cut was unanimous or not. His signature was hurriedly obtained under that promise, also under the promise that he would be run out of pictures if he did not sign. Better to close the studio and let us start over. Let the big firms fail, let the expensive contracts be taken care of by bankruptcy. The boys in the Big Chairs are not keeping open for us, the little fellows NO, they are trying to keep open for themselves. And we were WITH them until we have found that the cards were slightly stacked.

There should be honor in promises and speeches even with Executives. Thank you, on behalf of a small group.

(Signature withheld)

Editor's Note: Wallace Beery did NOT take a cut, told L. B. Mayer that he would not. This was after Mr. Beery had voluntarily gone to Mayer and said: "If MGM is in trouble, you can either take me off salary if I am not in a picture, or, if playing, I will make the picture for nothing." And this was before any cuts were suggested. Beery still stands by his suggestion and will not draw ANY salary for a four or eight weeks period, donating that to the studio if it is in trouble.

Credit Association Elects New Officers

The Motion Picture Industries Credit Association elected new officers at its regular meeting yesterday. W. D. Neil, of the Wholesale Supply plan, was made president, C. F. Camber, of Western Costume, vice-president; John Jasper, of Davidge's laboratory, treasurer. Harold Hopper was added to the board of directors.

U' To Give Choice. Cut or Suspension

Universal is lifting its "suspension" edict on all contract employees, and will undoubtedly give them the choice of taking either the suspension or the eight week period at half salary.

Henry Henigson has called a meet—
ing during discussion of the situation with all contract employees and the few department heads still retained.

The company yesterday issued orders to its cartoon department to resume work Monday. The unit, including the Pooch and Oswald series of one-reelers, was laid off Tuesday. Walter Lantz, department head, and William Nolan, supervisor of the Pooch cartoons, have been handed waivers to sign, submitting to the eight weeks cut in lieu of the suspension.

Ed McManus Back In Game To Make Serial

Edward McManus, who left early silent pictures to go into dude ranching, has returned to the picture game and has a deal on with Radio for the production of a serial.

McManus once was chief of Hearst's Cosmopolitan unit, producing "Perils of Pauline" for the company.

Olympia Chain Bankrupt

New York.—Olympia Theatres Inc. was forced into voluntary bankruptcy yesterday by the creditors, who allege that the circuit committed an act of bankruptcy while insolvent by securing the appointment of two receivers on February 10.

Jack Hays Sued

Cornelius P. Wildhagen has filed suit in Municipal Court against Jack Hays, seeking to collect $1846 assertedly loaned the comedian producer during the past two years. Hays has until March 17 to file answer to the action.

'White Sister' Set

New York.—MGM's "The White Sister" will follow "Rasputin and the Empress" into the Astor Theatre on March 17. The house will be closed two days for preparations.

Vitaphone Re-opening

New York.—Sam Saxe announces that the Vitaphone studio in Brooklyn will reopen on April 3, regardless of the financial situation at that time.

Golfe Tourney Off

The annual golf tournament of Paramount studios, originally scheduled for April 2 at Clover Field, has been indefinitely postponed.

Hugh Herbert

Management

BREN & ORSATTI
ACTORS IN HEATED MEETING FAIL TO APPROVE THE CUT

Huston and Grant The ‘Witch Dogs’

More than 200 actors and actresses, part of them Academy members, met at the Academy’s Wiltern last night to select Walter Huston and Laurence Grant as their representatives on the “witch dog” committee which is to keep an eye on the 15 per cent cut plan—if it goes into operation. The meeting did not approve the cuts.

An advisory committee of five was selected to work with Messrs Huston and Grant. The five are Robert Emmett O’Connor, Lewis Stone, Charles Bickford, Wallace Beery and Alan Dinehart.

Reginald Barlow, president, with Conrad Nagel, Sam Hardy and Laurence Grant at the door before the meeting, called for the purpose of approving or disapproving the resolution of the Academy Board which, on Tuesday, was the first meeting around to that subject, and grew extremely heated. There were many who wanted to get facts, but these seemed not to be forthcoming. One man, John Miljan, finally walked out of the meeting in disgust, after announcing that he resigned from the Academy.

Even steam roller tactics didn’t work, Bob O’Connor blocking the wheels most of the time.

There was considerable objection to Huston being appointed as the committee member, mainly because he was not present, but Lewis Stone, Francis Lederer and Richard Barthelmess all declared the job, so Huston was finally approved.

The meeting seemed bitterly op- posed to the cut idea, although several admitted that they had accepted it. Some enthusiasm was aroused by Ivan Simpson, who declared that the 50 per cent cut was unfair and indi cated a sliding scale of cuts so the little fellow wouldn’t be hit so heav-

The meeting finally approved the resolution adopted by the Academy Board before it went into session with the Producers Association Tuesday night. The later resolution, in which the Board recommended that the fifty per cent cut be accepted, was not read.

Among the players present, in addi tion to those already mentioned, were Clark Gable, Spencer Tracy, Clive Brook, Ernest Torrence, Anna May Wong, Jean Hersholt, Sam Hardy, Robert McWade, Chester Morris, Kenneth Thomson, Jack Oakie, Robert McWade and many more.

Good News At Para.

Paramount advised all employees yesterday that salary checks unpaid Wednesday, due to inability to transfer funds here, will have been made and will be distributed just as soon as the bank holiday ends. The memorandum declared funds were available for the payroll, and would be here as soon as the banks reopen.

Sorry, Mr. Lloyd

This paper, last Thursday morning, quoted Frank Lloyd as saying: “I think that pitch two guns in our (the Academy Board of Directors’) bellies and stamp eded us into writing our recommendation for the cut.” Mr. Lloyd denies having made this statement and, in fairness to him, we are glad to make a re traction. The printing of the alleged statement was not made through the presence of this re porter at the meeting, and came from people who were there and who evidently misquoted Mr. Lloyd.

Banks Won’t Ask Interest From Fox

New York.—One feature of the new arrangement made with Sidney R. Kent for the future management of the affairs of the Fox Film Corpora tion is understood to be an agreement on the part of the banks that they will withhold their demands for inter est from the funds of the studios so that these funds pay to these institutions are not available. In other words, Kent is being given an absolutely free rein to run the companies, and all interest whenever he can. The next interest payment falls on April 1.

Murphy On ‘Ice Box’

Ralph Murphy will direct “The Baby In The Ice Box” for Charles R. Rogers at Paramount. Picture will be the eight and final one of the series Rogers makes for this season for Paramount release. A new title will be selected for release.

N.Y. Office Cuts Stir Pandemonium

New York.—Drastic cuts made in major offices here of major companies, coming on the heels of one cut after another during the past 18 months, have spread pandemonium among the employees, with the result that many have quite rather than take cuts that make it impossible for them to get along.

An employees' committee, it is und erstood, has been formed and has applied to the U. S. Attorney General’s office for a ruling, claiming collusion among the producers and distributors in conspiring simultaneously to reduce salaries in both East and West and al leging violation of the Interstate Com merce laws.

Selznick Sets ‘Names For Dinner At Eight’

David O. Selznick is planning a long list of box office names for the first picture for MGM, “Dinner at Eight,” which George Cukor will direct.

The cast will have names such as Marie Dressler, Jean Harlow, Wallace Beery, John and Lionel Barrymore, Franchot Tone, Grant Mitchell, Phoe be Foster, Anna Dunn and either Billie Burke or Alice Brady.

Rankin In Stage Play

Arthur Rankin has been signed for the lead in the stage comedy, “Too Young To Know,” due March 19 at Hollywood Playhouse. Edwin Maxwell is directing.

Estabrook On ‘Harbor’

Howard Estabrook is doing the screen play for “Harbor,” which is set for early production at MGM.

Independent Producers Association promised to appoint a committee to see what cut the producers are going to make to any picture for the present crisis. The committee consists of Nat Levine, Phil Goldstone, Larry Darmour, Lester Scott and Sig Neufeld.

Sam Wolf, attorney for the organization, stated last night that the committee would first have a meeting with officials of the IATSE and other studio labor locals to seek their advice, assistance and cooperation through the emergency period. The independent producers do not wish to aggravate the present unemployment crisis through complete cessation of production and they must look to their employees for cooperation until business returns and their funds can be used.

The independents did not agree on any specific percentage of salary cuts for employees. The latter will be asked to lend assistance to their employ ers through a general resolution now being prepared by Attorney Wolf.

Independents Seek Means To Keep Going

Eliscu and Steiner On Songs For Radio Pix

Edward Eliscu and Max Steiner have been assigned to write some songs for the Joel McCrea-Dorothy Jordan picture, “Little Clown Lost,” which Alfred Green will direct and Kenneth McGowin will supervise for Radio.

Morris For ‘Hock Shop’

B. P. Schulberg is negotiating with Chester Morris for a featured role in “Hock Shop,” which will star Edward Arnold for Paramount. Elliott Nugent will direct.

Tobin To Columbus

Harry Cohn is reported to have set Genevieve Tobin for the top spot in “Cocktail Hour,” which Victor Schertzinger will direct for Columbia.

Naish At Warners

J. Carroll Naish has been signed for “Fellow Prisoners,” at Warners.

Jimmy Durante stole the show at the Motion Picture Club Inaugural Ball with some impromptu foolery that took him ten minutes to think it up about ten minutes to play and caused him at least twenty minutes of worry afterwards as to whether it had really gone down the right manner to which he is accustomed. Jimmy gives nothing but the best or he’s covered with con fusion. The party was plenty fun with everyone showing up as invited. Billie Dove looked sooo beautiful; Jacqueline Logan and a party of eight; Howard Dietz, Ernest Schwartz and Kay Carrington; Belle and Artie Stubbings having a gay time; Margaret and Bernie Fineinan had Durante at their table and the table was mobbed. The Fineinans entertained next day at tea and these old eggs popped in amazement when they saw the little cups of tea, straight tea imbired.

Horace Liveright just outa a sick bed and preparing to produce a show, held deep converse with Jose Iturbi, darling of the concert stage. ... Lloyd Nolte, bestest sorta fellow, went to travel all the way from California stages to Broadway in order to get movie offers, talked over old times in store with Margaret. Jack Kirkland, Irene Purcell, Mary (bowling champ) Baker and Melville Baker, Douglas Montgomery among the tea takers. Bernie Fineinan is no fool, he’s been in the country for a couple days looking over the farm situation. . . . Monroe Owsley around town. . . . Wonder what ever became of Ann Dvorak? . . . Peggy Wood had a good time over her home Sunday night at which Tallulah Bankhead pulled a honey. Someone accidentally managed to step on the dog’s paw. . . . Gable had a big laugh and said, “Pardon me, for being so much the queen.”

And didja ever hear what Noel Coward said in regard to the astonishing success of an American actress in London? Well, it was the effect that anyone with a complete set of teeth would be a hit on the London stage. . . . Lou Brown says that if “Strike Me Pink” runs for three years he’ll be out twenty-six dollars. Which amount most likely represents a bet he made that the picture that it wouldn’t run that long. . . . And what fun Brown has with doctors! He went to one recently who pointed a most unsteady finger at him and said that the New Yorkers lived would kill anyone. And then the doctor collapsed from the effort of talking. And now a few days ago another doctor told Brown he had nothing to worry about that he, Brown, would probably live through what he had pulled out of the picture. And two weeks later the doctor suddenly died! . . . This banking situation has his tons in a daze, but still laughing. They say we’ll soon be on the barter system—if you won’t barter me, I won’t bar ter you.
Court Signs Orders In Para Difficulty

New York—Federal Judge Bondy yesterday refused three “show cause” orders in the Paramount—Public receivership case. Receivers Zukor and Hilites were ordered to show cause Tuesday why they should not be removed as receivers. Also they must explain why the receivership action brought by the Borden and New York Lever Brothers Inc. should not be dismissed, and why charges of fraud and collusion should not be investigated. The orders followed applications by counsel for bondholders.

Musicians Prevent Warner Stage Shows

Refusal by the musicians’ union to grant a concession yesterday froze the Warners’ plans of placing stage shows in their houses. Every other union local agreed to concessions, with the exception of the musicians. Rather than prolong negotiations, the Warner theatre department has called off the idea.

Mayfair At Darmour

Mayfair Productions has moved its offices from Western Service studio to Larry Darmour’s studio, where it will make its production quarters henceforth. George Weeks heads the company and is producing pictures for state rights, with no association with Darmour.

Big Play For ‘Shame’

New York.—“Shame,” a Soviet picture handled by Amkino, opened at the Cameo Theatre yesterday and had a line at the box-office all day. It is considered one of the best of the Soviet films.

Culbertson Leaving

Ely Culbertson will finish the fifth of his signed.Tweenie shorts at Radio this evening, and leaves Monday for the East. Radio will use the short made in the East several months ago as the sixth of the group.

New Columbia Titles

Columbia has set “The Woman I Stole” as release title for “Tampico,” which features Jack Holt, Fay Wray and Donald Cook.

“Below The Sea” will be the release title of “The Octopus,” formerly known as “Beneath The Sea.”

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ACAD. WINS ALL POINTS

Producers Accept Fifteen Major Issues Concerning 50 Pct. Cuts; Workers Vote Today

The Emergency Committee of the Academy of Motion Picture Arts and Sciences yesterday closed four days of 16-hour sessions drawing up a bill of particulars pertaining to the 50 per cent cut, by presenting their bill containing 15 major issues to the producers and fighting through every point to win the producer approval.

The agreement, as approved by both Emergency Committee and the Producers, was presented to the Academy Board of Directors and received its okay last night.

Copies of the agreement will be mailed each and every member of the Academy and made available to those who are not members in sufficient time for it to be read and digested before the mass meetings, called for each studio, get under way today.

The highlights of the agreement limit the cuts to eight weeks, starting March 6. All contract workers, (Continued on Page 4)

McGuire Will Produce Four For Universal

Universal has made a deal with William Anthony McGuire to head a production unit to make four pictures for the company’s next year’s program. McGuire becomes a director, according to the deal, and his first assignment of this nature will be of his original story, “Time Comes,” which he is now preparing.

Brown Going Abroad

Harry Joe Brown completed “I Love That Man” for Charles R. Rogers Saturday and expects to leave soon for a European vacation.

N.Y. Execs Answer Employee Protests

New York.—In an attempt to answer the flood of protests hurled at them by their employees for the drastic cuts made in their salaries, in many cases so much that it would not leave a living for the individuals, home office executives gave various answers.

Jack Cohn of Columbia faced the barrage of questions with: “I am not in favor of the cut but was forced to do it.” Replying to the question, “Will the cut last longer than eight weeks,” Cohn replied: “I can not assure you that the cut will be lifted after the eight week period.”

E. W. Hammer believes “the cut was too drastic, but everyone has to accept the ultimatum.”

Arthur Loew’s answer was an in.

Chairs on Page 4

Wynne Gibson Wanted By Radio For Boyd Lead

Radio is negotiating with Paramount for the role opposite William Boyd in his next picture, “Emergency Call,” the John B. Clymer original story which Edward Cahn will direct.

The loan is apparently set if Miss Gibson approves the role. Joseph Mankiewicz is writing the screen play and Sam Jaffe is producing.

Birinski With Goldwyn

New York.—Lee Birinski has signed up with Sam Goldwyn for six months, his first job being the adaptation of a spy story as Anna Sten’s first picture.

Irwin Gelsey III

Irwin Gelsey was taken ill last Friday night at the fights and was rushed to the Cedars of Lebanon, where the doctor diagnosed his case as pneumonia.

OUR POLICY

The HOLLYWOOD REPORTER is for the motion picture industry first, last and all the time, and under any and all conditions.

We reserve the privilege to call attention to its mistakes, to bestow praise when we feel that it is due.

We are not for the producer, the creative element or the exhibitor.

We are for the business as a whole, and when any element attempts anything that could be considered INJURIOUS to the industry, we propose to broadcast that attempt.

We are not subservient to any company or any individual. We have neither obligations nor grudges to pay off.

We are for the MOTION PICTURE BUSINESS.

ALFRED E. GREEN directed “PARACHUTE JUMPER”
OPEN FORUM

The present financial stringency has come as a Godsend to lots of people. One can now brag about being broke. One can put out stories of the "black lot" unless you except the privilege to buy at 52 stock which is now selling for a few bits. And yet, at the first page of the front page for help. "Please, employees, give us half of your salary for the next eight weeks because we may have to close the studio if you don't!"

These same employees have read the papers, they know that their bosses are buying debentures while advising them to buy stock, and they are worried. They also have heard that the cousins, uncles and sons-in-law are on the payroll at a thousand a week and may get a hundred per cent raise before a fifty per cent cut and they are further disturbed.

The producers have suggested that their workers take a fifty per cent cut on salaries above fifty dollars a week and twenty-five per cent below fifty, with a minimum of fifteen dollars a week.

Have you ever tried to maintain a family on fifteen a week? It can be done and lots of producers have done it, but it is so long ago they have forgotten what hardship entails.

Why have the sliding scale downward? Why not have it upward? Why not have 50 per cent at $500, 60 at $750 and so on, with a hundred per cent at the $100,000 a year mark? The workers in the back lot are not responsible for the waste, insufficiency and crisis ignorance which has brought about this crisis.

They are willing to help, but only on the basis that the donation will be without exception and on a fair basis, a $5000 a week salary represents 100 men at fifty dollars.

The matter has been referred to the Academy, but only after the producers had first taken the matter with the actor’s agents. The agents agreed to suggest to their clients that they take a 25 per cent cut.

There is no assurance that studies will open after this period. There is no assurance that any studio in a good financial position (believe it or not, there are some) will not take advantage of the situation to rush through its program at half pay and the close house is still smarting under a ten per cent cut which was to be a temporary measure and which is still in force.

I have been told that the producers have not kept their word in the past, that they have continually cried, “Wolf! Wolf!” Why should they do so now?

What if the studios do close? They admit they are running at a loss. The public wants good entertainment and it will be produced but not by the topheavy, nepotism-ridden system of today. It can come out of individual effort only, where director, star, writer, technician have an interest in the final profit of the picture.

If you have a partner in your business, the profits and losses are equally divided. The producers ask for a participation in the losses, but refuse to give any assurance of reimbursements in the event of profits.

They are averse to notes, trade acceptance and guarantees to safeguard employees. What is the matter with certificates, payable when and if possible?

The unions seem to be afraid that there will be an eight weeks cut, then a three months layoff, by which time the producers and the star have gotten away. You cannot blame them for this attitude. A few years ago the electricians’ strike was killed (and so was the union pro tem) by such a move.

I am not a member of any union, but I have a keen sympathy for the underdog, and why the one who makes the whole thing tick should be the underdog, I can never understand.

ROY POMEROY
‘42nd Street’ Will Open Thursday Eve.

The delayed premiere of Warner’s ‘42nd Street’ will take place at their Hollywood theatre Thursday night. Tickets purchased for the original date will be honored at that time.

Tashman Gets Big

Offer From Gaumont

London—British Gaumont wants Lillian Tashman for two pictures and is willing to pay her in American dollars, with two round trip tickets between London and Hollywood. First picture is believed to be the Frederic Lonsdale ‘Never Come Back.’

Hollywood—Miss Tashman acknowledged receipt of the offer, but said there were many details to be straightened out before acceptance and today would probably settle the matter. She will leave tonight if all.

Majestic Convention

New York—Majestic Pictures will stage its annual sales convention in Chicago, starting March 25.

Production Going In Majors Sunday

In an effort to finish pictures now in production as quickly as possible, several of the major studios worked crews all day yesterday.

The Fox lot is reported to have been active, but work was going on at Warners, Paramount and MGM. At the latter studio, it was said, production was going on with all five of the pictures that are in work, including the Lee Tracy picture, ‘The Chaser,’ which was started Friday.

Transcontinental Bus Story For Columbia

Louis Sarecky has set ‘Transcontinental Flyer,’ an original story, as the sixth and last of the Columbia series of action stories to be made on the company’s program for this year. It is not known if it has been joined the unit to write the screen play and is developing a story dealing with a transcontinental bus.

Boylan-Gates On Leave

Malcolm Stuart Boylan and Harvey Gates, having completed their original story ‘Strait Jacket’ for Paramount, have taken a few weeks leave of absence to go on a fishing trip.

Billie Dove had planned to see so many shows while in town, but changed her mind after what happened to her the night she arrived, and finally managed to see “Design For Living”—ALL OF IT. You see, it was like this: the day Billie arrived like all good little visitors, she found herself in Twenty-One at seven in the evening and suddenly remembered that she had to go home and have dinner and eat and go to the theatre. So home she went, dressed, met her escort for dinner and they started to talk. Then there were so many things to say and they said so many of them that they decided in order not to be late for Melody, they’d forego the salad and dance. There was no one there. When they got to the theatre, they found themselves seated way over on the side and since their tickets were at non-escorted boxes, the escort excused himself to go outside and ask George White just why they didn’t get the tickets that had been reserved for them. The escort then gave the girl the ticket and asked her to go out for a smoke. And imagine their embarrassment when they found out that the show was over! And so Billie decided not to go to the theatre until she was all dried out and then to give up going to see ‘Dinner At Eight’ because of a sore throat!

Howard Dietz, the old city slicker, bought a gold brick, actually, and then couldn’t wait for the banks to re-open so he could deposit it! Seems to us there used to be some kind of a joke about being able to sell a guy a gold brick, but evidently it’s no laughing matter—ask the man who owns one. Mack Gordon is still on the program of ‘Strike Me Pink’ with having written ‘additional dialogue.’ And when someone asked him what it was that he had contributed, just as the evening’s entertainment, he said, ‘Ya remember where Durante sez, “Hey, Lupe, ho?” Well, I wrote “Ho!”’

And that for no reason at all reminds us of a conversation we overheard between a couple of office boys. They were evidently annoyed over someone and discussing him pretty thoroughly to his disadvantage, and the tail end of that one of the boys says, ‘Yeah, and he’s the kind of a guy that sez “ya” fer “youse.”’ And that should pretty definitely prove him as being downright sloppy about his English. Nell Farnell gave a perfectly grand hen party to introduce Frances Goldwyn to the town. Frances is looking right nice job of dishing it out—food of course, silly. Frances is quite glad to be back in New York after all these years, but says she’s still a little bit to able to see how Hollywood is “taking it”.

Pitts-Todd Title

Hal Roach has set ‘The Island of Lost Heels’ as the release title for the Pitts-Todd comedy short, which Charley Chase finished Saturday.
Cut Rejection Can't Be Over-Ruled

Following the decision of the studio locals, the producers announced that they will carry their case to New York and lay it before the heads of the four international unions there, hoping that the rejection by the locals will be over-ridden. One of the prominent Los Angeles labor men, when asked about this phase of the situation, said last night:

"The producers probably will be disappointed if they expect to win before the international heads. The IA'TSE locals in Hollywood are completely autonomous. They settle their own problems among themselves. The heads of the four internationals—the International Alliance of Theatrical Stage Employees, the American Federation of Musicians, the International Brotherhood of Electrical Workers, and the United Brotherhood of Cinematograph Employees and Joiners—have their main offices in New York, but they do not interfere with the running of the Hollywood locals.

"If the producers carry their case to New York it will be considered by the heads of these four organizations—although William Elliott, president of the IA'TSE in Hollywood, is here—together with the producers' labor committee, of which Sidney Kent is the head and Pat Casey—now here—the business representative.

"Undoubtedly representatives of the studio locals would go to New York to attend any conference. Before they left here, however, meetings of the members of the four locals with the producers will be held and each local representative would be instructed as to what he should do. He might be sent with power to negotiate and to report back to the locals, or he might be sent simply as an observer without any power whatever. In any event, he would have to report back to the heads of the studios of which he is paid the full voice.

"The international heads in the East cannot recommend to the locals that they change their minds and accept some cut, but the recommendation is only that, and not an order that can be enforced. The locals themselves are the ultimate judges.

Bobby Jones Wins On All Points

Seventy Cleveland Theatres Closing

Cleveland—Seventy theatres in the Cleveland territory will not open their doors today. The theatre men find it impossible to keep going without a relief from the distributors in the matter of film rentals and from the union on salary scales. So far there has been no relief forthcoming, hence the closing of the houses.

Exe's Answer Kicks (Continued from Page 1)

vitation to all members of the foreign department to be his guests at lunch each and every day the cut is in.

S. R. Kent will arrive with cutting his $2,500 a week salary to $500 a week, but with no provisions for his share of any profits that Fox may make as a result of the general cut.

The three Warners have set aside $50,000 to help employees in a special fund to help all employees whose cuts may cause difficulties.

2 N. Y. Unions May Join; Boosting Scale

New York.—The Empire State union leaders are understood to be listening to a deal offered by Local 306 that may be the means of these two operator unions joining hands, thereby going back to the old union of the producers, and making it in the event the strike, which has been the Triple Alliance, is called.

"Many exhibitors using Empire men claim that, if the Empire joins hands with 306, they will immediately employ non-union operators, and it looks as if the unions will be battled to a finish.

(Continued from Page 1)

except the unions, have the privilege of working four weeks free, the four weeks to start March 6, or working the entire contract at $100 a week.

Free lance people have been defined as persons who have not worked ten consecutive weeks in any one studio during the previous six weeks, and making $2,000 a picture, or one who has a two-picture contract or less with any studio. With such people, the salary they made last year is divided by 52 weeks, thereby giving a weekly basis, and this amount of salary is cut 50 per cent on all work received during these eight weeks starting March 6. In short, if John Jones made $5,200 last year, his weekly salary, according to this agreement, is constructed as $100 a week. If he works any time during these eight weeks cut period, his salary will be $50 weekly.

The Big Four of the unions, the IA'TSE, musicians, carpenters, and electricians, will get full pay unless the matter is arbitrated in New York or elsewhere by the studios, and those of the producers and distributors. Other technical help, those doing similar tasks and not belonging to those unions, but unorganized, will be taken care of by the studios, will be cut the 50 per cent.

But should the arbitration in New York result in the Big Four sustaining the stand against cuts, the others will be refunded all the money they have been cut up to the time the arbitration was decided upon. If this is after the eight weeks period, the whole eight weeks will be repaid.

In short, it is not the desire to let the studios down, but to give the producers and cause other workers in the smaller unions to take the cut. Their cuts will be refunded if the producers can't win their arguments with the arbitrators in New York.

Decision on all clerical help in the studio is pending and will probably be decided at this meeting. We understand that the Academy Committee and the Producers will have an agreement, in form with the studios cut, that the studios will be able to take advantage of the new options for more money coming up at the end of their present agreement.

The producers are willing to call off this point altogether or make it applicable 100 per cent, but they do not want it to apply to those who want it and to be taken out for those who do not want it. They are willing to have it apply to all or none, but are willing to let those waivers signed at the mass meetings last week stand, regardless of the decision made today.

The entire cut must be accepted by 35 per cent of all contract people. It will be carried by a week from today and by 95 per cent of the people by two weeks from today, or the whole thing will be void. That pertains to the whole list of majors.

But in the case of individual plants, if the majority of the contract people in any one plant do not approve of the cut, they can either close or forget about the cut and continue on full salary.

Mass meetings will be held each Monday in every studio during the eight weeks term of the end of the Academy Committee will hold daily sessions during this period.

All studios will resume operation tomorrow, provided the majority of their contract personnel have accepted the cut.

Legit Situation In New York Acute

New York.—The situation with regard to the legitimate theatres in New York has become extremely ticklish. The theatre heads and musicians are steadfastly refusing to take cuts as the actors have done, and the League of New York Theatres is now considering the possibility of continuing the houses on a cooperative basis.

If the theatres have to close, it is understood that the managers of those houses with real hits will try and, if the League decides that such action is necessary.

No Cuts Planned For Consol. Lab. Employees

The employees of Consolidated Film Laboratories have not been asked to have a salary cut, and, if they need money, they will not, according to present plans, George Yates said Saturday.

"The organization will be kept intact, they can make if we can possibly avoid it, and I believe we can," Yates said. "However, we are in no position to ask them to cut, and if the studios close, we will be out of work, naturally. We will do our utmost to maintain our position and hope for the best."

Cortez-Gibson Team

Ricardo Cortez and Wynne Gibson are slated to be co-featuring in "On Probation," which B. P. Schulberg will produce for Paramount. Rian James is writing the screen play.
A Fine Script
A Fine Cast
A Fine Crew

Made My Job of Directing

“Sweepings”

A Comparatively Easy One

John Cromwell
STUDIO PRODUCTION DWINDLES, WITH 29 FEATURES

"DEAD ON ARRIVAL"
Direction: George Schaefer.
Original Story: Alexander Hall
Production: P. J. Wolfson, Manny Seltzer
Cameraman: Karl Struss

"THE EAGLE AND THE HAWK"
Cast: Fredric March, Cary Grant, Jack Oakie, Sir Guy Standing, Forester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell, Craig Ford, Kent, Jacques Jou-Jeuville
Directors: Stuart Walker, Mitchell Leisen
Original Story: John Monk Saunders
Screen Play: Bogart Rogers, Alexander House, Seton I. Miller
Cameraman: Harry Fischbeck

"THE BEER BARON"
Cast: Charles Bickford, Richard Arlen, Jean Hersholt, Mary Brian, Louise Dresser, George E. Stone, Andy Divine, Gene Morgan, Bert Sprotte, George Hoffman, Harry Walker, Julie Haydon
Director: Ralph Murphy
Original Story: Gene Towne, Graham Baker
Screen Play: Willard Mack, Beatrice Banyard, Samuel Ornitz
Cameraman: Henry Sharp

"SUPERNATURAL"
Director: Victor Halperin
Original Story: Garrett Weston
Screen Play: Garrett Weston
Cameraman: Ernest Haller

"INTERNATIONAL HOUSE"
Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sam Marlowe, Louise Brooks, Col. Stoopnagle and Bud, Beulah Lugosi, Edmund Breese, Franklin Pangborn, Harrison Green, Lumsden Hare, James Wang.

Columbia
"HE LIVED TO KILL"
Director: Ben Stoloff
Original Screen Play: Willard Mack
Cameraman: Joseph Valentine

"RUSTY RIDES ALONE"
Director: D. Ross Lederman
Original Screen Play: Walt Coburn
Cameraman: Al Siegel

"THE COUGAR'S TRAIL"
Director: George B. Seitz
Original Screen Play: Norman Batten
Cameraman: Harry O. Hoyt

Fox
"MANEATER"
Cast: Marion Burns, Harry Woods, Ken Richards.
Director: Clyde Elliott
Story: James Spanier
Cameraman: Carl Berger

"WARRIOR'S HUSBAND"
Lasky Production
Cast: Elissa Landi, Ernest Trues, Marion Rembeau, David Manners, Helen Ware, Helene Madison, Maude Eburne, John Sheehan, Lionel Belmore, Ferdinand Gottschalk

MG M
"REUNION IN VIENNA"
Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Cobyn, Una Merkel, Bob Ireland, May Robson.
Director: Sidney Franklin
From play by: Robert E. Sherwood
Screen play: Claudine West
Cameraman: George Folsey

Paramount
"A BEDTIME STORY"
Director: Norman Taurog
Original screen play: Waldemar Young, Nunnally Johnson
Cameraman: Charles Lang

"THE CHASER"
Cast: Lee Tracy, Charles Butterworth, John Miljan, Grete Mayer, Herman Bind.
Director: Jack Conway
Original story: Howard Emmett Rogers
Screenplay: Bella and Sam Spewack

"PEG O' MY HEART"
Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Irene Browne, Tyrrell Davis, Robert Greig.
Director: Robert Leonard
From play by: Hartley Manners
Screen Play: Frank R. Adams
Cameraman: George Barnes

"SERVICE"
Director: Clarence Brown
From play by: C. L. Anthony
Cameraman: Olivar Marsh

"PILGRIMAGE"
Director: John Ford
Original by: I. A. R. Wylle
Screen Play: Philip Klein, Barry Connors, Dudley Nichols, Henry Johnson.
Cameraman: George Schneiderman
Pictures Now Shooting

THIS WEEK AS COMPARED TO 35 LAST WEEK

Ernest Wood, Clem Beauchamp, Henry Sedley, Etta Lee.
Director ............... Edward Sutherland
Original Story .......... Lou Heftet, Neil Brant
Screen Play ............. Francis Martin, Walter De Leon
Cameraman ............. Ernest Haller

"I LOVE THAT MAN"
Director ............. Harry Joe Brown
Original Story ......... Gene Towne
Screen Play: Gene Towne, Graham Baker
Screen Play: Gene Towne, Graham Baker, Casey Robinson.

Warner-First National

"GOLD-DIGGERS" OF 1933"
Director ............. James Cruze
From book by .......... Max Miller
Screen Play .......... Wells Root
Cameraman ............. Ray June

RKO-Radio-Pathe

"IN THE RED"
Cast: Bert Wheeler, Robert Woolsey, Marjorie White, Hugh Herbert, Louis Calhern, Phyllis Barry
Director ............. William Seiter
Original and Screen Play .......... Joseph Mankiewicz, Henry Myers
Cameraman ............. Edward Cronjager

"THE TIE THAT BINDS"
Cast: Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee, Eric Linden.
Director ............. John Cromwell
From play by .......... Sidney Howard
Screen Play .......... Jane Murfin
Cameraman ............. Charles Rosher

United Artists

"I COVER THE WATERFRONT"
Cast: Claudette Colbert, Ben Lyon, Ernest Torrence, Hobart Cavanaugh, Harry Beresford, Purnell Pratt, Claudia Coleman, ve Hambert, Rosita Marstini, Maurice Black, Wilfred Lucas.
Director ............. James Cruze
From book by .......... Max Miller
Screen Play .......... Wells Root
Cameraman ............. Ray June

"BREADLINE"
Cast: Richard Barthelmess, Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Joseph Cawthorn.
Director ............. William Wellman
Screen Play .......... Wilson Mizner
Cameraman ............. James Van Trees

"NARROW CORNER"
Director ............. Alfred E. Green
From story by .......... Somerset Maugham
Screen Play .......... Robert Presnell
Cameraman ............. Tony Gaudio

"THE SONG OF SONGS"
Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director ............. Rouben Mamoulian
From novel by .......... Herman Sudermann
Screen Play .......... Vincent Lawrence
Cameraman ............. Victor Milner

Warner-First National

"GOLD-DIGGERS" OF 1933"
Director ............. James Cruze
From book by .......... Max Miller
Screen Play .......... Wells Root
Cameraman ............. Ray June

INDEPENDENTS

MASCOT
"THE THREE MUSKETEERS"
Cast: John Wayne, Ruth Hall, Jack Mulhall, Francis X. Bushman Jr., Raymond Hatton, Noah Beery Jr., William Desmond, Gordon DeMain, Robert Fraser, George Magrill.
Director ............. Bert Clark, Armand Schaefer
Story .......... Barney Sarecky, Wyndham Gittens, Bert Clark, Norman Hall, Ben Cohen.
Cameraman ............. Ernie Miller

TEC-ART
"HOLLYWOOD ON PARADE"
Voice of Hollywood Series
Cameraman ............. Otto Himm
Director ............. Louis Lewin

HAL ROACH
UNTITLED
Cast: Stan Laurel, Oliver Hardy.
Director ............. Charles Rogers
Story .......... Staff
Cameraman ............. Art Lloyd

EDUCATIONAL
"TORCHY'S GHOST"
Cast: Ray Cooke and Marian Shockley.
Director ............. C. C. Burr
Story .......... George Jeske
Cameraman ............. Lou Physioc

SHORT SUBJECTS

WARNER BROTHERS
"HOW TO BREAK NINETY"
Cast .................. Bobby Jones
Director ............. George Marshall
Continuity ............. Andrew Bensson
Cameraman ............. Arthur Todd

RADIO-LOU BROCK
UNTITLED
Cast: Harry Sweet, Harry Gibbon, Tom Kennedy.
Director ............. Harry Sweet
Story .......... Harry Sweet

UNITED HEIL’S

"FELLOW PRISONERS"
Cast: Leslie Howard, Douglas Fairbanks Jr., Paul Lukas, Margaret Lindsay, Robert Barrat, William Le Mare, Frank Reicher, Philip Pavenham, Arthur Hohl, Reginald Pasch.
Director ............. Roy Del Ruth
Screen Play .......... Edward Chodorov
Cameraman ............. Barney Mc Gill

EDUCATIONAL
"LOOSE RELATIONS"
Cast: Andy Clyde
Director ............. Harry J. Edwards
Story .......... Ernest Pagano, Ewart Adamson
Cameraman ............. Dwight Warren

UNITED ARTISTS

"RELIANCE"

UNITED STATES / MEXICO

"FULL "BREAK CAR"

"THE BARGAIN GIRL"

"THE WILD WOMAN"

"BETTY"
PICK THIS FAVORITE TO WIN!

"Presents Leo Carrillo in a role that was seemingly made for him."
—New Orleans States

"Excellent! It is the best picture he (James Cruze) has produced for several years."
—Harrison's Reports

"Leo has his finest role in 'Racetrack.' Splendid acting, well chosen cast and snappy action."
—Chicago Herald-Examiner

"You will enjoy 'Racetrack,' particularly if you like a human story and a touch of horseflesh."
—Detroit Daily Mirror

"An interesting and well-acted picture."
—Mae Tinee, Chicago Tribune

"Splendid acting, well chosen cast and snappy action."
—Screen Play

Leo Carrillo in RACE TRACK

with JUNIOR COGHLAN KAY HAMMOND LEE MORAN

A JAMES CRUZE Production

Directed by JAMES CRUZE
CUTS READY FOR VOTE

Everything Will Be Okay In Two Weeks.—Thalberg
New York.—Irving Thalberg, who arrived here yesterday, when asked his opinion of the Hollywood situation, said: "It is nonsense to say that this means the doom of Hollywood. It cannot be doomed except by bad pictures. I think everything will be all right within two weeks."

All Para. Salesmen Reported Laid Off
New York.—Paramount has laid off all salesmen in every exchange in the country for four weeks, starting yesterday, according to reports here.

Wurtzel Tries To Get Constance Cummings
Completion of her assignment with British International, in London, for one picture, Constance Cummings has been offered a forty-two week contract by British-Gaumont at $2,000 a week.

Chandlee Will Edit Eisenstein Picture
Sol Lesser has borrowed Harry Chandlee from the Jesse Lasky unit at Fox to supervise the editing of the Sergei Eisenstein production, "Mexico," which Upton Sinclair took over at the departure of the Russian for his native country.

Chandlee is continuing his duties with Lasky, arranging his time so as to fulfill both his obligations.

New Scale of Salary Cuts
Salaries of $50 a week or less are exempt from cuts. Those from $51 to $75 are to be cut 25 per cent, with a minimum salary of $50.
Those from $76 to $100 will be cut 35 per cent, with a minimum of $65.
Those over $100 will be cut 50 per cent, with a $75 minimum. These cuts, it is understood, will apply to all branches of the industry, production, distribution and exhibition (if controlled by the majors) both here and abroad.

Fox-Radio Closed, Others Open Today
Fox has suspended work on all production, with no date set for a resumption, and Radio will be shut down for today anyway, the idea being on the latter lot to hold the mass meeting postponed from yesterday. What the plans are for today, no one will say.

The notice was sent out on the Fox lot that every picture was postponed indefinitely. Everything was closed down yesterday and it is not anticipated that there will be any activity today.

"Adorable," the Janet Gaynor picture, and "Pilgrimage," each of which was about one-third completed, have been postponed, as has "His Majesty's Car," which had been shooting only a few days.

Whether the closing affects the Jesse L. Lasky productions and those whose Wurtzel plans to make for Fox release, was not stated. The Fox writers and the publicity department will continue at work.

So far as is known, production will continue on all the other major lots this morning.

Schenck Would Carry Dispute To New York
New York.—Nick Schenck said yesterday that, if the "negotiations" now going on between the producers and their employees on the coast fail of settlement there, the dispute will be transferred to New York for further discussions.

Stevens Back At Radio
Louis Stevens returned to Radio yesterday and goes back on the script of "Flying Circus" in collaboration with Byron Morgan. Russell Birdwell will direct under the supervision of David Lewis.
FEDERATED STUDIO CRAFTS THREATEN STRIKE IF CUT

4000 Vote Power To Executive Board

At a mass meeting in the American Legion Stadium, the Federated Studio Crafts to the number of 4000 last night voted a resolution demanding that the producers drop their demands for wage cuts, recognize the union, which it has not done in past disputes, and arbitrate.

The vote also invested the Crafts' executive committee with the power to order a strike if the producers ignore their demands. This move was regarded as a gesture of confidence on the part of the massed members.

President Charles Lessing having shown himself in past that his committee has that power.

The purpose of the meeting, Lessing told the gathering, was to acquaint them with the situation as it affected them. He recounted the efforts of the Crafts' heads to enter into negotiations with the producers and their failure to receive response. Following speeches by various labor leaders, the resolution was adopted.

It incorporates four salient points.

1. The demand that the producers withdraw their demands for salary cuts at once.
2. Recognition of the Crafts and immediate conference with the executive committee, headed by Charles Lessing.
3. The power to negotiate with authorized Producers' representatives.
4. With the resolution carried unanimously, a small group of members led by a man named Burke, demanded to know whether or not the Cameramen's local and the IATSE, who maintain a separate agreement with the producers entered into a year ago, were with the Crafts in their demands.

Both the president of the State Federation of Labor, and Lessing endeavored to convince the group that a united Federated Crafts was desired rather than dependency upon other union locals not included in the Crafts' organization. However, the members continued the discussion on this point, having arrived at no decision when the meeting broke up.

Hoffman's Daughter Married in New York

Hermine Hoffman, daughter of M. H. Hoffman, of Allied, was married last night in New York to Jack Rutkin. Ceremony took place in the home of Dr. Julius Hertz, and Supreme Court Judge Frankenthaler officiated.

The couple leave today for a honeymoon in Havana. On their return they will make their permanent residence in New York. Rutkin is not in pictures.

Bailey With Gould

Rex Bailey, formerly casting director at Radio, has joined the Harry Gould office as associate.

Universal Exempts Karloff From the Cut

Universal has made an agreement with Boris Karloff which exempts the player from taking the proposed wage cut, his contract having also been exempted from the general suspension. Owing to Karloff's deal with British Gaumont, arranged by Harry Gould, Karloff is earning more for Universal than the sum of his own salary, plus expenses, than to cut his salary under this arrangement was considered unfair by Universal.

Walsh Loaned to MGM

MGM has closed a deal with Fox for the loan of Reuel Walsh to direct "Man Stands Alone," the J. B. Newsom story which Rowland Brown is adapting under John Considine's supervision. Production will go into work within the next two weeks.

Rogers Wants Fort

Charles R. Rogers is negotiating with Garrett Fort to join him independent unit at Paramount to write the screen play for James M. Cain's "Baby In The Ice Box."

Adams Back At MGM

After a four day lay-off, Frank R. Adams has been recalled to the MGM writing staff to complete work on added dialogue for "Peg O' My Heart."

The Hollywood Knickerbocker Hotel
1714 North Ivar Avenue - Gladstone 3171
Announces GREATLY REDUCED RENTALS
ON ALL APARTMENTS AND ROOMS
Cafe • • • Popular Prices
Saturday Tea Dansants from 3:30 P.M. to 6:00 P.M.
Daily Luncheon Dansants at 12:30 Noon
Wires Hum with Thrilling News as
Warners Plan Great New-Deal Product

"KINGFISH"* CAUGHT by Warners as sure-fire story
for Eddie Robinson to follow his "Little Giant."*

WARNERS BUY
"FEMALE," latest best-seller by author of "Millie."

"PACKED WITH SHOWMANSHIP" is
M. P. Herald's verdict on
Warren William's latest,"The Mind Reader."*

KAY FRANCIS CAST as
screen's first woman doctor
in "Mary Stevens, M. D.,"*
her next after "The Keyhole."**

LEROY SELECTS Hollywood's hottest for 200-girl
chorus in 14-star "Gold-Diggers of 1933."*

"CAVALCADE" STAR,
Margaret Lindsay, signed
by Warners for Powell's "Private Detective 62"* and Arliss' "Voltaire."*

* A Warner Bros. Picture  † A First National Picture
Gathering Told of New Wage Scale

At a meeting of the Actors Branch of the Academy, held last night at the Writers Club and attended by both Academy members and artists not belonging to the Academy, Wallace Beery made a motion, which was promptly seconded by Fredric March, for a vote of confidence in the committee that represented them during negotiations with the producers. The vote was carried unanimously. The committee was Laurence Grant.

The meeting opened with Conrad Nagel explaining everything that led up to the time the Emergency Committee had in mind when it appointed the committee to deal with the producers in their demand for a 10 per cent cut. He went over each step hastily, from the moment the Academy was informed that New York had demanded that all studios close last Monday morning.

Laurence Grant then took the floor and went over each of the points the producers had agreed on, all points submitted by the committee. He advised that the producers had agreed to the final one, that it is, that in case of $50 a week or under, and a new scale up to and including $100 as follows:

Those making $51 to $75 would be cut 25 per cent, with a $50 minimum; those making $76 to $100, cut 35 per cent with a $65 minimum; those making over $100 a cut of 50 per cent with a $75 minimum.

After this Grant asked anyone who wanted to question him to shoot. Ed Sturges asked regarding a freelance player, working at one studio for a day for $50, two days later getting another day at $50, and a day later still another day at $50, how much would he be cut or would he be cut? Grant could not answer it, but Conrad Nagel said each studio would treat the salary question individually and, unless a freelancer worked enough at any studio each week to come under the classification that would cause him to be cut, no cuts would be made. So the answer to Sturges was "no cut."

Sturges brought up another question regarding the committee's examination of books. He wanted to know how the committee was to know when a studio was on its feet or not during the eight weeks, in view of the fact that the books reporting on collections from theatres were kept in New York. There was no answer by the chair.

Jetta Goudal asked what percentage of the overhead on a picture was represented by an artist's salary and no one could answer. Nagel tried, but with no degree of positiveness Miss Goudal contended that the percentage was negligible in comparison to other costs and wanted to know what the producers were doing regarding cuts on other overheads. No answer.

Charlie Bickford asked if anyone could tell him whether the studios would remain open after the eight weeks in which they are cutting salaries. No answer. He asked Grant who he represented at the meetings and Grant, exasperated, said that he would not answer any more questions, this Bickford was on his own. The question before the vote of confidence in him had been properly submitted to the meeting.

Ben Bard suggested to the committee that it suggest to the producers that, during the present crisis, they engage as many freelance people as possible and give some of their contract people a chance. He also gave instructions for the freelancers may get in some work.

Conrad Nagel then got up with a plea for the Motion Picture Relief Fund, now $30,000 in debt and facing a critical period during the next week in view of the fact that the 50 per cent cut would affect that fund more than it would affect any individual.
Stanley Bergerman
Produced
"LOVE BIRDS"
for Universal

Sam Taylor
Directed
"LOVE BIRDS"
for Universal
Theatres In Quake Area Ask 50 Pct. Cuts

With the earthquake scare hitting Southern California on top of the regular business depression and the bank-closings, it is understood that Fox West Coast Theatres cut heads of the various distributors in New York, asking for an immediate slash of 50 per cent in film rentals for all the circuit houses in this territory. It was pointed out that FWCo was unable to keep houses open without getting that relief from the distributors. Division exchange heads went into session yesterday afternoon, after offices of the major companies had received word from New York of the circuit's request. Eastern officials refused to give local representatives any authority to adjust film rentals for FWCo or other houses, but asked that a general meeting be held to go into the situation and make recommendations as to what should be done.

A committee, consisting of George Hickey of FGCo, Jack Brower of Warners, and Mike Rosenberg of Principal Theatres, was selected to go into the problem of every theatre in the affected districts, and they will present their recommendations to the local exchange managers for transmission to New York.

Following the meeting, it was reported that Fox West Coast had withdrawn its request for general reductions, and instead would seek readjustments of rentals for houses in the quake area.

How Long Is A Cut?
We wonder if the cuts apply to the W. S. Van Dyke expedition now in Alaska making "Eskimo" for MGM? Also the Fox "Maneater" troupe in the East Indies, and the Universal's S.S. "Iceberg" crew, now working in Berlin?

'Cavalcade' Tops London Business

London.—The best business in London is being done by "Cavalcade," going into its third week at the Tivoli. The picture is playing to capacity at every performance and looks good for a three or four months run.

"Sign of the Cross" starts its eighth week today and has gathered in a lot of money. It will probably go off this week or next, with Sam Goldwyn's "Cynara" following. The British production, "Good Companions," continues to do fair business at the Carlton.

Ben Goetz In New York

New York.—Ben Goetz, of Consolidated Film Industries, is back in New York after a four weeks trip to the coast.

REELING AROUND LONDON

George Atkinson has been doing "raves" in his era about Reginald Berkeley's script of "Cavalcade." Oh, yes, Noel Coward wrote the play and Sonya Levien did the continuity, but it's Berkeley who grabs most of G.A.'s praise! Pat Mannock proudly announcing his daughter is just one year old. ... Billie Bristow announcing a big opening; she's due for an operation! ... The people in this business spend half their lives trying to get in, and the other half trying to get out! ... Leslie Hiscott just meeged one at British Lion. Maurice Baddell's new farce, starring Smymour Hicks, and running at Daly's got press raves.

It has been announced: "One of the most completely baffling mystery stories I have ever read," said Irving Asher about the '13 Candles'. ... P. S. yes, it's one of his company's pics; how did you guess? ... Irving, plenty busy, by the way, what with jolly ole Lunnun, Paris and Berlin to take care of.

Arthur Dent back from New York, and telling everyone about it after "Letting in the Sunshine" trade show. ... Hon. Anthony Asquith seeing his original on the screen. ... Gene Gerard at the party afterwards. ... Mansfield Markham at last put his Garrett Graham original into production. ... Tony Pelissier around town with a new and lovely brunette. ... Gertie Lawrence and Lady Diana Cooper going into the flower racket in their spare time. Hugh Grey tells us he's gone and said "I do." ... Louis Levy, busiest musical director in pics this side; controlling the ditties in all Gaumont and Gainsborough productions. ... Having seen the "Sign of the Cross" (still big at the Carlton) our pet crowd artist acclaimed as she went to the hairdresser: "We who are about to dye, salute you!"

Noel Gay hearing his tunes coming back to him from the States via American talkies. ... In a new pic at Gaumont's they had a large fish market set—plus atmosphere; and that means fish! Several days under the arcs had not improved it and the odor around the studio was not so hot; some old meanie cracked that it was strongly reminiscent of director SoundSo's last epic. ... well, we'll let that one pass. ... Maurice Elvey, tells us he has three pics to direct before June. ... And now that we've suggested that Bill Lipscombe would make a pretty good director, we note that Sound City has signed him in that capacity. ... Anthony Bushell playing golf in between legit shows. It is rumored that Irv Novello may get the lead in the talkie version of "Loyalties." ... Marion Harris' name is in lights outside Monseigneur Restaurant in letters three times the size of the Night Club's!
Exhibitors Feared Panic From Quakes

With several independent exhibitors demanding that action be taken that would prevent the theatres in Los Angeles for a week as a result of the uneasiness of the public because of the quakes, film row yesterday saw hectic battles between opponents and proponents of the plan.

A board of directors meeting of the Independent Exhibitors Association suddenly turned into a general meeting of all members, with rumors afoot that Mayor Porter and the city council had already passed an order closing the theatres. Finally, it was agreed that a committee should meet with Charles Skouras, of Fox West Coast, and a representative of the Warner chain.

An hour later the head of the FWC circuit was able to convince the independents that any move to close the theatres would be disastrous at this time. A representative of the circuit contacted Mayor Porter, who declared the theatres must stay open as the public must have entertainment. He denied any rumors that the city had contemplated closing the theatres.

Exhibitors who wanted all theatres closed were afraid that subsequent earthquakes would result in a series of shocks that would prove serious to patrons. They pointed out that several near-panics resulted Sunday night when a slight tremor was felt.

Despite the swing of the exhibitors to the policy of keeping the theatres open unless severe shocks occur in the future a few days, Ben Berenstein and Bunny Lustig closed the Tower, Pasadena, for one week. Move was made mainly because of lack of product bookings at the house. In addition to poor business because of the bank holiday and quakes.

Cut Ready For Vote
(Continued from Page 1)

committee to call a strike if cuts for them were insisted upon.

The subject of the cut as applying to the clerical forces and other low-salaried people was taken up and the scale drawn as it appears in a box on the first page of this issue. This proposition was submitted to New York by telephone, okayed there and passed by the conference.

After the meetings of the actors and directors last night and hurried conferences by writers, the Emergency Committee met the producers and made its report on the attitude displayed at the meeting.

The producers, without anything unforeseen developed after press time, that the cuts will be presented to the company today, in the form of letters, for their final vote. If 85 per cent are signed during the week and 95 per cent during the two week period, the 50 per cent cut and all its ramifications goes into effect. If the percentage falls below this, what will happen no one seems to know.

And Did He Crabbe! Paramount has exercised its option on the services of Buster Crabbe, who played the lead in "King of the Jungle." He goes from a salary of $50 a week to $100 a week, according to the terms of the option, but having to submit to the cut of fifty per cent, he is toiled right back where he came from and is continuing to work for $50 a week.

European Deal For Pathe Newsreels

New York.—Pathe News has made a deal with Pathe Cinema in France whereby the European company has acquired the distributing rights for the Pathe newsreels in all European countries except England.

Pathe Cinema will establish sound trucks all over Europe and will exchange news subjects with the Pathe News.

Hays Finishes Series
With His 'Baby Stars'

Finishing production on "Polly Tix in Washington," a burlesque on politics, Jack Hays winds up his six-picture group of two reel shorts, starring year-old babies for Educational release. Charles Lamont directed the series.

The producer has signed another deal for a new series of the same type for the company's program for next year. Production is scheduled to start in June.

Columbia After One More On Jones Contract

Columbia is hurrying production on the current Buck Jones picture, "The Trail of the Cougar," in order to squeeze another picture in before Jones finishes his contract, which expires on or about April 1. Lambert Hillyer is preparing an original story and will also direct.

Fox Sea Preview Off

Due to the earthquake which hit San Pedro Friday, the French line called off its special ocean preview of Fox's "Pleasure Cruise," which had been set for Saturday night on the Winpising. The food which had been prepared for the party was turned over to Long Beach agencies for those in the stricken area.

Burr Finishes One

Working nights in order to use Edmund Breon, who was also working for Paramount in the day time, C. C. Burr's comedy unit wound up shooting activity on "Torchy's Ghost." At seven o'clock yesterday morning, Burr releases through Educational.

Luis Alberni To MGM

Luis Alberni is set for a featured spot in "When Ladies Meet," the Rachael Crothers' play which Harry Beaumont is to direct for MGM. Larry Weingarten is supervising.

We know of one big reception that awarded that "42nd Street" Special the "no ever seen the like of it" stamp of publicity because the darned thing never had a chance. Norwalk, Conn., in fact, approved, and the townspople were under the impression that the busy train that was scheduled to stop there. Sooo, the town officials got together and decided—by action, with a brass band and speeches and everything.... And because the place is the home of the Crofoot-Knapp hat company, that company went ahead unfurling with the original idea of manufacturing a sombrero to be presented to Tom Mix, with brass band accompaniment, speeches and everything.... Came the big day and all of Norwalk turned out at the station for the big event. Came the train. It managed to come down extra nice just enough to be tantalizing and then, with a snort, continued on its way. And at that point Tom Mix, who was to present the sombrero to Tom Mix was so determined not to get stuck with it that he ran alongside the train and delivered it. "Have a good day, hat," managed to have Mix catch it. And Mix said, "Thanks." To the accompaniment of brass bands and revolving locomotive wheels.

We begin to see a glimmer of light on what makes the wheels go round in a censor's head and maybe there is something in the way they figure. Firsty, this week they totally barred a German film called "Hertha's Awakening" on the ground that it is immoral and tends to incite crime.

The story is just a rewrite of the old school crime story. Deuce. But if you know your school of drama you may remember that the heroine is a little bit of all right because of an old story. "Farce sisters" are popular with them. They know not what they do.... In the same week, these same censors passed a film which deals entirely with people who are so low that offer no excuse except love; points no moral; by getting nowhere proves nothing; BUT the heroine of this school of drama knows what she is doing every inch of the way. Don't misunderstand us, we have no quarrel, in fact, approve thoroughly of the latter picture being passed; we merely offer the contrast in order that you, too may know what censors think about.

And this is the answer as we figure it out. That ignorance is no excuse except a bad one. And a more complete analogy can be traced to Michael Arlen's famous definition of a gentleman: "One who is never UNINTENTIONALLY rude." So you see, you are in good company. But we mean crime if you know what it all about. And we think they're right. But the good burros who should have been passed because of something more important—the audience. If someone could convince the censors that the audience knows what is out and is capable of condemning accordingly, we'd have better pictures, but, of course, no censors.
The Hollywood Reporter is published to SERVE ALL BRANCHES of the Motion Picture Industry. IT ADVOCATES any and all efforts that will make for Better Pictures AND WILL UNMASK anything that stands in the way of that progress.
Hays Hollywood Office May Close

New York.—It is reported that, at the annual meeting of the Hays organization, set for March 27, decision may be made to close the Hollywood office and wind up the operation as an economic measure. New officers will be elected at the meeting.

Irene Dunne-Radio Adjust Differences

Irene Dunne has worked out a satisfactory adjustment on her contract at Radio for work on "The Silver Cord." The player gets a reported $15,000 per picture, and is not considered on a straight weekly basis.

Production on "The Silver Cord" was resumed yesterday, with Miss Dunne featured and with John Cromwell directing. "In The Red" also went into work again.

Irving Thalberg May Not Go To Germany

New York.—Irving Thalberg and Norma Shearer, who are in New York on their way to Europe, may decide to go to Germany from their itinerary because of the unsettled conditions there.

"Krakatoa" Release

New York.—Educational will release the three-reel special, "Krakatoa," on April 2, with Graham McNamee doing the dialogue.

FOX ONLY STUDIO NOT WORKING, BUT PAYS OFF

With the exception of Fox, all major studios resumed production yesterday, with checkup revealing that the salary cutting plan as finally worked out by the Academy and the producers, is acceptable to practically everyone.

Fox will not resume production until Monday, at which time "Pilgrimage" and "Adorable" pick up where they were dropped on Saturday. Company expects to get "My Lips Betray" into work late next week, with "I Loved You Wednesday" to follow as soon as possible. Jesse Lasky's "Power and the Glory" is scheduled to start (Continued on Page 4)

MILESTONE, SHUBERTS, ERPI TO PRODUCE IN N.Y.

New York.—The Shuberts, Lewis Milestone and Electrical Research Products will combine to make a group of pictures at the old Paramount Long Island Studio. The plan is for the Shuberts to finance production and furnishes, Milestone to make them and Erpi to furnish the studio.

Radio Plans To Start

"Girls In Uniform" For 25 FWC Theatres

Fox West Coast Theatres have closed a deal with Herbert Bregstein, for showing of "Maedchen In Uniform" in 25 of their theatres. The picture opens at the Fox Wilshire for a week's run, beginning March 17.

Two Want "Cave Woman"

Two major studios are bidding for Corey Ford's latest story, "The Cave Woman." MGM is negotiating for the yarn as a Joan Crawford starring vehicle and Fox wants it for Clara Bow's next.

"U' May Resume April 1

Universal will likely resume production activity at its studios the first week in April, pushing up reopening of the plant by three weeks. Company will get two or three productions under way next month, preliminary to embarking on full shooting schedule for next season's program.

Kaufman-Sherwood On Next For Cantor

New York.—Samuel Goldwyn has engaged George S. Kaufman and Robert E. Sherwood to write the story for Eddie Cantor's next picture, based on "Androcles and the Lion."

Cantor has already approved the idea of the story and the writers will go to the coast when production gets under way, probably before May 1. It is rumored that Kaufman may direct the picture.

Mervyn LeRoy Directing "Gold Diggers of 1933" for Warners
New York Reviews

Warner Bros. prod.; director, Lloyd Bacon; writers, Ira James, James Seymour, Al Dubin, Harry Warren, Bradford Ropes.

World-Telegram: A sprightly entertainment, combining, as it did, a plausible enough story of love and crime, with excellent musical numbers and dance routines that a cast of players that are considerably above the average found in screen musicals.

Journal: This is a diverting entertainment, not so much because it’s a novelty after all these fall stories, but because it’s a well-dressed professionalism. It is a box-office smash hit, east side, west side, all around the town—above and below the boundaries of this carking film’s locale.

Times: The liveliest and one of the most tuneful screen musical comedies that has come out of Hollywood.

Sun: Abreast of today in wisecracks, its talk of the depression and its up-to-date Broadway gags and laughs. Furthermore, it moves and is staged with liveliness, if not especial taste, and if it is bland, it also has a bit of vitality.

American: It is rousing girl ‘n music stuff, speedy, tuneful and pullchritudinous—a cast full of stageile girls of an earful of melody. Cold standard entertainment, a bargain at ten times Strand prices.

Mirror: “Forty-Second Street!” is a cheering and exhilarating movie. You’ll enjoy every gay minute of it.

Herald-Tribune: It can safely be said that “Forty-Second Street!” is better than the average musical comedy of either stage or screen. I would not have minded a bit more humor in the proceedings though.

“CHRISTOPHER STRONG”

Radio prod.; director, Dorothy Arzner; writers, Zoe Akins, Gilbert Frankau.

Herald-Tribune: Rather sensitively produced, the new film at the Radio City Music Hall is a believable if rather stodgy tragedy given a certain distinguished quality by its star’s arresting performance.

American: The film proves to be one of the season’s first-rate offerings, made more unusual as entertainment by the presence of Katharine Hepburn in the leading role.

Mirror: The whole picture is handsomely produced and its star is dressing in interesting costumes. She has charm and individuality which unfortunately are obscured by the strained and studied Garbo touches, which dominate “Christopher Strong.”

Post: The picture, which was based on the novel by Gilbert Frankau, is a showy patchwork, feeble and obvious in its characteristics, and told without originality or resourcefulness. Zoe Akin’s dialogue, when it isn’t downright silly, is flatly uninteresting.

Sun: Where the film fails spectacularly is in the desultory plotting, the slovenliness with which it approaches its important cinematic situation at the end “Christopher Strong” is miles above the average, due to its production, cast and general taste, but it is disappointing just the same.

Journal: It’s a handsomely mounted film in which the dramatic triangles are worked out against the backgrounds of London, Cannes, New York and various flying fields.

World-Telegram: Precisely plotted, inexpertly directed and amateurishly acted for the most part, “Christopher Strong” at least has the virtue of some beautiful settings.

News: Lavishly mounted, earnestly portrayed, smoothly directed. And yet it doesn’t ring full of the Radio City Music Hall its continuity avers.

“THE WOMAN ACCUSED”


Herald-Tribune: Feeble and unconvincing little tale. It is amusing only in a scene wherein the heroine flogs one of the subsidiary villains, and then but mildly so.

American: Despite its cast and mountings, the new Paramount tenant is just remolding mediocrity—a purple-robed skeleton.

World-Telegram: It seems to me that not all their collective or individual efforts are able to produce anything out of either half or the whole picture except a feeble and stereotyped entertainment.

Journal: It’s a fairly tarrying mystery melodrama, with Miss Carroll looking well and doing nicely in her role, and Cary Grant acquiring himself credit—however, not creditable.

Post: The picture is a wearisome patchwork, unrelieved by anything of interest until some one who wrote the last episode decided to give it a punch.

News: This above has its dramatic moments now and then which create a good deal of audience excitement. Mind you, the idea is good. The fault lies in unconvincing development.

Mirror: Ten famous American authors contributed to this yarn. Precisely what each contributed isn’t clear, but between them the ten turned out a pretty obvious little yarn.
GM Presents Another Success in 'Hell Below'

Story, Cast and Direction Swell

"Hell Below" MGM

Direction: Jack Conway
Original: Commander Edward Ellsberg
Screen Play: Laird Doyle, Raymond Schrock
Dialogue: John Lee Mahin, John Meehan
Photography: Hal Rosson

From both exploitation and entertainment standpoints, MGM has a home run in this screening of high powered melodrama of the Brin. "Hell Below," should take its place as a box-office winner along with "Hell Divers."

This is war stuff, but from an angle which we are almost certain has never been before. Submarine story with as many battles rather overweight an intelligent and absorbing love story; yet it is evident that MGM has a knack for producing straight entertainment per fun to stories of this type than any other company which attempts them.

The film, as premiered last night, will undeniably undergo a good deal of new cutting—for it was much too long. But with some of the finest and most exciting atmospheric shots we have ever seen, splendid performances and its good drama, "Hell Below" will give every class and type of audience its money's worth—and more.

The leading role is a departure from the flip parts with which Robert Montgomery has been identified, and his splendid work justifies his choice. He is the young naval officer (second in command of the submarine) who gives his life for his country in the end, after a court-martial for countermanding orders which previously had sent eight men of his crew to their deaths. But he does it willingly, for he has sent the woman he loves back to her crippled husband, after discovering that this man has a chance to become well again.

It struck us, as we viewed the picture, that the "triangle" involved in the story, was so well written and so intelligently "discussed" that even in the spectacular element of the picture were removed, it would still be worth seeing.

For this, the writers, Laird Doyle and Raymond L. Schrock, for the screen play, and John Lee Mahin and John Meehan for some exceptionally fine writing, take the bow. Jack Conway's direction is top-notch.

The ending seemed exaggerated and too full of vague heroics for a picture which is as straightforward as this. Hal Rosson's photography and all the incorporated scenes are marvelous.

Walter Huston is still the best actor.

Clean-minded

An agent was trying to sell a writer to a producer this other day that the producer was not really impressed. "I never heard of him," he said. "While he's the best, he's never done.

"Done!" yelled the agent. "He's the most prophylactic writer in the business!"

New Pictures On
B'way This Week

New York—Seven new pictures are booked for the big New York house today. The list includes:

"Secrets" at the Rivoli today; "Sailor's Luck" at the Radio City Music Hall tomorrow; "Hell To Heaven" at the Rialto, "Strictly Personal" at the Paramount, "Love In Morocco" at the Mayfair, "White Sister" at the Astor, and "Fast Workers" at the Capitol, all on Friday.

Sam Bischoff Starting
Work On Two Stories

Sam Bischoff today starts work on two untitled stories which he will produce for KBS without a release previously.

High figures conditions are appropriate for independently-made product of a major studio caliber and is transferring money from New York today to provide for immediate work. Warren Duff has been assigned to one of the stories.

Foy Wants Landi

Bryan Foy yesterday registered a bid for the loan of Elissa Landi to play the leading role in "Foxy Woman," which Ben Stoloff is set to direct for Columbia release.

"Poor Fish" For Lamb

New York, The next Lambs' Gable short will be called "The Poor Fish." It goes into work this week under Joe Santley's direction.

McGrath On Holt Yarn

William McGrath is writing an original story to be Jack Holt's next picture for Columbia, based on the career of Arnold Rothstein.

"After The Ball" At Roxy

New York—"After The Ball" has been booked into the Seventh Avenue Roxy Theatre.

Porcasi Signed

Paul Porcasi has been engaged by MGM for a featured spot in "Reunion In Vienna."
Big Names Can’t Duck Cuts Doing Personal

N.Y. Legit Houses Still Fight Unions

New York.—The League of New York Theatres is still continuing its battle for the legitimate houses against the refusal of the unions to reduce salaries. They will remain open the rest of the week at least.

Frank Gillmore, head of Equity, said yesterday that the actors will no longer hold the sack for the managers and that it is up to the unions to cooperate.

Lovekin On Serial; Palmer On ‘Bluebeard’

Carl Laemmie, jr. has assigned Dolly Lovekin to do the contract for the remake version of the serial, “The Perils of Pauline.”

Stuart Palmer has been assigned to prepare the treatment and do the dialogue for “Blue Beard.”

‘Africa’ At Hillstreet

RKO has booked Columbia’s “So This Is Africa,” the Wheeler-Woolsey picture, into the Hillstreet theatre for one week, beginning March 24.

Little Ol’ Boy’ Again


Indie Outfits Moving

Western Service Studios, Inc., operating both Metropolitan and Educational Studios, has transferred several of its rental companies from the former to the latter plant to provide additional stage and office space for incoming companies on the Metropolitan lot.

British Want Peggy

Through Arthur Lee, its New York representative, British-Gaumont is dickering with Peggy Shannon to go to England for one picture. Negotiations will be concluded in the next few days.

New Herman Picture

New York.—Krimsky and Cochran have acquired the American rights to another German picture, called “Man Hunt,” which has been a big success abroad.

Lehman On Harding Yarn

Radio signed Gladys Lehman on a one picture deal to write the screen play of “Vigil Winters,” which is later to be Ann Harding’s next starring vehicle.

Saunders At Radio

John Monk, Saunders has been signed by Radio on a one picture deal to write the screen play and dialogue of a yarn to be selected by the studio.

Wotta Life!

Tom Terriss postcards from Morocco, where he is seeking new Vagabond Adventures: “No supervisors, no schedules, no worries. Only starlit nights, age-old civilization, the savage desert, and away from everything.”

New York Offices Informed Of Cuts

New York.—Employees of all major companies, both in the home offices and the exchanges, were notified yesterday of the revision of salary reductions.

The scale is the same which was adopted for the employees of the West Coast studios Monday night.

Mack Sells One To Foy

Willard Mack has closed a deal with Bryan Foy for the sale of an original idea which he is now developing. Foy will produce the screen play as an independent venture and has not set a release for it, although he has been releasing through Columbia on a picture to picture arrangement.

Gould With Brock

Lou Brock signed David Gould, former New York dance director, to handle special dance numbers for “Maiden Cruise.” Radio filmusical which starts today.

Roach Lot Closed For Rest Of Week

Members of the Hal Roach studio have been notified by Henry Ginsberg, the general manager, that all activity ceases for this week, work on the Laurel and Hardy comedy, which went into production Saturday, being included in the postponement.

The studio resumes Monday at which time it hopes to be able to inform the organization exactly where it stands on the wage cut situation. The studio has been advocating a three week slash, having mapped out its program to complete work by that time.

Exhibs Organizing To Demand Cuts In Rentals

New York.—Charles O’Reilly and William Brandt, acting as a committee of the Theatre Owners Chamber of Commerce, conferred with Will H. Hays yesterday with reference to calling a round table meeting with sales heads of the major companies at which the exhibitors will demand that the salary cuts be passed along to them in the form of reduced rentals.

Jules Levy Sales Drive

New York.—The district managers of RKO are to start a sales and collection drive in honor of the completion of Jules Levy’s first year as general sales manager. It will run from April 1 to May 12.

All Running But Fox

(Continued from Page 1)

Fox paid off yesterday. The lower-priced people were paid off in cash and the high-salaried ones received checks drawn in New York on the Chase National Bank. Other companies which missed paying off last week because of the bank holiday are expected to settle today.

None of the major studios held mass meetings to inform employees of the new scale of wage cuts, as company heads figured everyone would be familiar with their status through information secured from yesterday’s REPORTER and the Academy bulletins that were distributed on all lots.

At Universal, contract people who received suspensions last week under the “act of God” clause, have been called in and asked to sign either of the two standard waivers, with the company withdrawing the suspension notice for those signing.

Up to last night, 25 contract people at Universal had signed the waivers, leaving only two, now out of town, to be secured to give Universal 100 per cent of its contract people in line.

In view of the change of percentages governing the cuts of people drawing under $100 weekly, most of the studios will have to reimburse free lance and day workers who received pay checks last week, based on the initial 25 and 50 per cent plan.

Tax Exemption

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Governor and Municipal Bonds

Delegate and Municipal Bonds
Market Carries Even Pix Stocks Up

New York.—The wild bull market yesterday affected the motion picture stocks, even in the face of present conditions in the business. Paramount was the only loser, being off 1%. Loew's was up 1 1/4%, RKO gained 1 1/4 and Fox and Warners advanced 1/4 each.

Brulatour—Consol. Hit in the Harriman

New York.—It is understood that J. E. Brulatour and the Consolidated Film Industries are both affected by the closing of the Harriman National Bank. Just how heavily they are hit is not known.

Consolidated Film had very extensive dealings with the institution, and the closing may result in the company's being obliged to tighten up on its financing of independents, temporarily at least.

Harris Gets Lead In Radio's Filmsical

Radio's long search for a leading man for its filmusical, "Maiden Cruise," was ended yesterday when the company signed Phil Harris for the role.

Lou Brock is the producer and Mark Sandrich the director. Charlie Ruggles and Wera Engels have top spots in the cast.

UnionTroubles May Shut RKO-Roxy

New York.—The management of the RKO-Roxy Theatre has notified the musicians union that the house will be closed unless the union grants a reduced wage scale.

The house has cut its top price to 55 cents, while the Seventh Avenue Roxy has boosted its orchestra to 55 cents and holds the balcony at 35 cents.

ERPI, SCHULBERG, WANGER, KENT BIG PARA.CREDITORS

New York.—The bankruptcy schedule of Paramount-Publix lists Electrical Research Products Inc., B. P. Schulberg, Walter Wanger and Sidney R. Kent among the heaviest unsecured creditors. The corporation owes Erpi $1,138,000, Wanger is listed at $900,000, Schulberg at $500,000, and Kent at $85,000.

Among the other liabilities are outstanding bonds to the value of $25,000,000, contingent obligations of $13,000,000 in notes issued by Paramount Film Productions, and also contingent obligations as guarantor of bonds issued by affiliates.

Also on the unsecured list are J. E. Brulatour for $81,740, RCA-Photo.

Vidor Talking With Radio About Release

King Vidor is talking with Radio on the question of a release for a group of pictures he intends making with his own finances and from stories he has either acquired or written himself.

If the deal goes through, he will have a call on some of the Radio stars and featured players. Production would not be confined to either studio under the Radio control.

Kansas Bars 'Africa'

New York.—The Kansas censors have barred "So This Is Africa," even with the eliminations that have been made.

Production Units Planned By Individuals Now In Majors—Distribution Being Formed

Since the 50 per cent cut is yesterday's news in the studios, the chief topic of conversation now is the formation of independent units for the production of pictures, independently financed so far as actual production is concerned, with the originate tors, generally writers and directors, gambling their all for the big cut with the distributor.

There are at least three organizations in New York planning on starting distributing companies for the release of "class" independent product to be made here for release in the Fall. One of the three is a big independent already in operation, but who changing his front in an effort to attract the Hollywood product, while two others, cast-offs of major distrib. (Continued on Page 2)

Operators Give Cut To All Except FWC

To assist theatres in Los Angeles county in the current bad business period, IATSE operators' local 150 has set a wage scale of all members at $15 each for the next two weeks. This relief is not extended to Fox West Coast, but includes theatres of Warners, RKO, independent circuits and theatres.

FWC was not included because of arbitration of contracts by the receivers, who arbitrarily set a lower scale for the operators. The local gave the circuit a 20 per cent cut last June, and the new scale provides for an addition of 35 per cent reduction.

In northern California, the operators' unions have given a 37 per cent cut for at least two weeks.

"U" To Make 'Gulliver'; Freund Will Direct

Universal has decided to make a picture from Jonathan Swift's "Gulliver's Travels." Karl Freund is reported to have been assigned to direct.

No one has been named to do the adaptation as yet, nor is it announced whether the Lilliputians or the Brobdingnagians will be featured.

Biography of Prince of Wales To Be Filmed

New York.—The biography of the Prince of Wales is to be the basis of a picture to be put into production soon by Gaumont-British.

$50,000 Expected For '42nd Street' First Week

New York—Warners' "42nd Street" is going over very big at the Strand Theatre, the estimated gross for the first week being set at $50,000.
Kahane and Cooper East To Conference

B. B. Kahane and Menan C. Cooper will leave for New York in order to be here for a conference of all Radio-Keith-Orpheum executives on Monday, Tuesday and Wednesday. Kahane goes tonight by train and Cooper will leave by plane Saturday afternoon.

This meeting is a general confer-
ence of executives and company heads to discuss the situation with their AKO and Radio Pictures. It is understood that everything will be set as a result of that meeting for full steam ahead on both organizations.

Studies Helping Out

The M. P. Relief Fund

Because the salary slash will cut a big hole in the weekly income of the Motion Picture Relief Fund, in that the half of one per cent the organi-

tzation has been receiving will be cut in two for this period, three of the studios have agreed to make up the difference between what the fund is getting and what it should get, until the 50 per cent cut thing is over.

Production Delayed

On Two Para. Pictures

Paramount was forced to switch the shooting schedule around on two pro-

duction projects yesterday, when Cary Grant, who was working in "The Eagle and the Hawk," received severe bruises on his face being, by a set fall. Last night, Peggy Hopkins Joyce burned the side of her face while having her hair cut.

Both "The Eagle and the Hawk" and "International House," Miss Joyce's picture, will have to be shot without her for at least two or three days.

Benn Levy To London

Obtaining a leave of absence from Paramount, where he is signed on a two picture deal, Benn W. Levy is en route to New York on the first leg of his return trip to London. He is expected to return to Hollywood in the Fall to complete his picture deal.

Ernest Truex East

Ernest Truex has temporarily shelv-
ed his plans for pictures and leaves Saturday for New York. He is prepar-
ing to head the "Whistling In The Dark" company, which leaves late this month for London.

Miller Quits Futter

Completing work on the editing of "India Speaks!" for Walter Futter, who is releasing through Radio, David Mil-
er has resigned to negotiate a deal with Universal for the release of a pic-
ture which he is producing alone.

Mae West On Way

New York—Mae West left last night for Chicago to fill a week's en-
gagement there, and then continues to the coast.

Parasol was scheduled to open a week's engagement, but the show was cancelled because Miss West was unwell, and the show was put off until next week.

No Pay Checks Paid Yesterday

The Paramount lot went payless yesterday. Reason given out by front office was that company was unable to make out exact amounts, until the paymasters were or were not signed. How-
ever, those who signed the paychecks, went checkless also.

Also, management sent out a notice to the personnel that there was nothing to worry about and that production would continue as usual.

New York Hippodrome Will Have Kid Band

New York.—An excellent piece of showmanship, which costs practically nothing and is worth plenty in public-

ity, is being organized by the Hippo-

drome managers here. They're getting together a military band, composed of boys between the ages of ten and sixteen years. Cecil Mabery, the managing director of the theatre is its patron, and Raymond Nazer has been signed to direct it.

Free music lessons will be given the kids joining. They plan to have the band play at important celebrations around town during the summer, and the Hippodrome hopes to send it to the Chicago World's Fair in August.

IATSE Head East

William Elliott, International pres-
ident of the IATSE, and Ed Tinney, of the same organization, have left for New York. They had been here for two weeks.

Ray McCarey Laid Up

Ray McCarey had a sinus operation yesterday, which will postpone his de-

parture for the East to direct a group of Warner short comedies under the supervision of Sam Sax.

Freuler Outfit Moving

New York.—Freuler Film Associa-

tes are moving the offices into Radio City this week. Freuler is starting pro-
duction on "Bulldog Edition" soon.

'Indie' Idea Growing

(Continued from Page 1)

It's amazing, the number of pic-
ture people who have been admitting buying stocks in various breweries some time ago (mostly in Oregon) since the ban was lifted.

... Ricardo Cortez suffered a relapse of that flu on Sunday and has been away ever since — had to give up working on "The Witness," working in New York, too. ... Mildred Jaffe is just about in Helen Wills' class as a racquet wielder those days—if you don't believe us, ask Sam. ... His sheep-
dog took a big piece of flesh out of Courtenay Terrell's face the other day—both are getting along nicely.

... King Victor is in Palm Springs, working on his serial. ... Sara Man-

kiewicz is down there too, recovering from shocks. ... a group of Adrian's sketches will see exhibition in Paris soon. ... The Dick Pommer-Kudner- 

Dore romance is colder than ice. ... We don't know whether it was the theatre or the recording, but the first two reels of "Hell Below" were barely understandable at preview Tuesday night. ... Sally O'Neil (she must be back in town) at the Derby after the fights, in three dresses and four hats. ... Bill McGuire doesn't believe his own eyes anymore. ... Louise Fazenda is testing her molars with great gobs of toffee, imported from England.

... Do you know what writer, after selling a story to Radio (already pro-
duced) and one to Hearst for publi-

cation, has vanished, with the police hot on his trail? ... Adrienne Ames' bootful Rolls-Royce being pushed all over the place by a Ford, and very grateful for the push, too ... the Rolls having gotten very tired all of a sudden. ... Carl Carley, Maude Nelson, Nancy Carroll, H. B. Warner, and the Beery boys, among the lunchees at Sardi's yesterday. ... The Gordon Wescottes have rented Gladys Buc-

nova's house in Los Felix. ... Jean Malin got himself into a fight on the pavements the other dawning and found himself before a judge in the
"42ND STREET" STEALS SPOTLIGHT IN RECORD KEY-CITY ENGAGEMENTS

LIVING LANES of humanity lining trans-continent route prove triumphant success of "42nd Street Special"!

MOBS LIKE THIS, greeting "42nd Street Special" everywhere, force holdovers of Warners' 14-star smash in San Antonio, Kansas City, Memphis.

LESLIE HOWARD SIGNED by Warners for "Fellow Prisoners," with Doug. Fairbanks, Jr. co-starring in Liberty story sensation.

NATIONAL RELEASE for "Ex-Lady" set for April 4th as Warners prepare elaborate send-off for Bette Davis in first star role.

GALA PREMIERE TONIGHT of "42nd STREET"
at WARNER BROS.
HOLLYWOOD THEATRE

NEW YORK SET for historic "42nd Street" opening Mar. 9th, with tie-up displays lining town's main arteries.

* A Warner Bros. Picture  † A First National Picture
**Only Eight of 68 Hurt Beyond Repair**

A total of 68 theatres were in the earthquake zone when the shock hit last Friday. All of this number, eight were damaged so badly that they cannot be repaired. A number of others were shaken, which caused the owners to have to be reinforced before they will be passed by the building inspectors.

Twenty-three houses were in Long Beach, with six of these wrecked badly. Thirteen theatres located in the southern district of Los Angeles felt the effects of the quake, besides 38 others in the county, adjacent to Long Beach.

Five houses in the stricken area will reopen today, the Anaheim, Anaheim; Fox Mission, Fullerton; the Granada and Inglewood, Ingleside, and the Plaza, Hawthorne. Several other houses in the district were opened Monday and Tuesday. Although the FWC California in Huntington Park was hard hit, other houses in that city have been passed by building inspectors, and will open Sunday unless further tremors rumble in the meantime.

From a check-up of Long Beach, the theatres that can pass inspection will note some permanent lease leachers.

A committee of district managers for the major distributors, acting on instructions from New York offices, completed a survey of the theatres in the quake zone yesterday. A detailed report was compiled and sent East, giving details of the actual conditions of each theatre in area. This report will provide sales heads with information on which to make film rental adjustments on contracts for the theatres in Long Beach and vicinity, that need assistance and cooperation of the exchanges until things return to normal in the quake zone.

**McGuire Will Produce**

**Own Story For ‘U’**

Universal is closing negotiations today with William Anthony McGuire for the purchase of an original story, "The Saint In The Cellar." As an associate producer, McGuire is expected to produce the story, following "Time Begins," which will be the first production he will make on next year's program.

**Strike Plan Dropped**

Receiving no answer to his demands from the producers yesterday, Charles Lessing, heading the Federated Studio Crafts, said his union has decided to drop all plans for the contemplated strike. The Crafts' resolution demanding recognition and no wage cut has been ignored by the producers.

**MGM After Birell**

MGM is negotiating a deal with Universal for the loan of Tala Birell, the former wanting her for one picture. Leo Morrison, representing the player, is handling the negotiations.

**LOESTER COWAN**

**Meeting ‘Queer’**

Lester Cowan, secretary of the Academy, has gone "queer" on meetings, according to one of the committee members who will call a meeting on the least provocation. He was asked the other on leave of absence from the academy. "Just a minute, we'll call a meeting on that question."

**Marco Asks Staff For Salary Rebate**

Mike Marco has asked employees of the Paramount Theatre to rebate portions of their salaries, because of the heavy loss the house will sustain, due to the earthquake scare of the past five days.

Such requests will be voluntary, with those getting $20 or under exempt. Musicians, on a minimum wage plus percentage of the profit, also are not included. Marco has requested the cooperation of the stage hands union, and the operators have included the house in the group that will have men drawing only $15 each for the next two weeks.

**Dunn Loaned To Para. To Replace Cortez**

James Dunn has been borrowed by Paramount from Fox to replace Ricardo Cortez on the top spot in the B. P. Schulberg production, "Dead On Arrival," which George Sonneville and Alexander Hall are co-starred in. Cortez was forced to withdraw from the cast yesterday, due to a relapse, after working in the picture for one week. The company will re-shoot the scenes in which he appeared.

**Arline Judge Comeback**

After a year's absence from the screen, Radio is planning to bring back Arline Judge, teamed with William Gargan in a yarn based on an idea of H. N. Swan, who will produce the picture. Negotiations are on with Rian James to develop the story.

**Dates For ‘King Kong’**

New York—Radio's "King Kong" will start engagements at Syracuse, Rochester and Baltimore Saturday and open at the Palace in New York on March 25 for an indefinite run.

**Raine To Adapt Play**

Paramount has signed Llewelyn Hughes to write the screen play of the Normal Reilly Raine stage play, "Hangman's Whip," which is now running on Broadway.

**Gene Fowler East**

Gene Fowler left last night for New York, where he has been for two weeks conferring with Noel Coward on the latter's play, "Do Sign for Living," which Lubitsch will direct for Paramount.

**Employees of FWC Take Salary Cuts**

Due to continued poor business in the theatres of the Fox West Coast Circuit, all employees will work at half salary for the next two weeks. A minimum of $20 has been set. The arrangement includes executives, home office staff, district managers, theatre managers and employees of all subsidiaries.

An official of the organization stated yesterday that the deal is virtually the donation of a week's work by all employees, but that deep salary cuts might have to be made later unless business took a sharp turn upward in the next few weeks.

**Loew's State Back To One Feature and Stage Show**

FWC again changes the policy of Loew's State today, the theatre reverting to a one picture policy with a stage show.

The switch was made to compete with the Fanchon & Marco stage shows with pictures at the Paramount, which has been getting the bulk of the downtown business for the past two weeks.

**‘Scarface’ and ‘Girls’ Return To Broadway**

New York—The Globe Theatre is bringing "Scarface" back Saturday for an indefinite run, and "Girls In Uniform" goes into the George M. Cohan today, also for a run.

**Para. Stories For Sale**

Paramount is making an attempt to turn the stories purchased by it and now stored in its vaults into cash and has made a deal with the Schulberg-Feldman Agency to handle approximately a half million dollars worth of stories, which the latter feel are salable.

**Agency Act Advanced**

Passing the Judiciary Committee unanimously, the AMA's amendment to the Employment Agency act has been carried successfully through the house at Sacramento and yesterday was sent to the upper branch of the legislature. Kent Redwine presented the bill.

**Raphaelson Abroad**

Samson Raphaelson leaves on April 2 on the Empress of Britain for London to prepare the screen play of "The Queen," the Jeannette MacDonald-Herbert Marshall picture that Robert Rusche is producing.

**Lubitsch Here Tomorrow**

Ernst Lubitsch will arrive here Friday from New York, where he has been for two weeks conferring with Noel Coward on the latter's play, "Do Sign for Living," which Lubitsch will direct for Paramount.

**A Reply To Miss Gwynne**

Was with some amusement, alert tingly with annoyance, I read Helen Gwynne's comments on readers in a recent "Yesterday In New York" column:

"If I have often wondered why lots of good stories never even get to first base with picture companies, just read these tidbits gleaned from a professional reader's synopsis of what you would never guess to be a perfectly grand book...says Miss Gwynne, proceeding to quote some admittedly damned foolish passages from a synopsis and comment.

The column leads one to the conclusion that picture companies pass up good stories because their reading staff is incompetent and illiterate—a conclusion which will hardly encourage company executives, inasmuch as it lifts the responsibility from their high-salaried shoulders and places it upon the shoulders of the reader, whose ability is usually measured by his insignificant weekly stipend.

If you have often wondered why lots of good stories never even get to first base with picture companies, just cast your eye over the synopsis files in the story department of any major company and note the number of stories recommended by the Reader. I'm told by a studio executive and later produced successfully by another company. Read those recommended synopses. Nine times out of ten you will readily see that the rejection of the story cannot be blamed upon the synopsis. Recommended synopses are as accurate, concise and colorful as the allotted space will permit. Again, inspect the story files in this same studio and check the synopses of material rejected by the Reader. You will find that the large majority of non-recommended synopses which gain direct from the writing to oblivion, so far as pictures are concerned. You will find, further, that most stories which are rejected by the Reader and produced by the studio, over that Reader's warning, are failures.

It seems to me that the executive's judgment and the Reader's judgment are of equal value. The executive's judgment is strengthened by his more intimate knowledge of cost and profit. The Reader's judgment is strengthened by the ability to strip away non-essential, and view the story with an eye to the combined merits of plot, characterization and thematic background. It is for you, therefore, that the Cooperation between the two will prove most advantageous.

**JUST A READER**

**Norman Foster To Col.**

Norman Foster has been borrowed by Columbia for the male lead in "Rules For Wives." Fay Wray has the female lead and Eddie Buzzell is the director.
BEBE DANIELS

as

DOROTHY BROCK

in

"42nd STREET"
RUBY KEELER

as

PEGGY

in

"42nd STREET"

WARNER BAXTER

as the

STAGE DIRECTOR

in

"42nd STREET"
We all know a team of horses can't get very far unless they pull together. The splendid and hearty co-operation which I have received from every department and individual in this studio, without exception, has made it possible for me to accomplish a long, hard pull toward a healthy goal. I take this opportunity of thanking each and every one, from the bottom of my heart, who has helped to make this result possible — and especially my GIRLS and BOYS. God love them. Their's is the glory of a job well done, and rightly it belongs to them.

BUSBY BERKELEY

GINGER ROGERS
as
ANN
in
"42nd STREEt"
A Different Characterization

Under Management
NAT GOLDSTONE

No More Orchids
on
"42nd Street"
or probably any other place except at the
COLONIAL FLORISTS

Of course, if you do not want Orchids, we also carry American Beauty Roses, Floral Leis and Corsages.

445 N, Beverly Dr. OXford 1156
Loew's Asks 25% Cut From Union Help

New York.—Loew's circuit has demanded a salary reduction of 25 per cent from all the operators, stage hands and musicians employed in all its theatres.

TOCC Stalled Off About Rental Cuts

New York.—In spite of the fact that all the major companies made the salary cut at the same time, there apparently will be no concerted action in the matter of passing the cuts along to the exhibitors in the form of reduced film rentals.

Representatives of the TOCC have held one meeting with the sales managers of the majors with the idea of getting some benefit out of the rentals. But when they appealed to the Hays office, they were given to understand that the granting of reduced rentals was a matter for each company to decide individually.

Ryan Back To Fox

James Ryan, former agent, today joins Sol Wurtzel's Fox-Western unit as casting director.

WARNERS MAY STAY OPEN FOR SALARY CUT PERIOD

Warners may continue production during the eight week salary cut period and not close April 8 as originally intended.

Two pictures are still slated for production, "Mary Stevens, M. D." and "Good Bye Again," and both are expected to be completed prior to April 8. In addition, Warners will continue production of two to four pictures during the month of April, if stories and scripts can be rushed through in time to get the features into work.

The added three weeks of production would give Warners the full benefit of salary cuts of directors, stars, writers and others on the payroll at over $50 weekly, as the original April 8 closing had been set some time before the adoption of the salary cutting period by all major studios.

If Warners should keep the plant open until May 1 and get two to four additional pictures finished on the current salary basis, it is estimated the company would save at least $25,000 on each picture.

Pickerill Will Direct

Ann Harding's Next

Irving Pickerill has been signed by RKO to direct the next Ann Harding picture. The company has not chosen definitely a story from several under consideration.

Werker With Wurtzel

Sol Wurtzel has assigned At Werker to direct the English version of the musical play, "The Last Man On Earth," starring Raoul Roulien for Fox. Arthur Kober is writing the screen play and dialogue.

Austin Parker At Fox

Fox has hired Austin Parker as a one picture deal and the writer today joins the writing staff to write the screen play of "Shanghai Madness."
All Theatres Plan Quake Benefits

Practically every theatre in Southern California will donate 25 per cent of box office receipts for the night of March 22 to the Red Cross and Salvation Army for relief in the earthquake area.

All the circuit houses, including Fox West Coast, Warners and RKO, will participate, in addition to practically every independent theatre in the district. Each theatre will show its regular picture booked for the day, and exchanges are not to give features gratis or give rental reductions.

Of the 25 per cent of the gross to be donated by the theatres, 75 per cent will be turned over to the Red Cross and the balance will go to the Salvation Army. These two organizations are carrying on the bulk of the relief work in the stricken area.

McGuire Finishes and Goes On Personalized

Mickey McGuire, star of the Larry Damour series of comedies for Radio release, leaves today for New York to start a personal appearance tour of RKO houses that ends in four months in New York.

Darmour has finished the McGuire comedies for the current season, and starts on the 1933-34 pictures in August.

Collegel Humor 'Soon

Paramount is planning to start shooting on "College Humor" in about ten days, with Bing Crosby to arrive here April 2 to hop into his role. Wesley Ruggles will direct and the cast will include Burns and Allen, Richard Arlen, and many other "names."

Ned Marin in New York

New York.—Having completed a survey of foreign motion pictures conditions during the past month, Ned Marin, former Warners and Paramount executive, arrived in New York yesterday. He will spend the next week here before proceeding to the west coast.

Emergency Committee Clarifies Moot Points

Initial meetings of the Academy emergency committee, sitting in on the administration of the cut salary agreement with the producers, have clarified several important points dealing with operation of the agreement.

Contracts of free lance artists drawn for any part of the eight week salary cut period, shall have full salary stipulated, with the artists signing the standard waivers to take care of the cuts.

Free lance artists working at a particular studio on a week to week basis, shall be classed as contract employees for the purpose of computing salary adjustments, starting with the eleventh week, at which time they would be subject to waiver of the same percentage as those with long term tickets.

On lending arrangements, no employee will have waive a salary which is not also waived correspondingly in the lending studio. A lending company may charge a borrowing studio a carrying charge of the original unwaived salary of the employee for the three weeks, or any portion thereof, preceding March 6. But on all carrying charges subsequent to that date, the borrowing studio only pays the other the actual waived salary of the employee involved.

These points were agreed to yesterday by the special committee of the Producers Association.

Tradeview (Continued from Page 1)

ATTENTION, PLEASE!
If it's a TYPEWRITER you want REPAIRED— TO RENT—or BUY call HOLLWOOD TYPEWRITER SHOP 6631 Hollywood Blvd. Granite 3302 and Granite 3303 WRITERS' SUPPLIES 12 YEARS IN HOLLYWOOD
Entire Cast and Direction Score

**TODAY WE LIVE**

MGM

Direction..................................Howard Hawks
Original Story and Dialogue.............William Faulkner
Screen Play................................Edith Fitzgerald, Dwight Taylor
Photography ..............................Olive T. Marsh
Cast:..................Joan Crawford, Robert Young, Franchot Tone, Roscoe Karns, Louis Closer Hale, Rollo Lloyd, Hilda Vaughn.

When "Today We Live" is cut down to exhibition length it should prove very good entertainment. With Joan Crawford in the leading role (and Rosemary DeCamp, it is expected that the draw, it should sell all about the tickets there are to be sold in your zone.

The story is by William Faulkner, with the screen play by Edith Fitzgerald and Dwight Taylor, is swell writing from beginning to end, but it is our opinion that the story was terribly over-written for the screen, necessitating an over-shooting that cost Metro-Goldwyn-Mayer many thousands of dollars that should have been saved. The released picture will contain very little of early sequences which proved entirely too boring for this spectator, and not until an air episode fairly lifts you out of your seat, do you realize that you have finally gotten into what may prove a good picture.

It is a story of a girl (Joan Crawford) and three boys, (Gary Cooper, Franchot Tone and Robert Young), two of whom are in love with her and the third is her brother. All of it is played with the world as a background, with Cooper doing service in the air, Tone and Young in the water, and Crawford in the ambulance corps.

The picture brings to the screen scenes of the finest acting and direction for some time. Everyone in the cast was good. Joan Crawford, in addition to turning in a great performance, never looked so beautiful in her screen career. Gary Cooper edges further to the top with this picture under his belt. You will hear a lot about this fellow Franchot Tone during the coming months; he has everything that is required for a big featured spot. Robert Young through his work in these two fortresses. Roscoe Karns walked away with every scene he was in, and Louis Closer Hale was a treat to see and hear.

The direction of Howard Hawks was well-nigh perfection. Aided by some beautiful writing and excellent acting, the picture will probably go down as one of the best directed in many a day; particularly in love scenes and the hair-raising scenes of battle, both in the air and on the water.

You can't miss on this one. Give it everything you have.

KIL Tunberg At Col.

Karl Tunberg has been added to the writing staff at Columbia.

**ALLIED MELODRAMA GOOD ENTERTAINMENT**

**A SHRIEK IN THE NIGHT**

**TODAY WE LIVE**

MGM

Direction.............Albert Ray
Original................Kurt Neumann
Screen Play.............Frances Hyland
Photography...........Harry Neumann

In spite of the internal disruption shaking this poor industry of ours, good pictures are continuing to be made. Allied's "A Shriek In The Night" is one of them, a neat little trick, created by common sense and produced by honest labor. It'll bring them into the theatre. It'll also satisfy them.

The mystery, included in its title, is quickly gotten over with when a friend of the hotel janitor is disclosed as the bloodthirsty gent by re-venging his brother's frame-up and execution at the hands of a gang of racketeers. Rather outweighing the mystery is comedy, so spotted that it removes any possible tedium likely to develop in subjects of this type, so much in the way of explanation being essential.

The story is entirely told through the actions of Ginger Rogers and Lyle Talbot, working on rival newspapers. It'll cheer you to know that they are, for once, real newspaper characters, unspoiled by the usual theatrical distortion of them. They are, nevertheless, interesting despite credibility.

Both Miss Rogers and Mr. Talbot are greatly to be praised for the splendid quality of their characterizations. Furnell Pratt as the Inspector, and Arthur Hoyt, his diminutive assistant, steal honors on occasion, while Maurice Clark and Lilian Hamer do much with little.

Kurt Neumann's original story is the foundation for the intelligent work done by Frances Hyland in her screen play and Albert Ray in his direction. They are a well-matched trio, as attested by the picture. The exhibitor, in key spots or suburbs, may blow his trumpets and dust off his box-office shelf. They'll come, and they'll go plenty satisfied.

**WARNERS SUE MAJESTIC**

New York.—Warner Brothers have sued for an injunction to restrain Majestic Pictures and the Capital Exchange from distributing "Gold Diggers of Paris" on the ground that it parallels Warners' silent picture, "Gold Diggers of Broadway."

**PEARSON-TUCHOCK TEAM**

Radio signed Humphrey Pearson to collaborate with Wanda Tuchock on the screen play of Constance Bennett's next picture, "Bed of Roses," which Gregory LaCava will direct.

**DINNER AT EIGHT** Starts Production

"Dinner at Eight," the George S. Kaufman play which is designed as one of the biggest of the current program at MGM, went into production yesterday, with George Cukor directing.

In the cast are Marie Dressler, Wallace Beery, Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley and Franchot Tone. David Selznick is producer.

Another big MGM picture which goes into work next week is "When Ladies Meet," with Harry Beaumont as director. Harding goes over from Radio to play the lead, and Robert Montgomery and Alice Brady are in the cast.

**FOX BUYS TREATMENTS**

For Eilers and Bow

Fox has purchased two treatments from Karl Tunberg. Tunberg stories held by the company, the deal being made to buy the original ideas developed by the writer in the stories.

"War of the Worlds," in "Dangerous to Love," originally by Austin Parker for Sally Eilers, and "Top O' The Hill," by Charles Kenyon, which is set for Clara Bow's next picture.

**FORD WITH WARNERS**

Wallace Ford has been engaged for the part of "Good Bye Again" at Warner's. Michael Curtiz will direct, and the cast includes Warren William, Joan Blondell, Genevieve Tobin, Una Merkel, Ruth Donnelly, Gay Kilby, Jay Ward and Allen Jenkins.

**BROWN OUT OF MGM**

Rowland Brown has completed work on the screen play of "Man Stands Alone," for MGM, and has left the company's writing staff. Story will star Mark Cable and Wallace Berrey, with John Considine supervising.

**FORD TITLED**

The title of the Fox English version of "Last East to Earth" has been changed to "It's Great To Be Alive." The Spanish version of this picture is running in Madrid.

**MARY FORBES SIGNED**

Mary Forbes, distinguished English actress, has been signed for the cast of "Service," which Clarence Brown is directing for MGM.

**PRODUCTION FOR EAST**

(Continued from Page 1)

and their activities in the East will make trading by the producers much easier here than the condition they now face. Instead, the studio situation as it now exists is: Paramount has its large plant at Astoria; Warners have sufficient stage space to have two units in work at the same time in their Brooklyn plant; Metro-Goldwyn-Mayer if coming East will use the old Cosmopolitan studio, and Fox will direct its attention to the Movietone studio for any feature productions contemplated.
The Hollywood Reporter said:

SAILOR'S LUCK

will have the audience tied in double bow-knots and doing somersaults before the picture is over.
Double Features Must Go — Warners Only Major Company Anywhere Near Its Schedule

New York.—With major companies about to schedule for this time of the season, circuit heads and exhibitor leaders are becoming alarmed at the shortage of product which looms for the next four months.

The condition of the market, which is not now giving the theatres a sufficient flow of product, indicates that the exhibiting end of the business will have to scratch hard for pictures to fill bookings until September.

The lack of product, according to the head of a large circuit, is certain to swing practically all theatres now double billing back to a single picture policy—and within the next six weeks.

This executive has already laid the groundwork for a return to single bills in all his theatres that are operating on a double feature policy, so the switch can be made without delay.

The sales manager of one major company (Continued on Page 2)

Crawford In Yarn
Bought For Shearer

MGM has shelved “Dancing Lady,” as the next starring production for Joan Crawford. Execs made this decision after the first draft of the script had been turned in by John Howard Lawson.

With “Dancing Lady” off, the star will be teamed with Clark Gable in “Prizetaker and the Lady,” which goes into production within three weeks. Frances Marion and John Mahin are writing the script.

MGM bought “Prizetaker and the Lady” several months ago, intending to star Norma Shearer, with Clark Gable opposite. With Miss Shearer on an extended leave of absence, execs decided to switch the yarn for Crawford.

Garrett Fort Signed
By Rogers For ‘Ice Box’

Charles R. Rogers has signed Garrett Fort to write the screen play and dialogue on the James M. Cain yarn, “The Baby In The Ice Box,” which is producing as his eighth picture for Paramount.

Ralph Murphy will direct, and Baby LeRoy is the only one in the cast to date.

Hurley Back Monday

Harold Hurley returns to Paramount Monday, after five weeks leave of absence, to take up his new duties as an associate producer.

Thalbergs Sailing

New York.—Irving Thalberg and Norma Shearer will sail for Europe on the Conte di Savoia today.

Heavy Loss By W.E.

New York.—The loss of Western Electric for the last year is set at $12,625,692.

**THEY BROKE THE LAW,**
**AND THE LAW BROKE THEM.**

**42ND STREET**

Lloyd Bacon Directed, **42nd STREET**
Union Troubles Close All Cleveland Houses

New York—Every motion picture theatre in Cleveland was closed yesterday as a result of the refusal of the musicians, stage hands and opera- tors to accede to the demands for salary reductions made by the managers. More than 100 houses are affected and at least 2500 persons are out of work.

Similar conditions which obtain in other sections are expected to close the theatres in Indianapolis tonight and those in Kansas City a week from tonight. Youngstown also is expected to darkness all its theatres.

The trouble has spread to Montreal where the Loew house was closed because of trouble with the stage hands, and to Syracuse, where six downtown houses closed, leaving the neighborhoods open.

The legitimate theatres here, which were expected to close tonight, may not do so. While the arguments with the unions remain unsettled, business has picked up appreciably.

Sid Has A Birthday

Yesterday was the birthday of Sidney "Sunshine" Grauman, and congratulatory wires from friends in ports of the world poured into the showman's office. The gang easily keeps tabs on the Grauman birthday, March 17.

'Probation' In Rewrite

Rian James completed the script of "On Probation" for the B. P. Schulberg production at Paramount and, is no longer on the payroll. Manny Seff and Frank Partos have been signed to write a new treatment.

Monogram On The Air

Radio's "Hollywood On The Air" program, broadcast over the NBC hook-up, will be devoted to Monogram Pictures next Monday, May 19, at the time William T. Lackey unit gets the break this time.

Welford Beaton East

Welford Beaton and Mrs. Beaton are leaving for New York tonight, Mr. Beaton desiring to make a survey of the picture situation there.

Jarrett For Grove

Art Jarrett, radio singer has been signed to appear at the Cocosnut Grove at the Ambassador Hotel in connection with Phil Harris and his band.

Maude Ebunre At Fox

Maude Ebunre has been added to the cast of "My Lips Betray," the first Lilian Harvey picture for Fox.

Tradeviews

(Continued from Page 1)

day as it ever did. Audiences are STARVING for good screen entertainment, and, if you can make it or contribute big pails in its making, your rewards will be greater now than ever before.

Wera Engels Out of 'Maiden Cruise' Cast

Wera Engels goes out of the cast of Radio's film musical, "Maiden Cruise," after the player and company executives mutually agreed to the move. The company is now looking for a new lead for the picture, which started this week.

Miss Engles had not appeared in any scenes of the production when she dropped out.

'Alaska Bound' Title

Universal has set "Alaska Bound" as the next summerville-Pitts feature comedy, and the picture will be directed by Kurt Neumann when it goes into work in May. Earl Snell and Clarence Marks are now writing the continuity.

Wyler On 'Bagdad'

Robert Wyler will direct "Bagdad On The Hudson" for Universal, with production slated for May, when the studio resumes work. Law Ayres will likely be starred in the picture.

Picture Shortage Acute

(Continued from Page 1)

company was quoted as saying his or- ganization would be willing to allow theatres returning to single bills can- cellation privilege of a maximum of 25 per cent of the remainder of the cur- rent season's program, if those thea-tres could show they were unable to use all films contracted for on the new single bill policies.

MGM leads all the major companies in undelivered product for the season. This company originally sold 50 pic- tures for 1932-33, and, with seven months of the season gone, has re- leased less than half. According to the circuit head, MGM still has to deliver 25 pictures this season.

Radio Pictures, with 62 features, in- cluding six westerns, sold to theatres for 1932-33, would have to produce and release 25 more pictures to com- plete its total.

Paramount, with 40 pictures released and 25 more to deliver, is pretty well up on its releasing schedule; and the same is true to Columbia, which has to release 18 more features and westerns to complete its total of 48 for the season.

Warners and First National, with productions completed far in advance of release dates, are providing a steady

Weeks Takes Share Of Darmour Studio

George Weeks, of Mayfair Production, has concluded a deal with Larm Darmour whereby he will share with the latter in the control of the Dar- mour studio, which is leased from George Hopper, of the Cinema Mer- cantile Company.

This move was made by Darmour at Weeks' request, agreement following several conferences resulting in Dar- mours' deciding the arrangement would be equitable and still not incorporate the production of a group of independent pictures for the state right market.

Free Repair For Sound Outfits Hurt By Quake

All damages to the sound equipment by the quake in any theatre us- ing Western Electric service will be repaired free of charge, according to the company with Erpi.

So far, 44 theatres have notified the company of damaged equipment, and Erpi engineers are busy on repairs now.

New Task For Sackheim

Marian C. Cooper has assigned Jerry Sackheim to assist Alexander MacIg, new story editor brought from New York recently by Radio, in a special hunt for stories suitable for Katharine Hepburn, John Barrymore, Ann Harding and others, which are needed for early production.

Connie Bennett Sails


Hugh Herbert
Management
BREN & ORSATTI
**PICTURE SNATCHER SWELL: JIMMY CAGNEY AT HIS BEST**

**Direction, Story, Cast, All Great**

"PICTURE SNATCHER"

Warners

**New York,—The Mary Pickford production of "Secrets" missed the opening day record at "Kid From Spain," by only $200. It picked that up the second day and is building steadily. "Oliver Twist" lost the next attraction at that house.**

Heavy Costs Shelve 'Man Stands Alone'

MGM has abandoned plans to make "Man Stands Alone," the D. Newson yarn which the studio recently acquired. It is understood the picture was shelved mainly because the production budget would run into heavy figures, and company executives decided box office revenues anticipated for the next five months would not justify the cost.

There is a chance the story will be spotted on next season's program. Radio Witch was borrowed for a box office test, and the yarn may be added at a later date.

**Roy Rowlands Joins Jack Cummings At MGM**

Roy Rowlands, assistant to Lou Brock, Radio producer, for the past year, resigned and will join MGM as assistant to Jack Cummings, who is supervising shorts and features.

Rowlands will likely take over the supervision of the shorts, giving Cummings most of his time to devote to features.

**Walter Abel To Para**

Paramount signed Walter Abel, New York stage actor, yesterday on a two-picture deal to be made between May 1 and September 30. Abel just completed playing the leading role in "When Ladies Meet."

**O'Donnell On Dialog**

Jack O'Donnell is writing the dialogue for Universal's "When The Time Comes," an original by William Anthony McGuire, who will produce and direct the picture.

**Radio After Blondell**

Radio is negotiating with Warners for the loan of Joan Blondell for the top spot in the Maurice Play, "Careless," which William Seiter is slated to direct.

**Secrets Going Very Big At Rivoli**

**Court Again Delays Receiver Hearing**

New York.—Federal Judge Bondy again postponed until March 24 the hearing, said for yesterday, of Adolph Zukor and Charles D. Hilles to show cause why they should not be removed as receivers for Paramount-Publix. In the meantime, they continue in the job.

Attorneys Zern, Rogers and others representing bondholders and creditors declare they have no chance of presenting their arguments as the court continually postpones the hearing.

**'U' Production Board Off to Palm Springs**

Universal's production committee, headed by Carl Laemmle Jr., hopped to Palm Springs yesterday for weekend conferences to line up the nucleus of the company's program for 1933-34.


**Maynard Starts First For Universal Next Week**

Ken Maynard plans to start production on his first starring western for Universal next week, with Allen James directing. Picture will be released under title of "King of the Arena" and is from an original, "Fire- brand Kenton."

Maynard is scheduled to deliver three westerns to Universal for release prior to September 1.

**'Nora' Starts Monday**

Gene Markey and Katherine Scola are expected to turn in a completed script of "Nora" in the MGM day, at which time they go off the payroll. The picture is scheduled to start Monday, co-starring Clark Gable and Jean Harlow. Sam Wood is the director.

**Muriel Evans Held**

Muriel Evans has been signed to a new contract by MGM. Her first assignment under the new deal has not been announced.

**FWC Files Schedule**

(Continued from Page 1)

of which is listed as liabilities on notes and bills discounted. The Wesco- com Credit Corporation, individual creditor, its claims amounting to $11,094,774.17. Following the Chase National in the size of its claims is First National Bank of St. Louis, Missouri, $2,456,195.07. Approximately $2,000,000 is due bondholders, aside from the foregoing. The total loans and cash held amounts to $608,750. Paramount has the largest film rental claim, $118,000. Warners is scheduled for $24,300, MGM for $16,000, Radio for $11,500, Universal for $5,500 and United Artists for $2,700.

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**Al Lichtman is a hero of the hour in his own home office and his diligent fight against the slashing cuts makes him a success over here. Though he's been confined to a sick bed ever since he's been back, a mean case of flu having overtaken him in New City, he's been so fightin' mad ever since the thoughtless slack, that he directed a terrific campaign for his home for a revision of unfitness and an adjustment as of March 1, so that the small salaried people will have lost nothing and the burden has been placed on those whom it embar- rasses less. **

**Al "Wotta Man" Lichtman, they call him. And his own staff was so anxious to show their gratitude in some small token of es- teem that they all voluntarily contributed so much to a fund for a floral offering that enough was collected to cater to several elegant funerals.**

If only emergencies didn't immediately lead to panic, there never would be any plans for a bigger or better show of any sort. It's the re- lying of morale and standards. Or, for that matter a lot of double book- keeping.

* * *

Caryn Cohn trying to figure out a way to keep down telegram expenses, finally deciding to send a telegram to end all telegrams. Said telegram also has problems. The adjustments of salaries and give a little pep talk. These salary revisions begin to take on the aspects of a rara. Jack Kirkland and Mel Baker are completely happy again—working on a new story. *Al Newman and his wife, Beth McGuire, have moved into Twenty-one until their boat sails back to California. Grace Tibbitt entertaining at lunch there. Arthur Hoglund, who has no time to give his cousin who is a doctor. Unless they've been taking checks, the net result of all this bank holiday, etc., has been to keep the few remaining thoughts of a crowd. After all, there's no sense in staying home concerning what's going to happen—it's much too fun to talk it over with a crowd that's not too sober. All those southern tans acquired by California travellers who were on boats during the big days, paled suddenly on learning the good news.*
HEIR TO 40 YEARS OF FILM EXPERIENCE

*** EASTMAN Super-sensitive "Pan" Negative offers you all of the notable high quality and uniformity of other famous Eastman films. In addition it possesses a group of qualities that have practically revolutionized motion picture procedure. Today in its \textit{gray-backed} form it is the industry's most versatile negative medium . . . a worthy heir to forty years of film experience.

EASTMAN KODAK COMPANY
J. E. BRULATOUR, INC., DISTRIBUTORS
NEW YORK    CHICAGO    HOLLYWOOD
Mae West Knows What Public Wants

Chicago. — Someone asked Mae West if it is true that Paramount plans to put her into a sweet, simple story, and Mae remarked: "Paramount will put Mae West into a story that Mae West wants, as Mae West knows, that she wants in Mae West, and it's not sweet and simple stories."

Legit Theatres In N.Y. To Stay Open

New York.—The legitimate theatres finally decided not to close Saturday night, the managers feeling confident that the unions will have a change of heart and grant some reductions.

Two plays, "Biography" and "A Saturday Night," got concessions in the size of the crews demanded, which will save them from 20 to 30 per cent, but the unions still say they will take no salary cuts. They pointed out that they gave reductions when the existing contracts were signed and will not cut again.

‘Kong’ Opening Cut

Tickets for the local premiere of "King Kong" at Grauman's Chinese Theatre Friday night have been scaled at $3.30 instead of $5.50 as originally set. It will be the lowest top for an opening at the house for over a year.

INDIE EXHIBS MAY TURN TO VAUDEVILLE FOR AID

Independent exhibitors operating more than a dozen of the larger neighborhood houses of Los Angeles and vicinity are seriously considering the installation of vaudeville policies for two or three days of each week in an attempt to bring up the grosses.

Revival of vaudeville for the summer months by the theatres would result in putting to work many musicians, stage hands and former vaude acts that are now laying off in Southern California.

The exhibitors figure the addition of stage acts to regular bills will enable them to dispense with double bill policies, and saving of the second seat.

Congress May Look Into Bankruptcies

New York.—Demands that a Congressional investigation be launched on the methods used by Paramount-Publix, Fox-West Coast and other theatre circuits in taking the bankruptcy route recently are being prepared in several different quarters.

It is known that organized labor is one of the groups involved in asking for government investigation. Bankruptcy proceedings of various theatre circuits invalidated contracts with stagehands, operators and musicians, and the latter were forced to take cuts in wages at scales outlined by receivers. The only recourse of the unions would be through presentation of their case to Federal Courts, with resultant delays in getting decisions.

Loew Theatres Play Repeats On 'Red Dust'

New York.—All the Loew houses are repeating on "Red Dust", with very good results, and it looks as if many other houses will follow the same method, due to the present lack of good money products.

"She Done Him Wrong" probably will come in for a good play on repeats. It is undoubtedly the best money-maker of the year and it looks as if Paramount will clean up a million on first runs alone.

New One For Crawford

MGM is considering "You Made A Bargain" as a starring vehicle for Joan Crawford. If the story is set for her, it will follow her next picture, "Prizefighter and the Lady," into production.

Radio Wants Del Rio

Radio is negotiating for Dolores Del Rio, who was dropped by reason of the success of her last, "The Bird of Paradise." Joel McCrea will likely co-star in her next also.

HUNDREDS OF HOUSES CLOSE AS PROTEST AGAINST UNIONS' REFUSALS TO ACCEPT CUTS

New York.—The battle is on between the motion picture theatres and the unions. All over the country houses are closing because of the attitude of the unions of musicians, stage hands and operators in refusing to consent to any concessions during the present crisis and their insistence upon keeping the salaries up to the level of the boom times.

The theatre men know that this cannot be done. In spite of the fact that grosses are increasing, the growth is so slow and the aggregate is still so far below normal, that, unless the unions will help, it is cheaper to close the houses.

The situation is nation-wide. Cleveland is without a motion picture show, every house, both first runs and neighborhood, being dark. All the downtown houses in Syracuse are closed and it is anticipated that the neighborhoods will not open today.

The Indianapolis managers announced Saturday that, unless the (Continued on page 3)

MILLER OFF TO LONDON TO PRODUCE ONE FOR COL.

Gilbert Miller left Saturday night by train for New York. After a brief stay in New York he will move on to London to produce for Columbia Louis Verneuil's French comedy-drama, "Take a Wife," with Leslie Howard and Cedric Hartwicke, both under personal contract to the producer, in the leading roles.

Howard goes to London upon completing "Yellow Prisoners" for Warners. Miller has with him Jo Swerling's screen play of the Verneuil drama.
Free Shows In Four Long Beach Parks

Motion pictures are now being shown in four city parks in Long Beach, as a result of the success of the picture exhibitions which were started Monday night.

In addition to the travelling sound theatre truck which started giving shows, a portable projection outfit has been donated by RCA Photophone. A complete set of reels of pictures were used for each show, with all the pictures being donated by local film exchanges.

It is expected this means of providing entertainment for the Long Basin housewife will be continued until some of the regular picture theatres open in the city in about two weeks.

William Berke Puts "City Hall" Into Work

William Berke today places his next state right production, "City Hall," into work with C. E. Roberts directing. The director wrote the original screenplay.

Preston Foster and Evelyn Knapp have the top spots. Others include Tully Marshall, Charles Delany, Natalie Moorhead, Warner Richmond, Mischa Auer, Fred Kohler Jr., Huntley Gordon, Gwen Lee and Sidney Bracy. Shooting is at Educational.

Roach Starts Again

The Hal Roach studio resumes production activity today, taking up work on the Laurel and Hardy short which was started with "Fighting In The Dark," an original story by Charles Saxon. The authorities have written the evening play, and Herman will place it in production within two weeks.

"Fighting In The Dark"

Buyed By Al Herman

Philip Marshall, of the Al Cohen office, closed a deal with Al Herman, of Eagle Pictures, Saturday, for the purchase of "Fighting In The Dark," an original story by Charles Saxon. The authorities have written the evening play, and Herman will place it in production within two weeks.

"Gabriel" Retakes

Walter Wanger and Carey Wilson were recalled from Palm Springs Saturday to okay added retakes on "Gabriel Over The White House." The Hays office has flatly refused to pass the picture in its original form, declaring that its reality is a dangerous item at this time.

New Composer At Radio

Richard Addinell arrived from New York yesterday and starts at Radio today to compose musical numbers for "Troubadour," which will star Francis Lederer, who is due to come west in June. Clarence Dane is writing the original story.

Savo for Chinese

Sid Grauman has signed Jimmy Savo for top billing in the stage presentation in conjunction with "King Kong," which opens at the Chinese Friday.

Kempler On Original

M. H. Hoffman Jr., at Allied, has assigned Kurt Kempler to write an original story.

Archi Mayer Sales Mgr.

New York.—Archi Mayer has been made general sales manager for Tobis Forelimbs.

Indies Look To Vaude

(Continued from Page 1)

Hoffman To Florida

New York.—M. H. Hoffman left here Saturday for a vacation of ten days in Florida.

Palm Springs Gets Big Week-end Play

Despite the salary slash, Palm Springs did a rousing business over the week-end, the El Mirador being compelled Saturday night to turn away new arrivals.

Those who came down included the Universal executives, Charles Lederer, Harpo Marx, Jocelyn Lee, Rufus LeMaire and his wife, Townsend Netcher and Constance Talmadge, Gilbert Roland, Sidney Bracy, Mrs. McClelland Barclay, the Milton Brens, Danny Danzer, Muriel Evans, Gene Raymond, Samson Raphaelson and family, Gregory Ratoff, the Paul Sloanes, the Cosmo Kylre Belfews, Erwin Gelsey, Benita Hume, Gloria Shea, Sam Harris, Bernard Toplitsky and Marty Schwartz.

Marion Dix Leaves Lasky Temporarily

Marion Dix completed her work on "The Worst Woman In Paris" Saturday and left the Jesse Lasky unit at Fox. She will return shortly to write the script for "Peking Picnic," but free lances until this picture goes on the production schedule. Meanwhile, S. N. Behrman has been assigned to do dialogue work on "The Worst Woman In Paris."

Hillyer On Col. Picture

Lambert Hillyer is scheduled to replace D. Ross Lederman in directing "Full Speed Ahead," Columbia's last action story for the current program. Louis Sarecky is supervising, with Charles Condon and Horace McCoy writing the screen play.

Berman With Hepburn

Pan Berman has been assigned the supervision of the Katharine Hepburn production, "Morning Glory," which Lowell Sherman will direct for Radio. Howard J. Green is writing the screen play.

Special Vatican Film

New York.—Universal is releasing during Lent a special Vatican film, which was compiled by Allyn Butterfield, of the Universal newsreel.

Rogers May Broadcast

New York.—A deal is on which may put Will Rogers on the air regularly over the WEAF and WJZ circuits.

Tradeviews (Continued from Page 1)

work for themselves, not for others. They will get the full share of what these brains create.

The new industry will rise out of the wreckage of this one. There will be money, but there will be no incentive to make them, there will be theatres to show them, there will be millions of people to pay to see them. It may take time, but it will come. And against that coming, we must hold the morale. That is the cornerstone on which the new edifice will rise.
"TRUE, they have tried, but their efforts have been cast in the pattern of an outworn tradition. Faced by failure of credit, they have proposed only the lending of more money. Stripped of the lure of profit by which to induce our people to follow their false leadership, they have resorted to exhortations, pleading tearfully for restored confidence. They know only the rules of a generation of self-seekers. They have no vision, and when there is no vision the people perish."

FRANKLIN D. ROOSEVELT
Inaugural Address

My Sincere Gratitude To All Who Made "Gabriel" Possible.
WALTER WANGER
GREGORY LACAVA PRODUCTIONS

"Gabriel Over The White House"

"Symphony of Six Million"

"The Age of Consent"

"The Half Naked Truth"

In preparation, "BED OF ROSES," starring Constance Bennett
WALTER HUSTON
played
President Hammond
in
"Gabriel Over The White House"

ARTHUR BYRON
played
The Secretary of State
in
"Gabriel Over The White House"
Management NAT GOLDSTONE
"SMALL wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance; without them it cannot live."

FRANKLIN D. ROOSEVELT
Inaugural Address

My sincere gratitude.
CAREY WILSON

BERT GLENNON
Photographer
A consolidation of the four largest independent exchanges in Los Angeles and San Francisco has been proposed by Sol Lesser, president of Principal Distributing Corporation. Lesser has already discussed the proposition with George Montgomery of All Star, M. H. Holt, president of Allied, and Samuel Berkowitz, of Majestic.

Through the combination, it is claimed, over 40 per cent of the combined overheads of the four offices at the present time can be eliminated, and, in addition, greater sales can be obtained on the product being handled.

Although none of those involved would discuss the proposition, it is known a meeting is slated in an endeavor to bring the four exchange heads together in agreement on the plant. If the consolidation goes through, the new organization would take over the present offices at the speed of the present owners, who would pool their holdings in a new organization. The sales and office forces for the San Francisco and Los Angeles exchanges would be selected from present employees in the four offices in each city. Where each individual office now has one or two salesmen, the new setup would provide for at least four sales representatives in each of the two exchanges, giving greater concentration on selling the product.

TMS

More Sales Power, Less Expense Seen

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TMS

London Business

London.—“Cavalcade” at the Tivoli is still doing the best business of any picture in the city. “Tonight is going to be a night of exspectation at the Tivoli and is being held over, and “The Sign of the Cross” remains at the Carlton. The Kid From Spain” opened last week at the Adelphi and got cooking good notices.

Among the newcomers are “The Secret of Madame Blanche” at the Empire, and “Soldiers of the King,” a British picture, at the New Gallery.

Stage Actress Signed

For ‘Berkeley Square’

Jesse L. Lasky has signed Valerie Taylor for the lead opposite Leslie Howard in “Berkeley Square,” which Frank Lloyd will direct for Fox. Miss Taylor played the same role on the New York stage opposite Howard. The picture is scheduled to go into production April 17.

Shubert Sale Delayed

New York.—The auction sale of the properties of the Shubert Theaters has been postponed again, this time until April 7.

Brook Starting One

Lou Brock is starting a Headliner comedy today starring Joseph Cawthorn. George Stevens wrote the yarn and will also direct.

Unions accepted a radical cut, they would not open this week. Some Buffaloes have closed and others are expected to follow suit.

The Kansas City theaters have demanded a reduction of 25 per cent from all union help and announce they will close March 30 unless they get it. St. Louis, Minneapolis, Youngstown and many other spots are on the same fix and, unless something is done to remedy the condition, none of them can afford to stay open.

Meanwhile the unions, in most places, are standing solidly behind their present scales and refusing to reduce a step. There are isolated spots where some relief has been given. In New York the musicians accepted a reduction, and in the Los Angeles district operators cut their scale for two weeks.

The only hope for remedial action over any great area lies in the meetings that are expected to start in New York this week between the labor committee of the producers and the heads of the Big Four internationals. The presidents of three of the four are now in New York, and William Elliott, president of the IAITSE, is expected to arrive from the coast Thursday.

No inkling of their attitude has been given out, nor is it known how long the conferences will last. In the meantime it is extremely probable that, until some decision is reached by these conferences, theaters in many other sections will be obliged to close their doors.

Adaptation of a movie with promise as voiced by a fair and famous producer on being taken to a speakeasy noted for its good, clean fun: ‘Victor, I asked him what he thought of the place and then turned to her party and said: "Why, there aren’t five important people in the place." I just thought that people went to speakeasies for a drink. That remark is aimed at a governmental campaign on effectiveness of prohibition. It’s succeeded in driving all the “important people” into a few well-known dives, making them that much easier to catch. If a case big enough is not brought to the surface, the whole thing would mysteriously fall into place.”

Raymond At Columbia

Harry Cohn has signed Gene Raymond for the lead opposite Fay Wray in Robert Riskin’s original story, “Rats For Wives,” which Eddie Buczell will direct for Columbia. The picture will start shooting tomorrow. Jesse Ralph and Alex Cudney Cullinang are also in the cast.

Big Business For ‘Kong’

New York.—I. A. Rapaport, manager of the Hippodrome in Baltimore, reports that the opening day business of “King Kong” broke all house records.

Gloria Swanson finally sailed into Hollywood with a heap of dough and took the news boys’ breath away with the very latest in Schiaparelli outfits and Cossack hat. And back with her came the Faro Star, thoroughly trounced by the Star. We’ve really got to hand it to Wincoll. Now he’s gone and made the American Spectator not only worth reading, but worth buying because of an article he has in it this month. And he’s just about the only one in that issue who doesn’t mention Faulkner or Hemingway.
**Columbia**

"RULES FOR WIVES"

Cast: Fay Wray, Gene Raymond

Director: **Eddie Buzell**

Original and Screen Play: Robert Riskin

Cameraman: **Teddy Tetzlaff**

**Fox**

"ADORABLE"

Cast: Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Friderici, Hans von Twardowski

Director: **Wilhelm Dieterle**

Original by: Paul Frank, Billie Wilson

Screen Play: George Marion Jr., Jane Storm

Music and lyrics: Werner Heymann, Richard Ford, Howard Marlowe

Cameraman: **John Seitz**

**PILGRIMAGE**

Cast: Henrietta Crosman, Marion Nixon, Norman Foster, Heather Angel, Louise Carter, Adele Watson, Charles Grapewin, Betty Blythe, Frances Rich, Jay Ward, Robert Warwick, Hedda Hopper, Maurice Murphy, Lucille La Verne, Inez Palange, Greta Mayer, Margaret Mann, Francis Ford, Rosa Rosanova

Director: **John Ford**

Original by: A. A. Wylie

Screen Play: Philip Klein, Barry Conners, Dudley Nichols, Henry Johnson

Cameraman: **George Schneider**

"MY LIPS BETRAY"**

Cast: Lilian Harvey, John Boles, El Brendel, Una O'Connor, Henrietta Crosman, Maude Eburne

Director: **John Blzyston**

From play by: Athila Van Ortk

Screen Play: Hans Irving, Paul Muni

Music and Lyrics: **William Kneeland**

S 5 CENTS A GLASS**

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrett

Director: **Frank Craven**

Original and Screen Play: **Frank Craven**, Sam Mintz

MGM

"REUNION IN VIENNA"

Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Gilby, Una Merkel, Bodil Rosing, May Robson

Director: **Sidney Franklin**

From play by: Robert E. Sherwood

Screen Play: **Claudine West**

Cameraman: **George Poley**

"THE CHASER"

Cast: Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Virginia Cherrill, Joan Standing, Herman Bing, Greta Mayer, Sid Saylor, Sam Himes, Tom Nawn, Charles Butterworth, Tenen Holtz

Director: **Jack Conway**

Original: **Howard Emmett Rogers**

Cameraman: **Chandler Spangler**

Screen Play: Bella and Sam Spewack

"PEG O' MY HEART"

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Doris Lloyd, Irene Browne, Tyrrell Davis, Robert Greig

Director: **Robert Leonard**

From play by: **Hartley Manners**

Screen Play: **Frank R. Adams**

Cameraman: **George Barnes**

"SERVICE"


Director: **Claiborne Clough**

From play by: **C. L. Anthony**

Screen Play: **Bess Meredith**

Cameraman: **Oliver Marsh**

"MADE ON BROADWAY"

Cast: Robert Montgomery, Madge Evans, Sally Eilers, Eugene Pallette, John Miljan, Ivan Lebedeff, C. Henry Gordon, Jean Parker, Claire deBrey, Wade Boteler, Joseph Cawthorn, Vincent Barnett

Director: **Harry Beaumont**

Original by: **Courtney Terrett**

Screen Play: **Norbert Brodine**

"DINNER AT EIGHT"

Cast: Marie Dressler, John Barrymore, Wallace Beery, Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley, Franchot Tone

Director: **George Cukor**

From play by: **George S. Kaufman**

Screen Play: **Edna Ferber**

Cameraman: **William Daniels**

Paramount

"A BEDTIME STORY"

Cast: Maurice Chevalier, Helene Thiele, Frederic March, William Tabbert, Johnny Hines, Gertrude Short, Kitty Kelly

Director: **George Seidler**

Original by: **Norman Taurog**

Screen play: Waldermain Young, Nunnally Johnson

Cameraman: **Charles Lang**

"DEAD ON ARRIVAL"

Cast: Ricardo Cortez, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grey, Vincent Barnett, Johnny Hines, Gertrude Short, Kelly Kelly

Director: **George Seidler**

Original by: **Jules Furthman**

Screen Play: **Allen Rivkin**

Cameraman: **Paul H. Wolfson**

"THE EAGLE AND THE HAWK"

Cast: Fredric March, Cary Grant, Jack Oakie, Sir Guy Gurney, Forrester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell, Craufurd Kent, Jacques Jou-jeuville

Director: **George Seidler**

From play by: "A View from a Bridge" by **Sara Struss**

Cameraman: **William Daniels**

"THE SILVER CORD"

Cast: Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee, Eric Linden, Joseph Schildkraut, James Gleason, John Ridgely, Kay Summers, John Hoyt, John Litel, Tom Tully, Muriel Evans, Alton Frye, Helen Humes, Paul Hurst, Nita Naldi, Ray Milland

Director: **William A. Seiter**

Original and Screen Play: **Moss Hart**

Cameraman: **Jesse Lasky**

Cincinnati Enquirer

"MAIDEN CRUISE"

Cast: Phil Harris, Charlie Ruggles, Helen Mack, June Brewster, Chic Chandler, Shirley Chambers

Director: **Mark Sandrich**

Original Story: **Mark Sandrich**

Screen Play: **Allen Rivkin**

Cameraman: **Bert Glennon**

"THE BLACK ACE"

JEFFERSON PICTURE

Cast: Chester Morris, Vivienne Osborne, Frank MacHugh, Allen Jenkins, Henry Stephenson, Charles Middleton, Grant Mitchell

Director: **Ray Enright**

Original and Screen Play: **Ralph Spence**

Warner-First National

"GOLD-DIGGERS OF 1933"

Cast: Warren William, Jean Blondell, Ruby Keeler, Dick Powell, Alva MacMahon, Guy Kibbee, Ginger Rogers, Allen Jenkins, Ned Sparks

Director: **Mervyn LeRoy**

From story by: **Avery Hopwood**

Screen Play: **David Boehm**, **James Seymour**

Music and lyrics: **Harry Warren**, **Al Dubin**

"VOLTAIRE"

Cast: George Arliss, Doris Kenyon, Margaret Lindsay, Alan Mowbray, Theodore Newton, Reginald Owen, David Torrence, Helena Phillips, Murray Kinnel, Leonard Mudie

Director: **John Adolfi**

From play by: **George Gibbs**, **Lawrence Dudley**

Screen Play: **Maudie Howell**, **Paul Green**

Cameraman: **Tony Gaudio**

"CAPTURED"

Cast: Leslie Howard, Douglas Fairbanks Jr., Paul Lukas, Margaret Lindsay, Robert Barrat, William Le Maire, Frank Reicher, Philip Faverham, Arthur Hohl, Reginald Pasch

Director: **Roy Del Ruth**

Screen Play: **Edward Chodorov**

Cameraman: **Barney McGill**

"BREADLINE"

Cast: Richard Barthelmess, Loretta Yang, Alene MacMahon, Gordon Westcott, Robert Barrat, Joseph Cawthorn

Director: **William Wellman**

Screen Play: **Wilson Mizner**

Cameraman: **James Van Trees**

"NARROW CORNER"

Cast: Douglas Fairbanks Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy, Arthur Hohl, Helen Koller, Williefung, Reginald Owen, William V. Mong

Director: **Alfred E. Green**

From story by: **Somerset Maugham**

Screen Play: **Robert Presnell**

"PICTURES NOW SHOWING"
Winter Garden To Become Beer Garden
New York.—The Winter Garden, which has had a variegated career as a theatre, is to try a new departure. The Shuberts and the Anheuser-Busch brewing people are planning to turn it into a beer garden—first.

U.A. Will Produce Six Pix In France
New York.—United Artists will produce six pictures at a studio in Nice in conjunction with Bernard Deschamps, a French producer, according to a cable just received from A. W. Kelly, vice-president of U.A., in Europe.

The first picture will be delivered to United Artists on June 15 and three more will be ready by the first of next year. All will be in French.

Greta Nissen Signed For Radio Filmmusical
Radio signed Greta Nissen yesterday for the leading role in "Maiden Cruise," replacing Wera Engels, who split with that studio last week, completing the cast of principals. Mark Sandrich is directing and Lou Brock is producing.

Publix Hearing Off
New York.—The examination of the officers of Paramount-Publix before Referee Henry J. Davis, set for yesterday, has been postponed until March 27.

Call Sent Out To Exhibitors For Nation-Wide Revolt To Cut Present Film Rentals
New York.—With salary cuts in every branch of the industry, with many theatre owners closed because of the refusal of the unions to take wage reductions, a new disturbing element has appeared in the business in the form of a call sent out to independent exhibitors to organize a nation-wide revolt against the prevailing high film rentals.

Ever since the salary cut was announced, the exhibitors have been demanding that the saving, or part of it, be passed along to them in reduced rentals. So far, their efforts have met with little success. Now, David Barrie, working with Sam H. Harris for the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, has issued a strike call. He says: "The time has come for a nationwide revolt of independent exhibitors against the prevailing high film rentals which threaten the closing of thousands of theatres.

"Despite the drastic drop in box-office receipts, film rentals are today substantially the same as they were.

British Producers Bid for W.K. Howard
Two British producing companies, one of them British Gaumont, are trying to enlist the services of William K. Howard to direct pictures in England, Gaumont wants him to do the Evelyn Laye picture, and Robert Richer, who will produce the picture with Jeanette MacDonald and Herbert Marshall, wants him to direct that.

Consent Decree Seen For Gen. Talking Pictures
New York.—Insiders are of the belief that, when the suit of General Talking Pictures and De Forest against Fox for alleged infringements on sound recording is heard this week, General Talking will get a consent decree.

Just what action the plaintiff company will take, if that happens, is problematical, but it will mean big news for the industry.

Connie and 'Von' Due In New York Tomorrow
New York.—The Europa arrives here tomorrow, bringing back Connie Bennett and "Hank," and also Josef von Sternberg.

Kent Finds Money Scarce
New York.—The entire Fox Film situation is resting in the lap of Sidney Kent at present, and it is reported that he finds the raising of finances much more difficult than he antici-

merlyn LeROY Directing 'Gold Diggers of 1933' for Warners
Bob Steele is having his nose re-modeled—he SAYS he walked into a flying golf-ball, but maybe he just wants to be beautiful. . . . The town went tennis-match mad over the week end. . . . David and Myron Selznick, King Vidor, Buddy Rogers with Jeanette Loff among those on the sidelines. . . . Cary Cooper may leap off to China within a week, if he can arrange it.

•

The Sam Hoffenstein, Billy Haines, Ad Schulberg, Adrian, the Sam Jaffes, Alice Glazer, Capt. Cohen, Jean Bennett at the Eddie Novaks’. tea for Sir Hugh and Lady Nancy Smiley on Saturday. . . . Lady Smiley is Cecil Beaton’s sister and on her honeymoon. Gene Markey made it a typical Hollywood party by dashing it at a late hour in a riding habit amid jeers. . . . Renee Adoree, re-married. . . .

Radio Has Five Going Into Production Soon

Pan Berman, temporarily sitting in as an “Executive” Chief at Radio during Merian Cooper’s absence in New York, is handling the supervision of seven pictures, five of which are scheduled for production activity shortly.

The five are “Morning Glory,” for Katharine Hepburn; “Bed of Roses,” for Constance Bennett; “Ann Vickers,” for Irene Dunne; “Troubadour,” for Frances Ledner; and “Oh Human Bondage.”

Chevalier Leaves

Maurice Chevalier left for New York last night, and will hop a boat for Europe. After a tussle with the flu . . . And Ric Cortez still fighting his relapse at the Beverly Wilshire . . . What w.k. movie star is about to start a libel suit against a big eastern daily, because this paper said he was born here—thus making him an American. . . .

It’ll be the first time that being called an American constitutes libel!

•

Marlene Dietrich (looking like a gately pale Julian Eltinge) at the Brown Derby with Brian Ahern and her pants. . . . Larry Starbuck, who spends his time “looking for infinite pleasure indefinitely prolonged,” says one shouldn’t go driving on Sundays— “it’s so rococo!” . . . Will Connie Talmadge please get some sleep. . . . The Frank Jokes, Miss Hart, the Eddie Sutherlands. . . . Walter Lang, the Ken MacKonnas (Kay Francis), Charlie Ruggles, Jessica Barthelmess, the Zeppl Marxes having fun at the Bill Powolw’s Saturday night . . . . Eddie Hillman is getting all the sympathy this time—and he’s earned it . . . . The Barney Glazer's, the Norman Taurogs, Maurice Chevalier, Lilian (what a disappointment!) Harvey, the Stu Erwins (June Collyer), the John Cromwells, Nancy Carroll (in white organdie and large velvet picture hat—honest!) dancing at the Beverly Wilshire Sunday night.

Indie Exhibs Work To Beat Double Bill

Independent exhibitors of Southern California are waging a vigorous campaign through their association to obtain signatures of all unaffiliated theatres in the territory for elimination of double bills.

Practically every independent exhibitor in Los Angeles, with 100 theatres represented, has signed to swing back to the one picture policy if all other theatres do so.

Arnold Schaub, chairman of the exhibitor association committee, and George Bromley start this week on trips to contact out of town theatres on the proposition. They will cover the territory from Bakersfield to San Diego, and expect to obtain 100 per cent representation in the territory within two weeks.

It is known that Fox West Coast and Warners circuits stand ready to revert to single bills, but they will not make the move without having practically all independent housesSwimming with them at the same time.

Rehearsals Started

On New Maugham Play

New York.—The new Somerset Maugham play, “Services Rendered,” which will be the next production by Sam H. Harris, starts rehearsals this week. It will open at the Booth Theatre during Holy Week.

‘Kong’ Premiere Plans

At the Hollywood premiere of Radio’s “King Kong,” the studio will have a 20-piece band in the lobby of the Chinese theatre and Joel McCrea will act as master of ceremonies. The premiere will be broadcast over the national network of NBC.

Radio After Kirkland

Radio is negotiating with Fox for the loan of Alexander Kirkland for the leading role, according to Clarence Bennett in her next picture, “Bed of Roses,” which Gregory LaCava will direct.

Deadline On Waivers

(Continued From Page 1)

Hugh Herbert

Management

BREN & ORSATTI
Cast and Direction
Hampered By Story
"CENTRAL AIRPORT"
Warner-First Nat.

direction: William Wellman
from story: Jack Moffitt
screen play: Rian James
photography: Sid Hickox


According to Warner Brothers' latest offering, passenger-flying is just about "the most dangerous game." Why the picture is called "Central Airport," however, we cannot imagine, unless it is because a sign reading "Central Airport" is shown in the first reel.

There is very fancy stunt flying, several good trick shots and crack-ups (some of which are familiar) in this epic, but the net result is something between the bullet-board of an emergency hospital and a travelogue. Even an unusual and exciting conclusion at the finish, which was based on an actual happening and which shows hundreds of people driving to a flying field in order to flood it with the lights from their cars so that a fog-bound plane may land, does not lift this film above the level of mediocrity.

"Central Airport" is hokum with a capital H. It is far-fetched and unbelieved by humor. It has some good melodramatic moments, but offers little that is new or entertaining. Not one of the lead players expands beyond the point to which any audience would care or even believe what happens on the screen and the story itself is on the trite and trite side of the amusement fence.

there is really an unintentionally humorous aspect to "Central Airport." If the public at large should, by any chance, take the picture seriously, it would set commercial flying back ten years. The picture opens with Bartheshelm (the pilot of a large transcontinental plane) and his plane, full of human cargo, being rescued from the spot where they have crashed, and all are injured. The picture ends as his kid brother (piloting another passenger plane) is rescued from certain death upon the ocean where the plane has been forced down.

During the run of the film, the heroine's brother is killed in a crash, Bartheshelm, in conversation, reports losing a leg, an eye and other injuries in an many different air accidents, and even a runway plane is run into during the flight. This makes it possible for the producer to acquire a few more broken bones. Added to this are innumerable lapse-dissolves of airport-hangar roofs, showing the fliers' progress across the country, which gives you a rough idea of how boring a flying picture can be. And flying pictures usually are not amusing.

The good performances of Dick Bartheshelm and Sally Eilers deserved better material than this, which is a shock, however, where the boys in love with one girl! theme, William Wellman's direction is O.K., but guilty of bad taste in a couple of scenes. We refer to the tune that Tom Brown whistles while Sally Eilers is in the ladies-room of a hotel. Not funny. And another between Eilers and Bartheshelm which was not only obvious, but crude.

If your audiences are actually starved for excitement, "Central Airport" will fill the bill. Otherwise they'll find it terribly exaggerated stuff.

Sam Seismograf
Fred Futter has ordered the shipment to Nicaragua of 100,000 earthquake plants, which he is arranging to sell in Hollywood with considerable success. The plants, as demonstrated in a recent short made by John Medbury, are supposed to indicate the coming of an earthquake by shriveling up two hours previous to its occurrence.

Van Dyke Company
Due Back Tomorrow
The first unit of the MGM "Ekimo" company, headed by Director W. S. Van Dyke, arrived in Seattle from Alaska yesterday and is due in Hollywood tomorrow. Van Dyke, Clyde De Vinny, Henry G. Miller, and the technical crew flew back from the location. The second unit remains with the schooner Nanuk, still frozen in.

Several families of Eskimos are being brought back to appear in the interior which will be shot here. The company has been away since last May.

Carole Lombard Starts
In 'Eagle and the Hawk'
Carole Lombard completed relocations on "Supernatural" for the Halperin brothers at Paramount last night and starts this morning in "The Eagle and the Hawk." With Eric March, Cary Grant and Jack Oakie.

Child Actress To Para.
Paramount has revived its deal with Cora Sorensen, whose contract was mutually abrogated when "Jennie Gerhardt" was pushed up the production schedule. B. P. Schulberg will place it in work Saturday and signed the child for a feature role.

Menjo To Radio
Radio signed Adolphe Menjo yesterday for the lead opposite Katharine Hepburn in Zoe Akins' "Morning Glory," which Lowell Sherman will direct. Pandro Berman is supervising.

Cooper Expected to Get Cash For Radio
New York.—The conferences of the Radio Pictures organization started yesterday, with all the chief executives in attendance except Merian C. Cooper. The effect of the war on the coast and has been delayed by bad weather, but is expected to arrive today.

The Radio crowd is very optimistic and believes that there will be little difficulty in raising sufficient financing, but the impression outside of Radio is that Cooper will be the white-hair boy who will bring in the needed dollars through his connections here.

Fox-Radio Figure On
Jordon-Bennett Swap
Fox is negotiating with Radio for loan of Dorothy Jordan for the female lead in "It's Great To Be Alive," which Sol Wurtzel is producing. Raoul Roulien has the male lead in this film, and Al Werker will direct.

The deal will likely be made in exchange for Joan Bennett whom Radio wants for the top spot in "Maurine Watkins' play, "Caretles," which William Seiter will direct.

Columbia Wants Daniels
Harry Cohn is negotiating for Bebe Daniels for the top spot in "Cocktail Hour," which Victor Schertzinger will direct for Columbia. Donald Cook is set for the male lead, with Murial Kirkland likely to be signed for a featured role.

Ralston Sues Chadwick
Esther Ralston has filed suit against I. E. Chadwick, independent producer, for $2000 salary alleged due her for services tendered in "Black Beauty."

Indies Threaten Strike
(Continued from Page 1)

during the peak of prosperity. Virtually none of the economics so far affected in Hollywood has been passed on to the exhibitors. The theatre owners protest against paying 30 and 35 per cent of their receipts for pictures while the circuits pay but 17 1/2 to 25 per cent are thrown a bone and told to be satisfied because the producers, themselves, are in hot water. The film companies, unable to solve their own problems, are asking the exhibitors to bear the burden and the box offices cannot stand. The exhibitors are ready to make a strike now against high film rentals!

"The callous indifference of the producers to the economic position (or exhibitors must cease. The legitimate theatre owner must be swept out of the bootleg operator and fly-by-nighter and the legitimate circuit business at all costs as just the President is sifting out the strong banks from the weak and pledging them the aid and support of the government.

"The box-office dollar is the prop and mainstay of the entire industry!"

Blessings on the Public Library in times like these when news is not only scarce, but downright dull and depressing. Anything that was found in a movie magazine of the year 1915 was a beeg headline reading "PORTLAND TO LOS ANGELES IN SPECIAL TRAINS REQUIRED a special train to bring the American Biograph troupe of 130 players, cameras, etc. yesterday. A few days ago. The total mileage cost $22,000. Pictures were made along the way in every big city that was touched, the first scene having been photographed on the steps of the New York City Hall... The principal companies of that year were: Universal, Reliance, Bosworth-Ince, Kalem, Crown City, Selig, Pathe Frees, Jesse Lasky, Vitagraph, Famous Players, Biograph, Essanay, Eliza, Keystone, Balboa, Majestic, American, Oz, Broncho and Kay Bee, Rolfe, Albuquerque and Lupin. The picture business is fed for the upturn of the expenditure of twenty million dollars annually in California and a man by the name of J. Whitten was running for Mayor of Los Angeles with the slogan of "A Believer in the Industry."

Charles Chaplin was the highest paid comedian and had contracted to deliver THREE pictures a MONTH. Louella Parsons was scenario editor of Essanay, Sam Goldwyn was Sam Goldfish and a partner of Jesse Lasky. James Cruze and Sidney Bracy were movie actors, burning up the country on a tour from coast to coast in a Lozier 6-60 and writing about it for Movie Pictorial. The announcement by Paramount Picture Corporation that it was going to take Mary Pickford out of photoplay houses and put her into dramatic houses has precipitated a storm of protest from the exhibitors. Motion picture exhibits fail to see the argument that they ought to be glad to get a picture at ten cents which has been shown at fifty cents. Another point they made was: "How many picture patrons are there to whom MONEY IS NO OB-JECT? While Miss Pickford has become the idol of millions in the ten cent houses, just what percentage of this vast following will be loyal to a twenty-five and fifty cent Mary Pickford?"

Frances Marion was a player in Mary Pickford's supporting company in "A Girl of Yesterday"—authored by Miss Pickford. Later she transferred to a fan mag as "A Modern Red Riding Hood." Billie Burke was most royally treated on the coast. She was given a small beach house, a steam yacht and private bath house. Actors Row on the Lasky lot looked like string of outrouses without a crease. A picture was "Selma Blues". And just to prove how times have changed but troubles haven't—there was an article headed: "Motion pictures help to set right insane minds."

And as Durante happily puts it, today we have visa versa.
GOLDSTONE DEMANDS FWC CALL OFF PERCENTAGE DEALS

Cost of Majors Big Handicap, He Says

Drawn into the FWC bankruptcy action through the discounting of notes given the Core Brothers and Harry Sugarman at the time FWC absorbed the Fox West Coast Junior Circuit, Phil Goldstone said yesterday that he intended taking steps to protect both himself and other minor creditors by demanding that the big percentage contracts for pictures which FWC holds with the major studios shall be immediately cancelled.

He declared that these contracts were the greatest obstacle to the profitable operation of the circuit, the huge percentage deals draining off whatever profits the theatres could make under normal conditions.

"I have been talking with a number of house managers," he said, "and all have found, through experience, that the heavy percentages they are forced to pay for major studio product, as against the flat buys on other pictures, are the direct cause of the company's failure to come out of the red. The smaller pictures, more times than not, were the ones that drew the crowds. Columbia and Universal are included in this, along with Majestic and the others.

"I don't know what is wrong with the company other than this, but I do know that there is something radically amiss somewhere when such a situation is permitted to continue. I became involved through the discounting of FWC paper more than a year ago, just before the Skourases came into control."

Goldstone's stand, it is said, will split the creditors of FWC into two groups, one headed by Chase National, which, with Fox Films and Wesco Corporation, holds nearly $15,000,000 of the company's debts, and the other group including Goldstone, which will claim approximately $4,000,000.

A dispute over the operation of the circuit will be carried into the courts, it is believed, with Judge James, who is sitting in on the bankruptcy case, to decide. The circuit, in filing its bankruptcy petition, specifically requests the court to sanction the major studio contracts, asserting that without them FWC cannot operate with a hoped-for profit.

Indies And FWC Agree On Prices

After Fox West Coast had intimated it would cut admission prices in the Westlake and Adams districts from 25 to 20 cents, independent opposition to the circuit theatres got together with representatives of FWC and agreed to discontinue two-for-ones, service passes and give-a-ways if the circuit maintained present price scales in the districts.

If the circuit instituted the price slashes proposed, the independent houses, mostly subsequent runs to FWC operations, would have been forced to 10 and 15 cent scales.

Warners Hold Griffith

Warners has exercised the option on Raymond Griffith's term contract and the associate producer continues with the company for another year.

Sprague Back At MGM

Chandler Sprague returned to MGM with the film marking staff yesterday following a week's layoff. He is on week-to-week.

Del Andrews Quits

Del Andrews has handed in his closing notice at MGM and has left the company's writing staff.

NOT SINCE 'Bring 'Em Back Alive' has RKO HILLSTREET had Such Crowds - Packed To The Roof - Against LOWER PRICED COMPETITION OF TERRIFIC STAGE SHOWS PLUS PICTURES

GONA GOONA
Still Reigns Supreme as the Champion of the Box Office THE WORLD'S LEADING INDEPENDENT FIRST DIVISION EXCHANGES, Inc.
HARRY H. THOMAS, President
Buffalo - Albany - New York City - Philadelphia - Washington - Pittsburgh - Cleveland - Cincinnati

For California, Nevada, Arizona
BOOK DIRECT WITH AL FRIEDLANDER, Roosevelt Hotel, Hollywood
**UNION LOCKOUT HINTED**

**TRADE VIEWS**

- **LAST Monday we said,** “save the morale of the men and women who make the pictures in our studios.
- **Today we said,** ‘save the morale of the men, and we should add ‘boys,” who are operating the motion picture theatres of Los Angeles and all parts of the country.

Show business thrived, grew fat and sassy on the love for the theatre, the enthusiasm and the hard work of the spirited men who conducted the theatres.

Where there was a more than usually successful theatre, there you found a man, and a staff, who had pride in their work, enthusiasm in their effort and, God bless ‘em, showmanship in their heart and soul.

Today it’s all gone.

Circuit operators have belly-ached, cried, lied to, threatened and deceived their employees until they are a bunch of head-rolling Eastern rabbits, who spend one-half their time listening to arguments propounded by division and district managers on a subject they know nothing about. The balance of their time is spent trying (we said ‘trying,’ mind you) to carry out the plans of the incompetent higher-ups.

A successful engagement today in any theatre happens in spite of the spiritless efforts of the local manager.

A good picture gets money and a bad one dies, as it should, at the box-office and it dies in spite of all the chiseling schemes, give-aways, two-for-ones, crockery, “this ticket-and-five cents” gags and wooden money exchanges that the circuit operators can think of.

One of the foulest evils that ever sapped the vitality of the motion picture business is the curse of the double-feature program. Today no theatre is free from it, today no picture is big enough to stand by itself once it has left the profitless engagement of the alleged “downtown showing,” and even a downtown theatre that, a few years ago had an average profit of $8,000 a week, played a double bill.

Double billing cannot last. It was originally started by independent ex-hibitors who had to make the best light they could against the buying monopoly of the circuit; it was their (Continued on Page 2)

**LIGHTMAN TO START**

**OWN DISTRIB OUTFIT**

New York.—Al Lichtman is quitting United Artists and will start an independent distributing organization to service productions made by independent units in Hollywood. It is understood his resignation is in Joe Schenck’s hands, but Lichtman has had no answer yet.

**BREAKS FOR MAJORS ON SHOWINGS IN N.Y.**

New York.—Fox and Warners have a gold mine any time any of their pictures play the Radio City Music Hall because they are insisting upon twenty per cent of the gross receipts.

United Artists is also getting a good deal on its productions shown at the Rivoli, the terms being ten per cent of the gross up to $22,000 and a fifty-fifty split over that. This week, with “Secrets” headed for approximately $34,000, the company will net more than $8,000.

**MGM REDEEMING 3741 SHARES OF PREFERRED**

New York.—Metro-Goldwyn-Mayer has called in 3741 shares of preferred stock, of par value of $101,000, for redemption on June 15 at $27 a share and accrued dividends.

The picture colony here is wondering if the money saved on salary cuts will be used.

**REORGANIZATION PLANS MAKE SMALL PROGRESS**

New York.—Although everything apparently is being done to hurry the reorganization plans for Paramount-Pathé and RKO into at least starting some plans for reorganization, insiders believe that all proceedings will be dragged out for months. They anticipate no progress before late summer, if then, during which time the fees of the receivers and creditors will eat up what assets there are.

The banks and financing companies have been frightened by the Harriman and National City disclosures and are trying to run out of pictures as fast as possible. Chase is worried about a possible investigation and the money (Continued on page 5)

**PRODUCERS TO TELL LABOR HEADS STudios WILL CLOSE UNLESS REDUCTIONS ARE MADE**

New York.—Unless the producers’ labor committee can induce the heads of the labor unions to make satisfactory salary cuts when the two bodies get together for conferences here within the next few days, the union leaders will be told that the industry will shut them out of employment, even if it means closing the studios for an indefinite period.

The money situation at present is extremely critical—even more so than when the company heads insisted on the fifty per cent cut—and naturally, it seems evident that production is being given first consideration as that is held as the big expense.

The heads of the unions will be shown figures of past months and will be told what may or may not be expected for the immediate future. They will be asked to adjust their salary scales accordingly. Conditions throughout the country are reported as being just as distressing, with an exceptionally bad summer expected. Also, there will be (Continued on page 31)

**‘42nd STREET’ MOPS UP ON EVERY ENGAGEMENT**

New York.—That good picture entertainment can still get money is shown by the “42nd Street,” which is mopping up on every engagement. Worriers are rated as having done a top job on exploitation, especially with a satisfactory picture to back it up.

**ALL MAJORS SHOW OVER 85 PCT. WAIVERS**

Each of the seven major studios submitted complete payroll lists to the Academy Emergency Committee last night, and every studio claimed more than 90 per cent of its employ- ees as signed waivers for the eight week salary cuts.

The committee accepted notarized statements of payrolls and signed waiver totals from representatives of the companies, and questioned these representatives on details of certain cases in order to get a cross section of the individual lists.

Warners and Columbia ran a dead heat for the lead, each accounting for 97 per cent of employees signed. Radio was close behind with 96 per cent, and Fox was fourth with 95 per cent. Paramount secured 93 per cent, and Universal had 91 per cent. MGM trailed the group with 90 per cent, which was still well over the deadline set for last night.

Hal Roach, Educational and United Artists, each with a small staff or skeleton crew, all hit 100 per cent. Sam Goldwyn Productions, inactive at present, has 90 per cent.

The Emergency Committee confers with the producers tomorrow to discuss possibilities of certain studios returning to the full salary basis prior to expiration of the eight weeks period.

**WINCHELL BIG DRAW**

New York.—Walter Winchell and Ben Bernie on the stage are filling the Paramount Theatre this week and it looks as if the gross will reach $50,-000.

**KATZ-GORDON LEAVING**

New York.—Sam Katz and Max Gordon will leave here for Hollywood today.

**SUPPORT THE MOTION PICTURE RELIEF FUND**
THE WHITE SISTER

MGM prod.; director, Victor Fleming; writers, F. Marion Crawford, Donald Ogden Stewart.

Astor Theatre

World-Telegram: It is another of those simple, sentimental little stones of a pair of happy lovers who are parted by the war, and if its substance proved a little unsubstantial last evening, it had at least the perfection of several carefully plotted "big scenes" to justify it, as well as sincerity in its background.

News: If you liked the silent version of "The White Sister," we know you'll find the new edition decidedly worth the viewing.

Herald-Tribune: The photoplay has been handsomely set and its pictorial values are striking and complete. It has, likewise, the advantage of another of Miss Hayes' magic portrayals.

American: It remains an exquisite thing, thrilling, appealing, inspirational. And in the title role that truly admirable actress Helen Hayes contributes one of her most lovely performances.

Mirror: Women relish a good love story, especially a story of love forbidden. "The White Sister" is such a story, intensely romantic, tumultuously emotional. Women will love it.

Post: "The White Sister," if it proves anything, proves that it takes something more than rehashed material to make a good picture. From beginning to end the production is nought uninspired.

Journal: Its effective drama, poignant in its passages between Miss Hayes and Mr. Gable, impressive in its scenes of church ritual and pictorially vivid in its few war episodes of air fighting. Direction, by Victor Fleming, is smooth.

Sun: "The White Sister" is a first-rate, careful and worthwhile production—still it is a little too cold to be such a long lasting love story.

Times: Very effectively pictured, with a genuine liveliness and touches of gentle comedy, Victor Fleming, the director, also succeeds in making them seem expensive, and Miss Hayes, Mr. Gable and Miss Haie act with the desired sincerity.

SAILOR'S LUCK

Fox prod.; director, Raoul Walsh; writers, Marguerite Roberts, Charlotte Miller, Bert Hanlon, Ben Ryan.

Radio City Music Hall

Herald-Tribune: A routine and rather sorry rowdy comedy about sailors at play. Times: It is a typical Raoul Walsh production, and its lusty humor found favor with an audience.

Post: It is so vulgar, so leering in its undergarment type of humor that one wonders how any Hollywood producer could have set his imprimatur on it.

Journal: The Dunn-Eilers romance is merely incidental to a series of broad and rowdy slapstick gags fashioned about the Pacific Fleet on shore leave.

Sun: One sees through every line of the main plot before it happens and one also sees through the comedy relief. "What saves 'Sailor's Luck' for the small towns for which it is obviously intended is the realistic atmosphere with which it is directed.

New York: It's the usual rowdyish, ribald, raucous, rollicking round of reels wherein the fleet comes to town, cuts up considerably—much to the chagrin of sane citizens.

World-Telegram: "Sailor's Luck" has some laughable moments in it, but they are not for the discerning.

American: To detail all the weaknesses of "Sailor's Luck"—its moronic story, its ragged direction, its poorly basted continuity, its clumsy efforts in simulating naughtiness—is simply a too tedious task.

Mirror: It is low comedy, broad, fly and rough-house. It's great fun for the slapstick enthusiasts.

STRICTLY PERSONAL


Paramount Theatre

World-Telegram: A generally feeble melodrama, made more so by some wooden dialogue and flatly secondary acting. News: Miss Rambeau is a lovely woman of many talents. She dominates the just so-so fare projected at the Paramount Theatre this week. Whenever she is present, the picture has a certain snap. But in scenes which do not concern her, "Strictly Personal" goes quite flat and uninteresting.

American: Honors go to Majorie Rambeau, who looks stunning and breathes some life and credibility into the vehicle.

Herald-Tribune: With the best intentions in the world, though, I cannot think of anything friendly to say except about the acting.

Mirror: Built on the bright idea of exposing Lonely Hearts Clubs, it obscures that bright idea with intricate melodramatic embellishments.

Journal: It's a slim little melodrama with a good idea but routine development.
Para. Probably Will Lose N.Y. First Runs
New York.—A deal is about set whereby the Committee of bondholders of the New York and Brooklyn Paramount theatres will turn those houses over to other operators, leaving what's left of Paramount without a first run house in New York.

Dude Bandit Not Up To Gibson Mark
"THE DUDE BANDIT"
Alleged

New Pictures On B'way This Week
New York.—Seven changes of bill are scheduled for the big New York picture houses this week. The list comprises:
- "Sweepings" at the Radio City Music Hall tomorrow: "A Lady's Profession" at the Rialto, "Pick-Up" at the Astor, "Private Jones" at the RKO-Roxy, "Daring Daughters" at the Seventh Avenue Roxy, "Rasputin" at the Capitol, and "State Trooper" at the Mayfair, all on Friday.

Rogers Will Produce 'Underseas' As Next
Charles R. Rogers is planning to make "Underseas," by John Mikale Strong, as his last on this year's program for Paramount, and is planning "The Baby in the Ice Box" as one of the first productions for next season. Harvey Gates and Malcolm Stuart Boylan are writing the screen play and Harry Joe Brown may delay his trip abroad to direct.

Eddie Buzzell Stays On 'Rules For Wives'
Harry Cohn and Eddie Buzell ironed out their contract difficulties yesterday with Buzell signing a new contract with Columbia for another year.

'Scarface' Held Over
New York.—"Scarface" is being held over for a second week at the Globe Theatre, and will be followed by a revival of "Hell's Angels."

'Killer' In Washington

Stanwyck At Best; Direction, Cast O.K.
"BABY FACE"
Warner Bros.

Stanwyck at her best; the character portrayed by Barbara Stanwyck in this Warner picture is just as colorful, just as hot and destined to play out on same old story as in the old pictures. The new film, however, is better cast and appeared to be better photgraphically. Her performance is spontaneous, brittle and hard, which, in this case, is as it should be.

This is the saga of a very besotted girl—Lily Powers—originating in a steel town beer parlor, who permits a few lines of Nietzschean philosophy to sink into her brain and fire her with enough self-confidence to tackle New York and get all the things she wants. Her idea is to use men instead of letting them use her—and boy, oh boy—how she uses them! Of course, the men use her a bit too, but we won't go into that.

Every man is a step upward in the building where she gets a job, first as a filing clerk and finally as secretary to a vice-president who falls in love with her and the suicide of the V.P. results in her being sent to Paris by the new president. Later, he too succumbs to her undeniable charms and falls hard enough to marry her. When he breaks up his romance with his fiancée, she breaks his heart by becoming the mistress of the bank president. He murders her in her home and the suicide of the V.P. results in her being sent to Paris by the new president.

If Alfred Green has done one elegant job of the direction, which could so easily have missed fire all around and become cheap or distasteful, the film moves fast and at all times humorously.

The screen play by Gene Markey and Kathrynn Scola is replete with spicy situations and well done throughout and the whole is a very good performance of Vale Trees' photographic beauty.

The picture is nearly all Stanwyck, the supporting players being George Brent, Donald Cook, Arthur Hohl, Henry Kolker, having little to do. All were very good, and that goes double for Tress and Malcolm Stuart Boylan, their roles are bigger and better breaks if possible.

Give "Baby Face" the big gun. It's a great audience picture with equal appeal for men and women—just forget about the kids—and go to it.

Old Roxy-Fox B’klyn To Sign With Empire
New York.—The Seventh Avenue Roxy and Fox Brooklyn theatres are all set to sign five-year contracts next week with the Empire State operators. This will be one of the most serious blows sustained by Local 306.

Lee Ochs, who is said to have received a special deal from Local 306, is stringing along with 306, and is being played by that local against the Springer-Cocalis chain, which is using Empire men.

Loretta Young Will Have 'Hock Shop' Lead
B. P. Schulberg has borrowed Loretta Young from Warners for the feminine lead in "Hock Shop," starring Edward Arnold, which he is producing for Paramount. Charles Belden has turned in a finished script and the picture is scheduled to go into production April 3.

Mussolini To Appear In Zeidman Picture
New York.—B. F. Zeidman has purchased a story of Italy, called "The March of Two Worlds," which will feature the appearance of Mussolini.

The authors, Amelio Colanonti and Edward Patterson, the latter a former press agent for the film, leave for Italy soon to consult Il Duce.

Mary Duncan Signed
Mary has signed Mary Duncan for a role in the Katharine Hepburn picture, "Morning Glory," which Lowell Sherman will direct.

Herbert To Warners
Warners signed Hugh Herbert for a comedy role in "Good Bye Again," which Michael Curtiz will direct.

Chatterton Sailing
New York.—Ruth Chatterton and George Brent are sailing on the Europe tomorrow night.

Union Lockout Hinted
(Continued from Page 1)
Stanley Bergerman
Produced
"OUT ALL NIGHT"
for Universal
Starring
Slim Summerville and Zasu Pitts

Sam Taylor
Directed
"OUT ALL NIGHT"
for Universal
Audiences Amused Instead of Thrilled

**"TERROR ABOARD": DESIGNED AS TRAGEDY, IS SERIO-COMIC**

**On The Button!**

It really happened at the Academy confab Monday night. Eddie Mannix declared: "People who signed the waivers are over 21, and certainly know how to read." That's not exactly fair," quietly retorted Ben Schulberg. "for there are some PRODUCERS who cannot read those waivers."

As Halliday locked her up in the super-frigidaire and left her to freeze. But after that, murder became a joke, and John Halliday, the arch-killer, split the sum-total of the evening's laughs almost evenly with Charlie Ruggles, the official comedy relief. And that was doing well for Halliday, for Ruggles had him handicapped by a black cat, a cross-eyed sailor and a flock of assorted vintage gags, culled from the last twenty-five years of stage comedy. The thoroughly mechanical unfolding of an inexcurably improbable story was matched by a wooden monotonity of direction. Nobody in the cast emerges with any honors, through no fault of their own. As a Grand Hotel of Murder in every form on the high seas, "Terror Aboard" ought to cause every exhibitor in the country to scream for fewer and better blood-and-thunder sellers. If this one pleases, it will be largely due to Ruggles and his bag of tricks.

**Warners Releasing Ten Before June 1**

New York—Warners Brothers' idea of "national reconstruction" to defeat the depression is the release of ten features before the first of June. The titles and dates are:

- "The Keyhole," March 25
- "The Mind Reader," April 1
- "Ex-Lady," April 8
- "Central Airport," April 15
- "Baby Face," April 22
- "Elmer The Great," April 29
- "Picture Snatcher," May 6
- "Lilly Turner," May 13
- "Adopted Father," May 20
- "Little Giant," May 27

**W. R. Hearst Jr. To Wed**

New York—William Randolph Hearst Jr. will be married to Lorelle McCarver Sunday at the Hearst home in New York.

**Reorganizing Slow**

(Continued from Page 1)

it already has sunk in Fox. Everyone is crying for speedy action, but no speed is being shown.

There seems to be little doubt that, when and if Paramount is reorganized, Adolph Zukor will pass out of the picture, as those who are attempting the reorganization and the banks interested in the company have little if any interest in the Father of Paramount.

Marin Hooked Up With Korda Outfit

New York.—Ned Marin has had connections with London Film Productions, the Alexander Korda British company, and will direct his time among London, New York and Hollywood.

London Films will make seven pictures during the present year. The first will be "The Fourth Wife of Henry the Eighth," with Charles Laughton starred. Then will come "The Murderess," with Elizabeth Bergner, "Wings Over Africa" and the Leslie Howard production. All will be for the international market.

Sam Goldwyn Sailing For Europe Tonight

New York.—Samuel Goldwyn is sailing on the Europa tonight for London to supervise the showings of "The Kid From Spain" at the Adelphi Theatre there.

"The Masquerader," as announced in the Hollywood Reporter some time ago, will be held until Fall, and it is reported that Ronald Colman will not take any more pictures for Goldwyn in spite of the fact that his contract runs two years more.

Hurley Back At Para.

-Harold Hurley returned to Paramount yesterday after a six weeks vacation. He assumed his new post as an associate producer and will have charge of the next two Zane Grey westerns, "Sunset Pass" and "Stairs of Sand."
"PICK UP"

SCREEN PLAY
by
S. K. LAUREN
and
AGNES BRAND LEAHY

ORIGINAL STORY
by
VINA DELMAR
Heavy Losses in Common and Preferred In Past Two Days Have Film Circles Worried

New York.—Loew's stock, both common and preferred, has been taking a nose dive for two days, reaching new lows, and film circles here are both puzzled and worried. The common stock dropped 1 ¾ points Tuesday on sales of 2800 shares, and went off ⅘ yesterday, with 13,200 shares dealt in. The preferred, with 200 shares changing hands each day, dropped ⅜ Tuesday and ⅘ yesterday. All other picture issues held firm.

There are half a dozen explanations handed around, but there seems to be nothing to substantiate any of them. One theory is that the localities are due to manipulation of an inside ring. Another group believes that the stock is being dumped by brokers.

Examine Staffs Plan to Unionize

New York.—Reports from different parts of the country are that the recent drastic salary cuts are driving employees of exchanges to seek protection by organizing unions. Already, ex-employers in Detroit, Philadelphia, Chicago and other cities are taking steps towards this end, and it is expected that the movement will spread. These men say that the latest cuts which they were forced to take, added to recent reductions, have made their position unbearable and that they feel that the creation of a union can give them.

MUNCHAUSEN WILL BE JACK PEARL PICTURE

The motion picture debut of Jack Pearl, the "Baron Munchausen" of the radio, will be made in a picture version of the lying Baron's adventures. Pearl will arrive in Hollywood June 1. The picture, to be produced by David O. Selznick, is being written by Herman Mankiewicz and Thorne Smith, the novelist.

Franklin Sued By Hughes Assignee

Suit for approximately $20,000 was filed against Harold B. Franklin yesterday by Arnold Kunody, assignee of a claim of the Hughes-Franklin Theatrical Company.

The plaintiff alleges that Franklin owes the sum claimed for salary paid him when he took over the operation of the Paramount and United Artists Theatres in spite of the protest of the head of his company. It is also alleged that he used the Hughes-Franklin staff to operate the theatres and purchased supplies through that company. Neil McCarthy is counsel for the plaintiff.

ACAD. COMMITTEE HIRES COUNSEL AND AUDITORS

John T. Mott, noted attorney and former president of the Los Angeles Bar Association, has been retained by the Academy Emergency Committee as legal advisor and counsel. The firm of Price, Waterhouse & Co., was appointed by the committee as certified accountants to audit records of the various major companies in the East, as provided for in the Academy-producer agreement.

Although no definite basis has been arrived at for determining what shall constitute the dividing line for any

(Continued on page 3)
W. R. WILKERSON, Editor and Publisher
FRANK POPE, Managing Editor
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Page Two  
March 23, 1933

MANY SALARY CUT PROBLEMS CLARIFIED BY COMMITTEE

22 Basic Questions Settled This Week

With the salary cut agreement in its third week, the Academy Emergency Committee is continually passing on special cases that require clarification of the agreement with the producers.

So far this week, the committee has ruled on a total of 22 basic cases, which cover many angles presented in hundreds of questions received by the Academy since the cut went into effect.

Among the most important rulings made by the Academy committee was one that, in the case of free lance employees, contracts for engagements during the eight week "cut" period are to be drawn at established salaries of the players, who will sign an individual waiver for each engagement.

A second ruling of special interest concerns term contracts with Paramount-Publix, who were asked to sign salary waivers, was asked in one query. The committee stated that it had been "assured that any person under contract to Paramount-Publix Corp., whose contract may or will be dissolved, will not have to sign the salary waiver unless he so desires, and if Paramount-Publix Corp. or Paramount Productions Inc. later decides to disaffirm a contract, Paramount Productions Inc. will refund to the individual the amount of salary waived."

When an employee is working on a part-time basis, he is to be given the same flat rate classification. According to the emergency committee, no employee shall waive a salary in a lending arrangement which is not continuously waived by the lending studio.

One case asked if employees working for a producer who received a flat sum for his pictures from a distributor should be asked to sign waivers. The committee's decision was that the producer should not ask for waivers from employees while he continues to receive the normal flat sum for his completed pictures.

In the case of contract artists whose agreements extend into the salary cut period, the committee stated that waivers may be asked for any employment during the period from March 6 to April 30.

Lantz Starts Two

Walter Lantz has placed two new cartoon shorts in work at Universal, the department operating in the studio's shutdown to maintain its release date schedule. They are "Pin Feathers," a Pooch the Pup, and "Ham and Eggs," an Oswald short.

Stephenson At Fox


Caught Bluffing

An agent with a large suite of offices asked for a $50 per cent reduction in rent. The building owner flatly refused to cut and the agent then signed to move. Owner retorted: "That's all right with me. I have a prospect who can use all those partitions and alterations you made."

The agent will stay.

'My Crooked Circle'

In Television Test

The first practical television broadcast of a motion picture occurs at 4:30 this afternoon when William Strothom's World Wide production, "Crooked Circle," will be sent through two low wave stations. There are twelve known receiving sets for television in this territory. Picture will be broadcast silent by the Don Lee system, through stations W6KS, a one-thousand watt transmitter on a 140-centimeter wave length, and W6XSA, a 150-watt transmitter on six and three-quarter metres.

Harry R. Ludcke, Don Lee engineer, will handle the event, with a group of electrical chiefs as witnesses. Barker Brothers radio department will operate a receiving set for the public, without admission charge. A second broadcast will take place at 9:30 a.m. tomorrow.

Petroff To Coast

To Become Director

New York.—Boris Petroff, stage producer at the New York Paramount theatre, has been transferred to the Hollywood studio. He will assist Wesley Ruggles and will be made a director later.

Murray File Escorting Mae West To Hollywood

New York.—Murray File, of the William Morris office, left here for Chicago yesterday. He will meet Mae West there and they will travel to Hollywood together.

Benefit For Temple

A benefit show will be held at the Pantages theatre at midnight on April 15 for the Temple Israel of Hollywood, of which Sam Briskin is president.

Connie Here Saturday

Constance Bennett arrives Saturday from the East, accompanied by Marquis Henri de la Falaise. Her next picture for Radio will be "Bed of Roses."

Deane-Watts Agency

Frances Deane and Milton Watt, both formerly on the Fox publicity staff, have opened a free lance publicity office.

Mussolini Agrees To Zeidman Plans

Premier Mussolini yesterday cabled his approval of Ben F. Zeidman's "March of Two Worlds" to the producer, consenting officially to take part in it with his family. This message was transmitted to Zeidman through Ambassador Rosso, at Washington, and MGM, it was learned, has also been seeking permission from II Duce for a similar production idea, Zeidman being in the United States, and the Mussolini-MGM agreement will be an Italian "Cavalcade," romanticizing the influence of Garibaldi upon Italian history and using his love for Anita as the personal story.

Zeidman is rushing plans to start for Italy with a production unit as quick as possible.

Connie Cummings Big Hit With London Folk

London.—The folks here have taken Constance Cummings to their hearts. After witnessing the simplicity of her arrival, the consensus of all English is going for her in a big way.

The London Film Weekly has induced her to use a serialized version of her picture experiences in Hollywood. She is writing it herself, with the usual ghost writer.

Dorothy Ates In Show

Dorothy Ates, daughter of Rosco, is in the new floor show at the Cotton Club and is one of the main attractions.

'Von' Flying Back

New York.—Josef Von Sternberg will fly to Hollywood from New York, leaving here today.

Loew's Stock Slumps (Continued from Page 1)

represents the holdings of one of the largest owners of the issue who is dumping it all, regardless of price, to get out of the investment.

Still another theory is that present conditions in the industry, added to the fact that quality of most films in recent MGM product, is responsible. Whatever the cause, the fact remains that the stock is getting the hardest pounding it has had in a long time and has been driven down to $9 for the common and less than $41 for the preferred.

Grayce Greenburg's DACHSHUNDE

10964 Ventura Blvd., N. Hollywood
5 Minutes from Hollywood Boulevard
**'Elmer the Great' Gives Plenty of Belly-Laughs**

Brown, LeRoy and Story Highlights

"ELMER THE GREAT"

Warner Bros.

Direction ...................Mervyn LeRoy
Original ....................Ring Lardner,
George M. Cohan
Screen Play ..................Whitney Bolton
Photography ..................Arthur Todd

Cast: Joe E. Brown, Patricia Ellis, Claire Doppe, Sterling Holloway, Preston Foster, Ruth Morrow, Hugh, Gene Martin, J. Carol Naish, Bert on Churchill, Emma Dunn.

Chalk up a home run for Director Mervyn LeRoy and Joe E. Brown, and remember what you’ve been told about good stories making good picture entertainment. Warner Brothers’ “Elmer the Great” is excellent entertainment. Joe E. Brown is excellent in the title role of the Gentryville boy who makes good with the Chicago Cubs, as he said he would. True to the Joe E. Brown tradition, they are louts for all the family. Setting a bit slow, the story picks up as soon as Elmer starts his training with the Cubs. There is plenty of trouble for the small town boy, who is as dumb as they come, and the more trouble for Elmer, the more excitement for the audience. At the darkest moment, when three men on bases, the Yanks ahead, the Cubs depending on Elmer’s batting to bring in the third, Elmer gets hit by a pitched ball and staggers to first. Then, still groggy, he gets caught between first and second for an out, but Elmer tells him, “You can fool some of the people part of the time, but the worm will turn.” The home town boy makes good—and all the little town folks are listening at their radios.

The picture is Joe E. Brown’s, though he is ably supported by Patricia Ellis as the girl from home. From the original story by Ring Lardner and George M. Cohan, Tom Geraghty and Whitney Bolton have produced a picture of capable screen writing. And if you’ve never had the thrill of sliding home on a muddy ball field, let Arthur Todd, who photographed the picture, give it to you. If your audiences aren’t Joe E. Brown fans, they’re baseball fans, and if Joe won’t get them, the baseball shots will.

Claire Doppe makes a pretty city girl. Frank McHugh makes much of a small part. And the others in a good cast are Sterling Holloway, Preston Foster, Gene Martin, J. Carol Naish, Bert Churchill and Emma Dunn.

You’ve got plenty to talk about with this one, in addition to Joe E. Brown, who has a host of fans. The picture is fast and funny, and will hit any type audience.

**Anti-Trust Suit Against Publix**

New York—Publix Theatres Corporation and five New England subsidiaries were made the defendants in a suit filed yesterday by a group of Boston amusement companies, who allege violations of the anti-trust laws. Damages of $2,250,000 are asked.


**Fox Film Signs Howard for ‘Berkeley Square’**

After several weeks of negotiations, Fox has finally signed Leslie Howard for the featured role in "Berkeley Square," which Jesse Lasky will produce. The picture goes into work the middle of April, under direction of Frank Lloyd.

Valerie Taylor, who was enroute to England via the Panama Canal, was flagged on her trip and returns to take the spot opposite Howard in the production.

**New One for Universal**

Universal has purchased an original story by Howard Emmett Rogers and Murray Roth, titled "In the Money," in which the latter will direct. The production is slated to go into work within three weeks and Eph Asher will supervise.

**Cohn and Cohen East**

Jean Cohn, eastern scenario editor for Columbia, returns to New York temporarily. Henry Cohen, his brother and production chief, Henry Kornblum will also be in the party, which goes via plane.

**Fox Wants Oliver**

Fox is negotiating with Edna May Oliver for a featured comedy role in "It’s Great To Be Alive," which Al Werker will direct for the Sol Wurtzel unit.

**Bill Howard Starting**

William K. Howard starts direction of "The Power and the Glory" at Fox today. Jesse Lasky is producing the picture.

**Newsreel Men May Walk Out of Fox**

New York.—The Newsreel cameramen’s local is up in arms over the action of Fox in paying the newsreel photographers only the minimum wage scale. The union claims that Fox is allowed to take this action only if all the other newsreels do the same, and that any other rears are paying the full scale.

The local is asking William Elliott, president of the IATSE, to withdraw all the newsreel men from Fox next week.

**Sutherland East On ‘International House’**

Edward Sutherland and Ralph Raniger will leave for New York tomorrow to shoot scenes including the novel names to be used in "International House" for Paramount. The camera crew will be hired in New York.

This work has been booked in New York include Rudy Vallee, Baby Rose Marie and Colonel Stoopnagle and Bud.

**MacRae Readyng Serial**

Henry MacRae is finishing preparations to place his air serial, "Phantom of the Air," in work immediately at Universal despite the company’s closing. The producer directs and releases through Universal on an independent deal made by his unit, Adventure Pictures.

**Skipworth Transferred**

Paramount yesterday effected the transfer of Alison Skipworth’s term contract from Paramount-Publix to Paramount Productions, the player consenting to the move. Her old deal was torn up and a new one written on the same basis.

**James On Bow Story**

Rian James was signed yesterday by Fox to write an original story to be Clara Bow’s next picture. Al Rockett is supervising and Sam Rork is producing. The Schulberg and Feldman office made the deal.

**MGM After Ted Healy**

MGM is negotiating with Ted Healy for a comedy role in the 1933 edition of "The Hollywood Revue," which Harry Rapf is producing. Healy will leave the Club New Yorker in two weeks to be replaced by Jean Malin.

**Swerling On Holt Yarn**

Jo Swerling has been assigned to write an original story to be Jack Holt’s next for Columbia. Al Rogell is slated to direct.

**Arthur Loew Sailing**

New York.—Arthur Loew will sail for Europe on the Paris tomorrow. He will be accompanied by David Blum, of the MGM foreign department.

**Irving Briskin On Col. Action Series**

Irving Briskin is understood to be set to move into Columbia to produce the Action series on next year’s program on the same basis that he produced the Tim McCoy westerns. Pictures are to be produced at a stipulated budget, financed by Briskin, with negative cost returned to him immediately upon completion of each.

Negotiations are also on for Briskin to handle another series of McCoy westerns for the next year’s schedule at the same time. Louis Sarecky, who is completing "The Outlaw," will be transferred to the regular Columbia staff of associate producers, with Briskin taking over his reins May 30.

**Warners Now Planning To Close Studio April 15**

Warners have called off their dogs on the proposal to extend production activity in order to take advantage of the eight-weeks waiver period, according to a decision relayed to the department Colonns last yesterday.

The last production to go into work, as originally planned, will be "Goodbye Again," which has Joan Blondell and Jeff Lynn as the top billing and Genevieve Tobin, Hobart Cava naugh and Jay Warde in supporting assignments. The studio now plans to close April 15.

**Freud On ‘Left Bank’**

Universal has assigned Karl Freud to direct Elmer Rice’s play, "Left Bank," as his next picture instead of "Gulliver’s Travels" as announced previously. The studio plans to put this play into production in about three weeks.

**Release For Nixon**

Fox has notified Marion Nixon that the option on her term will not be exercised. She has three weeks to go before the expiration of her contract.

**‘My Dear’ On Again**

Fox yesterday dusted off "My Dear" and turned it over to Harry Lachman’s direction. It is a musical and Colin Clive is being considered for the lead.

**Bob Sisk Finishes Year**

New York.—Robert Sisk, head of advertising and publicity for RKO, completes his first year with the company this week.

**Auditors Engaged (Continued from Page 1)**

one company to return to full salary payments prior to the eighth week period. Beginning April 30, there will be further discussions that comparison will be made with the eight weeks prior to the current period to January 9, March 5, and when any company equals gross of corresponding week in the previous period, that company will return full salaries to all employees.

The Academy Emergency Committee and the Producers meet today to discuss a method of computing when any or all companies may resume full salaries during the eight week period.
Directors Number
Third Annual
Out
MAY 1

EXECUTIVES FORGET
They Must Be Reminded

COMPLETE DIRECTORY
of Directors and their Activities

THE BEST "Director Money" of the Past Twelve Months
THE developments of the past three weeks and the present aspect of the salary cut situation indicate that the whole thing is the greatest fracaso ever seen in the picture industry. To save what is, in comparison with the entire production cost, almost a negligible amount of money, the producers have shot the morale of their organizations full of holes, and have created an atmosphere of uneasiness and discontent on every lot which, of necessity, militates against good work.

New York is buzzing with rumors—and some facts—that the big cuts supposed to have been taken by certain big executives have been set aside as a result of battles within the companies. Warners and Columbia have not yet put through the cuts in the exchanges or for executives and probably will not do so.

The whole cut idea seems to be sagging and many are of the opinion that it would have been better if it never had been thought of, when the ruined morale and the small amount saved are considered.

It is estimated that the cost of artists, writers and directors is less than twelve per cent of the total production cost. That saving is a mere drip in the bucket when the 88 or 90 per cent represented by other production costs has not been cut, nor any attempt made to cut it.

In those exchanges where cuts have been made, the companies have de-moralized staffs who are exerting little effort to get new business, or even hold what they have. Rental cuts have been given to exhibitors in some instances and these, of course, must be deducted from the net saving.

Take it all in all, the whole thing looks like a profound flap. Even granting that the companies really needed the assistance, they are not getting it, even financially, while the destruction of morale, the disaffection that has been spread and the loss of energy and real work in every affected department will more than offset the monetary saving.

And don't forget that, while it will be simple for the companies to restore the former salaries at the end of the eight weeks—if they wish to do so—it will take many times eight weeks to bring back the morale, the spirit, the enthusiasm of their organizations.

**Radio Pictures Executives Retained By Board—Must Rely on Theatres for Funds**

New York.—B. B. Kahane remains as president of Radio Pictures and Merian C. Cooper as the production head. This was decided at the meetings of the Board of Directors during the past two days.

The New York executives of the company are extremely enthusiastic over the future outlook, even though the company has been informed that the banks have closed the money doors and it must now depend on the income from the theatre box-offices to finance the entire operation.

This news was given the directors by David Sarnoff, of Radio Corporation of America, and by banking representatives. To pay off, Radio must take in a little more than $300,000 a week. It has not taken this amount for the last three weeks, but will get it this week and for several weeks to come on account of "King Kong" and other current releases. If the re-

(Continued on Page 2)

**Colleen Moore Goes To Rogers Production**

Charles R. Rogers is concluding negotiations with Colleen Moore for the role in "Baby in the Ice Box," which is being produced for Paramount.

**Consol. Elects Board; Earnings Satisfactory**

New York.—At the annual meeting of Consolidated Film Industries yesterday the following were elected directors: E. C. Dearhone, J. D. Eagan, M. Taylor, and H. M. Geertz.

President Yates said that the earnings of the company are satisfactory and he looks for a recovery in amusement conditions shortly.

**Grainger Suit Off**

New York.—The suit for salary that James R. Grainger threatened to file against Fox Film when that company attempted to enforce the salary cut on him, has been dropped, it being understood that Jimmy got his full salary.

**MGM Starts New One**

MGM has started production of "When Ladies Meet", the Rachel Crothers stage play. Ann Harding, Robert Montgomery and Alice Brady have the leading roles and Harry Beaumont is directing.

**Picture Stocks Still Very Weak**

New York.—Picture stocks continued to show weaknesses yesterday. Paramount Famous Lasky bonds went down to 4 3/8; Loew's preferred hit 40 3/4, and Columbia preferred to 6 3/8. Loew's common closed at 10, a point higher than the previous day's closing.

**'Kong' Rings Bell On All First Runs**

New York.—Radio's "Kong Kong" is ringing the box-office bell at all its 11 run-Outs in Baltimore is grossing nearly three times the ordinary business, and reports from upstate New York houses are all of exhibition business.

The picture finishes up at the RKO-Roxy this week and goes into the Palace Theatre for two or three weeks.

**U' After Irene Dunne For 'Only Yesterday'**

Universal has again resumed negotiations with Irene Dunne for the lead in the John M. Stahl production, "Only Yesterday," and the deal looks very nearly set.

If it goes through, it is understood that Miss Dunne's contract will be extended by Radio for the one-picture deal.

**SO. CAL. THEATRES DROP DOUBLE BILLS APRIL 26**

Rosenzweig and Marcus Start Distrib Outfit

Charles Rosenzweig, formerly with the Columbia distribution department, and Lee Marcus, formerly with RKO, have combined in a new distributing company. They plan to handle 26 pictures this season.

Para. Frees Erwin

Paramount did not exercise the options on Stuart Erwin's contract. Erwin's last picture on his contract was "International House," which was completed yesterday.

Uncle Carl Arriving

Carl Laemmlle Jr., returns from New York tonight, accompanied by Jack Ross and Sigmund Moos.
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THE NEW YORK REPORTER

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March 24, 1933

Lowdown

Really now, that tremendous yen that a certain studio had for an inquest is getting out all of bounds. The infatuation is so great that the producer is actually risking his neck to get his inquest, further his career. He is convinced that he is starring material, but no one else in his organization seems to share his opinion. The New York office is perfectly willing to have the girl play a part now and then, but is plenty mad at this producer's present attempts to find a story to star her. They feel, too, that he is probably thinking more of her than anything else around the lot, and if the producer forgets the girl for a while and attend to his "knitting," he will be decapitating himself, believe you us.

Hmmm, mm—a great big chisel to the company that almost got a whole reel of good stuff for nothing the other night. This organization, we are told, went into a local night club and sold them a bill of goods to the effect that the club get itself a lot of publicity by letting them shoot there a while. The entertainers were under the impression that it was news reel material, or some advertising stunt, and consented to do their stuff. The company came in, took the place and the cameras ground for about two hours. Then one of the entertainers, hearing someone remark that their act would make a swell short—and it should "all of it," and also discovered that they had actually been making a type of short subject that this organization has been releasing for years. P. S. The entertainers stopped working immediately—and just whether they will finish their act, or pay, the company will scrap the whole thing is a burning question.

Dida know that the town is flooded with counterfeit dimes, quarters and half-dollars? Yeah, and if you don't believe us, try clinking your own against a table or something—everyone has 'em. The other night, Bill

New York Reviews

"From Hell to Heaven"

Paramount prod.; director, Erle Kenton; writers, Lawrence Hazard, Percy Heath, Sidney Buchman. American: All in all it makes fair enough program entertainment, despite a certain lethargy of pace out of keeping in this sort of piece. Times: It is quite a diverting production and it has the distinction of being the only race-track story where the spectator is by no means certain which horse is going to win. News: We think you'll find "From Hell To Heaven" a better than fair amount of celluloid. But—why the moniker? "Fast Workers"

MGM; producer, Tod Browning; writers, John W. McDermott, Karl Brown, Ralph Wheelwright, Laurence Stallings. Mirror: It tells a conventional and familiar story of two pals who agree no woman shall come between them, and of the scheming little blonde who does. American: The offering is over lucious, with a deluge of dialogue failing to enhance the story. Charles D. Talmale has been developed in a fashion to eliminate necessity for padding to gain feature footage. News: "Fast Workers" is a rough and lousy comedy about two men and a girl, modeled on "What Price Glory" and "The Cock-Eyed World." It misses some of the gusto and speed of the MacLaglen-Lowe movies.

Pickford On Way Back, Considering 3 Yards

New York,—Mary Pickford is due from Europe on March 30 and will leave immediately for the coast. She has three stories under consideration for her next picture. One is "Shantytown," which she has had for some time. The others are "Alice In Wonderland," with Walt Disney cartoons, and "Peter Pan."

Mike Levee Moves Into New Offices On Sunset

M. C. Levee has moved from offices at United Artists and leased a house at 8118 Selby, Los Angeles, as headquarters. He is still associated with the Mary Pickford organization, in addition to his regular business for several prominent artists and directors.

Para, Borrows Keene

Paramount borrowed Tom Keene from Radio for the top spot in the Zane Grey western, "Sunset Pass," with Randolph Scott playing a featured role. Henry Hathaway is directing and Harold Hurley is supervising.

Two More For Doane

Warren Doane, comedy producer for Universal, has two more pictures to go into work next week under direction of James Horne, and the following week on the program will follow immediately.

Vic Heerman At MGM

Vic Heerman, who started yesterday with MGM on a deal which will have him write, direct and supervise one picture. Howard sadly produced a no-good quarter, whereupon Cecil DeMille laughed—but not for long. On account of when he examined his own handful of change—well, ask him!

Para. Calls In 400 Extras To Pick 20

In order to secure 20 extras who would look well in bathing suits for a sequence in "College Humor," Paramount sent out 400 "interview" calls Monday, with practically that number showing up for possible jobs. They were hustled into bathing suits, and given a once-over by 30 basic selections and the balance dismissed. Further pruning yesterday brought the group down to 20.

The wholesale broadcast for the extras to give a director a wide selection for a relatively few, has created widespread dissatisfaction in the ranks of the extras. It is charged that members of the Paramount casting office had little regard for the monetary condition of the extras in forcing so large a number to spend carfare and time to answer such a call.

Sam Kaplan To Appeal; Petitions For Bail

New York,—Sam Kaplan, former head of Local 306, will appeal his conviction for coercion and has made application to be released on bail.

Estabrok To Desert

Howard Estabrok completed the screen play and dialogue on "Harbor," which will be directed by Mervyn LeRoy, and left for MGM, and left for Palm Springs for a rest.

Kahane-Coooper Stay

(Continued from Page 1)

ceipts dip below that figure, the company will find itself in difficulties, but the Estabrok executives feel that the income will keep up and that there will be no trouble.

In the meantime, the company is seeking some new producers. Kahane and Cooper were told by the directors that they could strengthen their own positions if they would corral some producers who could turn out a better grade of product.

From the present outlook, Sam Jaffe is the only producer who is certain to stick. If the others stay, they will be required to show more than has been shown in the past.

The reports made by Kahane and Cooper were most acceptable to the board and it looks as if the company is taking on a new lease of life and will start at once on a period of the greatest activities in its history.

Choice Seats for Opening of "KING KONG" TONIGHT

Call Bob Frankel

Vine Street Brown Derby

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Dropping Theatres

Minneapolis—Northwest Circuit has removed two dropping houses in this district, with the Tower and Strand, St. Paul first runs, latest to be cut from the chain. Joe Friedman tells the manager of the two theatres, the Strand, where picture reopened the Tower next week, after redecorating the house. Dropping of the Tower and Strand leaves Publix with only two first runs in the downtown district of St. Paul and a total of seven in the city. Previously the circuit had a total of 25 theatres in that city.

It is known Publix is negotiating with owners of various theatres for rent reductions, and, if satisfactory concessions cannot be secured, houses will be turned back to the owners.

Hammons Protests Use Of "Baby Face" Title

Earle Hammons, through his west coast representative, I. A. Allen, registered an official protest with the Hays office yesterday against Warners’ use of the title “Baby Face” on their recently completed production. Hammons claims priority rights, having sold a picture under that title to exhibitors who purchased World Wide programs. KBS was announced at the opening of the season as the producer of the story.

LaCava Doing Script

Gregory La Cava has gone to Palm Springs to write the continuity and prepare the direction of “Bed of Roses,” which will hand Constance Bennett the top spot under his guidance.

Robinson Doubling

Casey Robinson has been assigned by Charles Rogers at Paramount, to write an original story, as yet untitled. The director-writer is also working with Harry Joe Brown on the direction of the untitled movie.

Another For Jackson

Although on a free-lance basis at Fox, Horace Jackson was handed his fourth consecutive assignment yesterday when he was scheduled to write the screen play of an untitled story.

Tracy In Two Casts

MGM is doubling Lee Tracy in his services. The player is working in “The Chaser” at the same time, schedules being matched to accommodate.

Helen Vinson To Fox

Fox effected the loan from Warners of Helen Vinson yesterday. The play goes into a featured role in “The Power and the Glory,” which the Jesse Lasky unit is producing.

Everybody, it seems is writing for the movies. "The prices paid for photos are tremendous in the past few years. Up to four years ago, producing companies paid from five to ten dollars for plots of motion pictures. Since then prices have gone up to twenty-five and fifty dollars a reel and in some cases more, on two to three reels. The prices for the movies.”

Ooops, we made a mistake. That’s from our 1915 notebook and that complaint about overhead came at a time when the average picture was two reels and nickelodeons raised their prices to ten cents for a feature, several years later, are fast approaching the 1915 high. Only recently an eastern story editor told an author that, sight unseen, he’d put his hands in company’s top price for material—seven hundred and fifty dollars.

What a steal this market is for foreign pictures. What with American product scarce and getting scarcer, more of them creep into the new weekly programs with every change. Guess we'll have to rely on foreign to the country is selling with an accent.

And it was funny that all the New York critics reviewed a picture last week that was only two years old. The Thalbergsters went out gaily while they were here; everybody-surprised and delighted with what a real rest for Irving. He looks marvelous and is enjoying a life of leisure he never gave himself time for before. Normal was mobbed at the opening of “White Sister.” . . . And they swore that if Helen Hayes and Charlie MacArthur do not be kept from them off, they’ll see it that they sailed too.

There’s a famous stage and radio singer who has also made up his mind to create for Warners, who has a husband who is devoted, to say the least. The lady was also one of Ziegfeld’s pet finds and standbys. Once, when her husband was asked why the gal hadn’t played a second week at a picture house, he replied: “We had a cold.” More recently he named a famous caricaturist and started to sell him a bill of goods about how he really should do a picture of his wife. The caricaturist said he was sorry but, since the gal is at present not working, he couldn’t do it. At which the zealous husband said: “But he was an artist and ought to do what you paid him to do.” Now comes the climax: a letter from his wife, saying: “If you want me to do it, I’d do it.”

The story is: There he was. The zeal went. What was he to do? Told the wife to go out and sell his caricatures. Now she is being mobbed at the Soho, and to the new stage, “White Sister.” . . . And the newspapers have been running stories for weeks about her under her real name. The caricaturist: “Well, I’m glad. It was a good letter.”

One for the picture is: “White Sister.” . . . And the newspapers have been running stories for weeks about her under her real name. The caricaturist: “Well, I’m glad. It was a good letter.”
GERMAN PICTURE INDUSTRY WILL DO ITS OWN FINANCING

All Control Vested In A Central Bank

Berlin.—Learning a lesson from the disruption of business in America, Germany is taking steps to reorganize its financing and production set-up in order to avoid duplicating the experiences of the producers across the Atlantic. A general plan has been drawn up, under the operation of which financing and production of pictures made here will be placed upon a sound basis, controlled by the studio heads with the supervision of the government.

The plan will prevent racketeers in their various games and toss out immediately all producers whose credit rating is slender, and a standing, Production activity, it is hoped, will be maintained and increased, while the film-going public will be assured of a steady flow of product under that portion of the plan which will control distribution. Unfair tactics and cut-throat competition will be expunged in every division of the picture industry, once the plan is adopted and placed in work.

The biggest obstacle, it is seen, will be the securing of enough representatives from producer and distributor to effect the adoption and operation of the new system. However, the structure of the industry makes this assured, provided the government does not step in to upset the applecart. No one knows where the plan will take the industry and there is considerable conjecture on this point.

The plan, on simple analysis, its ramifications leading one into vast detail, calls for a co-operation of all individuals concerned, of a central banking organization, through which both production and distribution will do business.

Upon recognized credit, the bank will lend money to the producer branch, handling all negotiations itself since it will combine banking brains with production brains. Banking and production are thus regarded as a single unit, distributed and executed at the same time, are regarded as another unit which will be formed under the title of Exhibitor and Distributor Corporation. The distributor and the exhibitor are part and parcel of the central banking organization.

A stock issue is to be floated by the central banking company for a half million marks. Shareholders will be restricted to motion picture servicing organizations. A producer in good standing will post thirty per cent of his picture budget and the bank will discount his paper. Screen play and budget must also be submitted and passed upon. Complete rights to properties involved must be established.

Once the producer receives the bank’s approval, he gets his money and upon completion of the production the Exhibitor unit of the organization takes it over and offers a guaranteed release. All releasing income is entrusted to the bank, which first covers its obligations due before issuing producer’s profits. Thus, with a controlled production in effect, everyone stands to profit—if good pictures are produced.

Double Bills Out April 26

(Continued from Page 1) month means that FWC and Warner circuits will institute similar policies at the same time.

Leaders of the independents have been gathering signatures to an agreement for a swing to single bills for several weeks, and have nearly all houses in Los Angeles in line.

The independent leaders have concerted move is understood to have been made after conferences during the past few days between exhibitor leaders and officials of the circuits.

The theatre men realized that present conditions in projection circles are precarious, and it is a gamble whether the majors or independents will deliver their full programs for the current season. This situation, combined with other factors in the exhibiting branch of the industry, has led to a considerable agreement of the exhibitor and circuit representatives to switch to single bills the end of April.

Exchanges are in accord with the move, as it will allow them to obtain contracted prices for their pictures with the theatres generally, and will eliminate the necessity of giving theatres adjustments on pictures because of poor business and of paying for two features on one program. It is known that most of major exchanges stand ready to give certain theatres that have overbought product the right to a cancellation of about 25 per cent of remaining releases when those theatres go to single bills.

Theatre men believe that the wholesale return to single bills will not result in a reduction of grosses at box offices. Many expect a healthy increase in patronage due to the return of many patrons who have been driven from the theatres through double bills presented during the past year.

Skouras Goes North

Charles Skouras of Fox West Coast pulled out for San Francisco last night. He was accompanied by C. A. Buckley and William Powers. The trio are expected back tomorrow.

First Catholic Guild Short Started In N.Y.

New York.—The first of a series of shorts which Mentone Productions is making for the Catholic Actors Guild went into production yesterday at the West Coast Service Studios here.

The title is "High C's" and the cast of 200 is headed by Ethel Barrymore, Pat Rooney, Hugh O’Connell, Hal Forde, Joe Laurie Jr., William O’Neal and the Three X Sisters.

Nelson Starts Series

Signing Laird Doyle to write the dialogue and Ramon Nazarro to direct, Jack W. S. Nelson today starts production on the first of a series of shorts dealing with famous superstitions. Sidney Wagner is handling the camera, with shooting starting at Sennett's.

Bruce Cabot In 'Circus'

Radio has set Bruce Cabot for the lead in "Flying Circus," which Russell Birdwell will direct. David Lewis is supervising.

European Sailings

New York.—Sailing on the Paris today are Maurice Chevalier and Ramon Novarro.

Television Trial A Disappointment

Television's first attempt to broadcast a full-length feature picture, "Crooked Circle," was disappointing yesterday. The Don Lee system went through with it for the sake of an experiment, requesting the twelve owners of receiving sets locally to send in their reactions. From a technical viewpoint the broadcast failed to jell, owing to the limited scope of receiving apparatus, a wealth of progress in this field being needed before the threat to either motion pictures and radio becomes a reality.

Giving it the benefit of the doubt, television seems at that point in its history where Edison's magic lantern was in film history, more than twenty-five years ago, according to the exhibition given by a receiving set at Barker Brothers. Owing to mechanical deficiency, it was impossible to read title, cast or credits on the William Sisters' World Wide production. Identification of characters was possible only in close-ups. All other types of scenes were lost on the scanning plate, a magnifying glass which raises a one and a half inch image to eight inch size. Story was completely absent.

Martin Burton Cast

MGM has signed Martin Burton for a featured role in the Ann Harding picture, "When Ladies Meet." The picture is scheduled to go into production next week, with Harry Beaumont slated to direct.

WEAR GOOD FLOWERS FOR THE OPENING

FLORAL LEIS, MUFF AND CORSAGES

COLONIAL FLORISTS, Inc.
IRMA WEITZENKORN
445 NORTH BEVERLY DRIVE
OXFORD 1156

(Continued from Page 1)

The framework of the plan will be put into effect in the following manner:

The 206 theatres that have gone over to the Chain Theatre will be grouped around their own circuits, the exhibitor in each area being responsible for the operation of the theatre.

Theatre men believe that everything is possible in the Tie-in Plan. The exhibition organization has been made a reality in this plan, as the exhibitor is the producer. It is understood that the exhibitor will have a voice in the management of each circuit, and that the theatre representatives will be elected to the governing body of the organization in proportion to the number of pictures handled by the theatre.

The Tie-in Plan will go into effect at once, and will be put into operation following the close of the current season. The exhibitor will have complete control over the exhibition department, and will be responsible for the protection of the interests of the companies represented in each area. The theatre representatives will be elected to the governing body of the organization in proportion to the number of pictures handled by the theatre. The plan will be carried out under the supervision of the government.
THE salary cuts in the motion picture industry have been in effect three weeks today. They have not been pleasant weeks, there has been resentment, there has been a loss of morale, a letdown in work.

The cuts have five more weeks to go under the original plan. There is, of course, a possibility, even if a slight one, that some studios may resume the payment of normal salaries before the eight weeks period ends.

That is the aim of the Academy Emergency Committee which the reason the committee has retained the Price, Waterhouse firm to audit the books of the producing companies, both here and in New York. If any weeks audit shows that any company is in a position which, in the estimation of the Emergency Committee, permits the return of normal salaries, that company will be expected to call off the cut then and there.

Audits, of course, take time. It is hardly possible that even Price, Waterhouse can audit the books of all the major companies and get the figures in time to start releasing them to a concentration pool so much sooner. Probably the eight or nine weeks period will be over before some of the figures are received.

It is known, however, that there are two or three companies which are in better shape than others and which will naturally be the first to be in condition to rescind the cuts. The auditors, it is understood, are taking the books of these companies first. There are other companies which will not be in a position to take that action for several times eight weeks.

The auditors, it is understood, are taking the books of the first group in the hope that they will find evidence to justify a return to normal conditions in at least some of the studios very soon. In other words, they are concentrating on those companies where there is some hope of getting the desired results and letting the hopeless ones ride.

If the auditors' work shows that there are two or three companies which can drop the cuts before the eight weeks are up, the Emergency Committee will act on that information. The producers are (Continued on Page 2)

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**Krasna Has a Phone; He's A Supervisor**

Some time ago Harry Cohn promoted Norman Krasna from the writing staff to be a supervisor, but Norman wasn't sure until yesterday. A telephone call from Cohn, and, as Columbia writers are not permitted office phones, Norman is convinced he's in the new job.

**Battle To Vacate Para. Bankruptcy**

New York.—A spirited battle was waged before Federal Judge Bondy yesterday by Attorneys Zinn, House and Frumberg, representing creditors, stockholders and bondholders, in an effort to vacate the Paramount-Publix voluntary bankruptcy petitions and to bring about the appointment of receivers other than Adolph Zukor and Charles D. Hilles.

Judge Bondy, after asking the attorneys for suggestions as to what he should do, acted upon their advice and set a further hearing for next Wednesday. In the meantime, both sides are to file affidavits on the application.

**Contracts Transferred**

Paramount is in the process of transferring all contracts from the bankrupt organization of Paramount-Publix to the solvent corporation of Paramount Productions Inc.

**CHASE BANK PREPARING TO FORECLOSE ON FOX**

New York.—From inside sources here it is learned that the Chase crowd has definitely decided to foreclose on Fox Film for the money due the bank, which is variously estimated at from $100,000,000 to $150,000,000. If this action is taken, it will mean that Chase will grab the Fox interest in Loew's, its Gaumont shares and anything else of any present value.

Following this, it is understood that Chase will give Sidney Kent an opportunity to reorganize the company. If this fails, the company probably will be liquidated and the studios, distribution and whatever else there is that will bring a quarter will be sold.

No definite date has been set for the foreclosure, but those in the know here look for it to happen any day.

**Mae Murray Awarded Damages of $30,000**

New York.—Mae Murray got a $30,000 verdict in her suit for $250,000 against Fox Theatres. She was hurt while working in the Fox Brooklyn Theatre in 1928 and alleged negligence on the part of the management.

**Starrett Gets Release**

Dissatisfied with the assignments offered him by Paramount, Charles Starrett yesterday demanded his release from a two-year deal which was to expire April 15. The company granted the release and the player finishes with the organization as of today. Arthur Landau handled the negotiations for Starrett.

**Banks Will Finance Independent Units**

New York.—Strange as it may seem, some of the powerful banking institutions here are looking for picture spots to finance. They are calling in and trying to get information as to the set-up and chances of independent producing groups now in the process of formation on the coast.

Their logic is simple. They look at the long lines of ticket buyers at the RKO Music Hall and other hot theatre spots, realize that the money represented is more cash than can be shown coming into any other business, and feel that some financing of competent producers or distributors will pay good dividends and give quick returns.

These bankers have no interest in the present major companies. They feel that these majors have had their chance and have muffed it, so they are looking for strong independent units and capable distributors. There are representatives of at least four New York banks in Hollywood now, looking over the field and gathering information.

**MGM Wants Francis**

MGM is dickering with Warners for the loan of Kay Francis for the leading role opposite Nils Asther in "Rhapsody," which Richard Boleslavsky will direct. Bertram Milhauser is writing the adaptation.

**FWC Hearing Wednesday**

A hearing in the bankruptcy proceedings of Fox West Coast Theatres has been set for Wednesday morning, and all creditors of the circuit will be represented.

**Lowe With Schulberg**

B. P. Schulberg signed Edmund Lowe yesterday to play the leading role in "On Probation," which the producer is making for Paramount. Rian James is writing the screen play.
Salaries Must Come Down, Says Kahane

New York.—The production program of RKO for the season of 1933-34 calls for 52 features, as contrasted with 62 on the program for the current year. To make these, the company plans to spend between $9,000,000 and $11,000,000. There will be no Westerns.

B. B. Kahane and Merian C. Cooper have been given one-year contracts. Cooper will delegate a good deal of his authority to his associate producers—Pan Berman, Kenneth Macgowan and Sam Jaffe—and plans to develop other producers.

Kahane believes that the huge salaries paid to certain stars are not justified by the present income of the company. These salaries should be justed, he says, but there should not be general cuts all up and down the line.

Cooper agrees with this view and believes that the most practical kind of a deal for a producer to make with certain outstanding stars is to let them share in the gross receipts of pictures in which they appear.

The final judgment on all stories rests with Cooper, but this will be influenced by the men who may desire to make certain stories. Cooper feels that characterizations count for more than plot in a story and that a great play or great picture achieves success primarily because of great characterizations.

Speaking of the personnel and the recent pictures made on the Radio lot, Cooper said that he is convinced that Katherine Hepburn is a great actress and a great potential box office star, and that "A Bill of Divorcement" was one of the company's biggest artistic and financial successes. He left New York for Hollywood last night.

Fox Starting One

Contrary to his report that "Husbands Are Expensive" has been postponed by Fox, the production is slated for immediate work under David Butler's guidance. Jimmy Dunn and Sally Eilers have the top spots, with June Clyde and Noel Francis heading the supporting cast.

Jerry Horwin Abroad

Jerry Horwin is leaving Tuesday for a European trip. Allen Rivkin, Leonard Splinggass and Jesse Lasky Jr. are throwing a cocktail party for him Sunday afternoon.

John Culp Dies

John Culp, one time scenario editor for Pathe, died yesterday at his home following an illness of more than two years.

Wagner, E. H. Griffith, Roland Young, Jettie Goudal, Eleanor Boardman among the lunchees at the Beverly Derby. The desert flowers are blooming thought you'd like to know.

Cleveland Unions Stand Pat On Scale

New York.—The Cleveland unions heads continue to refuse the request of Loew's and other circuits for salary cuts, so the hearings which have been going on here have been transferred back to Cleveland. In the meantime, all Cleveland theatres remain closed.

J. D. Williams Here To Organize Units

J. D. Williams, head of Choice Pictures, slipped quietly into town a few days ago from the East. William Vogel is with the former head of First National, who expects to arrange for several independent producing units during the next month.

According to present plans, Williams hopes to have sufficient franchises sold to theatres so that production can start in June or July, with dates hitting the market starting in September.

Sherman Will Produce

Bernard Schubert Play

Lowell Sherman concluded a personal deal with Bernard Schubert yesterday for the purchase of the latter's play, "Fish Gotta Swim". Upon completion of his deal with Radio to direct Katharine Hepburn's "Morning Glory," the director will produce the play at a downtown theatre, probably "Mary St Ung". He also secures the screen rights to the property.

Una O'Connor Loaned

Warners succeeded yesterday in concluding a deal with Fox for the loan of Una O'Connor to make a feature of the "Gold Der Weg". The deal is in exchange for Helen Vinson, whom Warners traded to Fox for one assignment.

Mary Kornman To Para.

Paramount brought Mary Kornman back to Hollywood yesterday from a personal appearance tour in the north to take a featured assignment in "College Humor," which goes into rehearsal Wednesday. The O'Reilly-Mann office concluded the deal.

RKO Planning 52 for Next Year for About $10,000,000

Enormous Crowd At Premiere of 'Kong'

Radio's big special, "King Kong," opened at the Chinese Theatre last night and the enthusiastic audience which filled every seat and which vociferously expressed its enthusiasm, both for the film and for the Sid Grauman productions, from the very first second, was evident, as the record showed it. There is no question that the picture hits fair the equal of the record-breaking business it is doing on its first runs all over the country.

Hollywood Boulevard was jammed with sight-seers long before the audience started to arrive, many of the star-gazers getting to the theatre with cars, boxes and cans and as early as 3:30. They were well rewarded, for the opening was a brilliant one, attended by everyone in the business who is anyone.

'Dinner At Eight'

At The Belasco April 3

The Belasco-Curran production of "Dinner At Eight" opens next Thursday in San Diego and will open at the Belasco Theatre in Los Angeles on April 3.

The cast is headed by Hedda Hopper, Alice White, Jobby Howland, Lowel Burnham, Susan Fleming and Inez Courtyard.

Nelson Eddy Wanted By MGM For Two Spots

It has been reported that MGM is about to conclude a deal with Nelson Eddy, operatic singer, for the featured spot in the new edition of "The Hollywood Revue" and to follow with a role in "The Cat and The Fiddle" if he lives up to the screen expectations of studio execs.

Zoe Akins Abroad

Zoe Akins completed her services at Paramount and leaves Monday for England, where she will complete negotiations with a British firm to write a story.

Beer Story Finished

Ralph Murphy yesterday completed the direction of the beer story he has been making for Charles R. Rogers.

Yates Now in Command

(Continued from Page 1)

present production expense and general overhead, and also, it is understood, he is doing the greater part of the present financing for Paramount Productions. In addition to these, he is providing monetary assistance for many independents.

Being a cautious individual, Yates takes pleasure in everything when he puts up money and, if things don't break better for the production companies within the next few months, he is likely to own most of the picture business by the time the summer is over.
Writing Hampers
Director and Cast
"MADE ON BROADWAY"

MGM
Direction .......... Harry Beaumont
Original and Screen Play .......... Courtenay Terret
Photography .......... Norbert Brodine

There is little meat in this one, except perhaps for a few in the orchestra seats. We venture a guess that, unless extensive re-vamping is done upon "Made on Broadway" or several sequels, it will add little to the allure of people in any audience will know what it's all about—or care a darn.

The picture makes several unsuccess-
some jobs which have never quite come off. Director Beaumont and Writer Terrett should obviously have had a few more conferences only to decide definitely in just what mood the picture was intended, since it is neither straight comedy, farce, nor sentiment, nor any combination of the three. It is a feeble conglomeration of all three.

We cannot remember seeing a more confused characterization than the role which is played by Sally Eilers in this film. Writing and direction combine to make her neither "fish, flesh nor fowl" until the finish, when her character is suddenly discovered to be foul. It is no fault of hers that her good work and neat flair for exaggerated comedy go unheeded, since her motives are not established until the very end, which makes a great many of her preceding scenes entirely out of keep-

Bob Montgomery seemed a bit im-
mature for the role of New York's most successful and sought-after "Thee" of political and private affairs. His influence and gift of gab enable him to rescue an ex-waitress from suicide in the Hudson river, "educate" her (with the help of his divorced wife), land her a job in the follies and get her acquitted of the murder of a gigolo in no time at all. Then he discovers that she's just a cheap little blackmailer and goes back to his wife.

Everyone connected with the film works like a Trojan to "keep it light," but the fact that every one is working hard, is all too plain. When things suddenly begin to happen along about the middle of the film, they are doubly foggy, for no lapse of time has been made apparent, no build-up has been given for the events which take place. Since "Made on Broadway" was advertised as a mystery film, it might be well to put in a few scenes between the time that Miss Eilers begins her job in the follies and the moment she discovers that she is his wife, just to clear up nearly everything.

The picture is punctuated with some very funny lines and a couple of good ideas that never materialize beyond the stage of befuddled humor. The

Union Calls Out
Fox Newsroom Men

New York—The Camera-
matic Local 644 has sent re-
quests to all the members work-
ing for Fox Movietone to aban-
don their jobs this afternoon. This evening the cameramen will cut the newsreel cameramen to the minimum scale of $90 and the sound men to $70.

MGM Demanding
High Percentages

New York—Despite the fact "Ras-
pulin" is reported to have cost MGM $1,200,000 and is the most expensive negative on the company's program this year, four other releases of the company this year carry higher per-
centage-of-gross deals than the pro-
duction featuring the Barrymores.

According to one exhibitor with several houses, MGM asks 25 per cent of the gross for "Rasputin" in comparison to 50 per cent for "Grand Hotel" and 45 per cent for "Strange Inte-
"ad."

Gart To Leave When
'Adorable' Finishes

Henry Gart, imported by Fox for the opposite Janet Gaynor in "Adorable," is taking a long vacation. He will arrive in New York early in April where he will fulfill a one picture contract with UFA. It is felt that Fox holds an option for Gart with a term contract after first showings of "Adorable" and, if the ticket is exercised, he will return here in the fall for a starring build-up in Fox pictures.

Ratoff For 'Careless'

Radio signed Gregory Ratoff yes-
test for a role in Maurice Watkins' play, "Careless," with Norman Foster in a featured role also. William Seiter will direct under the supervision of H. N. Swanson.

MGM Starting 'March'

MGM plans to start production on "The March of Time" next week, with Edgar Sedgwick to direct. Jack Cummings is supervising and the yarn is writ-
ten by Edgar Allan Woolf.

'Paddy' For Gaynor

Fox scheduled "Paddy, the Next Best Thing" yesterday as Janet Gay-

or's next starring picture and today turns it over to the writing department to prepare for work as quickly as possible.

Fox Borrowing McHugh

Fox will conclude today an arrange-
ment with Warners for the loan from the latter of Frank McHugh. The player is to have the comedy lead in "Husbands Are Expensive."

Larkin At Universal

Universal yesterday engaged John Francis Larkin to write the screen play for A. E. DuPont’s first directorial effort for the company. It is from a play by Frederick and Fanny Hatton.

Knight In 'Sunset Pass'

Fuzzy Knight was set yesterday at Paramount for the comedy assignment in "Sunset Pass," which Henry Hatha-
way directs.

Our gallant purist among critics, Percy Hammond, who never forgets a "made on Broadway" reference, is hereby caught up on a declaration, or part of one, that appeared in his Sunday ar-
ticle. To wit: "The American drama seems to me to be still at present with most of its flambeau exponents belonging to the distasteful side; Miss Tallulah Bankhead, Miss Ina Claire, Miss Katherine Cornell, Miss Lynn Fontanne, Miss Pauline Lord, Miss June Walker, Miss Peggy Wood and this year without a dream alpha-
petically!" At that, he may be proving how difficult it is to learn Russian, what with ons coming at the ends of the affair, though not un-
lauded by the Hays office for his ele-
gant "Id" campaign on "Secrets." And there's no sense in keeping that quiet. In view of the grand business it's in, despite of the very worst weather breaks, it seems to us that the value of good advertising is being ob-
sly demonstrated.

We don't object to columnists pat-
ting themselves on the back for their charitable deeds or filling up space with talk about the campaign of having the "patter of little feet" about the house, except when it reaches the point of nausea. But we do think that the columnist who seems to be doing anything but a capital "I" should be a little more careful about his public acts since he brought it on himself to live up to a pretty high standard of human kindness. . . . The other day two kids had stood in the rain for hours waiting for him to arrive and then he stepped out of his car he brushed them aside with, "Get out here, you little urchins."

We've just discovered the obvious for a change and hasten to pass on the good news to our gossiping female pub-
ic. For years, you and you are your undoubtedly admired the grand way Lynn Fontanne walks across the stage. . . . Well, you too can have a beautiful carriage by the sim-
pal expedient of walking with the palms of the hands turned out, instead of just being limp against the sides of your arm, shoulders. Hullo, foolin', you'll be surprised at the difference in the way it makes you stand and walk, and in case you're still wearing a long bob, no one will ever mistake you for Gar-
bo. Or is that still the wrong way to sell something? . . . Margaret Fineman is looking for a wedding. preferably a high-nobility one with plenty of trim-
mings. Not that she's a sentimental-
ist—just an opportunist on account of the rich young oil man that would be just the thing for a wedding. One of those costumes that embarrassment. He's just in case that fool for coming out in white satin or crepe in the middle of the day. . . . Georgie Raft was just a little bit over-
come with it all when a cobweb tem-
bered him about to whom George owed his success. Ask Raft about it some time, it's amusing.
French Receipts
Lowest Since 1918

Paris.—The alarming slump in the French motion picture trade is revealed in statistics just published by the Ministry of Commerce and the Ministry of Fine Arts.

By these it is made clear that the industry has touched a level for receipts and income lower than at any time since 1918.

French production too is on the decline. In 1932, 270 films were produced, 60% of them from foreign studios. A generous estimate for 1933 suggests that at most between 100 and 140 will be made.

On the other hand the post-synchronization of foreign pictures is increasing.

Wilbur Steele East
Wilbur Daniel Steele finishes the script of "Little Clown Lost" for Radio this week and leaves for the East Monday. He has been under contract to Radio for several months.

BRITISH PRODUCTIONS

**Also, Talking Pictures**
Basil Dean, producer

*LOYALTIES*

Cast: Basil Rathbone, Heather Thatcher, Celye Byrne, Miles Mander.

Director: Basil Dean

From play by John Galsworthy

Screen Play: W. P. Lipscombe

Cameraman: Bob Martin

British and Dominions
Herbert Wilcox; producer

*SUMMER LIGHTNING*

Cast: Ralph Lynn, Winifred Shotter, Dorothy Boucher, Fred Kerr, Helen Ferrers, Esme Pierce, Miles Mallison.

Director: P. McLean Rogers

Cameraman: Cyril Bristowe

Paramount British
J. C. Graham, producer

*ANNE ONE HUNDRED*

Cast: Botte Stockfield, Henry Edwards

Screen Play: Donald Pedelty

British Lion
Sam Smith, producer

*CLEANING UP*

Cast: Betty Astell, Dave Burnaby, Barbara Gott, George Ge and the Max River Girls.

Director: Leslie Hiscott

Cameraman: Alex Bryce

Gaumont British and Gainsborough
M. E. Balcon, producer

*THE MAD ENGLISH*

Cast: Jack Hulbert, Cicely Courtayne

Directors: Jack Hulbert, Robert Stevenson

Original: Douglas Furber

Screen Play: W. P. Lipscombe

Cameraman: B. J. Knowles

**"THE GHOUL"**

Cast: Cedric Hardwicke, Boris Karloff, Dorothy Hyson, Anthony Bushell, Ralph Richardson, Harold Huth.

Director: T. Hayes Hunter

Original: Roland Pertwee

John Hastings Turner

**"ORDERS ARE ORDERS"**

Cast: Charlotte Greenwood, James Gleason, Frank Collier, Donald Calthrop, Cyril Maude.

Director: Walter Fowler

Screen Play: Sidney Gilliat, Leslie Arliss, Stafford Dickens

Cameraman: Glen MacWilliams

**"IT'S A BOY"**

Cast: Leslie Henson, Edward Everett Horton, Al Burdon.

Director: Tim Whelan

Adapted from the German by

Austen Melford

Screen Play: Tim Whelan, Leslie Gore

Cameraman: Mutz Greenbaum

British International
John Maxwell, producer

*HEADS WE GO*

Cast: Constance Cummings, Binnie Barnes, Gus McNaught, Claude Hubert, Frank Lawton.

Director: Monty Banks

Story and Dialogue: Fred Thompson

Screen Play: Victor Kendall

**"JEWEL SONG"**

Cast: Joe Collins, Denis Hoey, Darrol Richards

Director: Harry Hughes

From opera "Faust," by Goesly.

ST. MARGARETS
Julius Hagen, producer

*THE MAN CUTS COINS*

Cast: Harry Kendall, Joan Gardner, Gillian Lind, Michael Hogan, Cyril Raymond, John Turnbull.

Director: George Cooper

Screen Play: Fowier Mear

Sound City
N. G. W. Loudon, producer

*THE GOLDEN AGE*

Cast: Anne Grey, Jill Sande, Anthony Kimmins.

Director: Ivar Campbell

Screen Play: Windham Lewis, Pamela Frankau

Cameraman: D. O. Stetson

REELING AROUND LONDON

After all that fuss about Equity and Robey—it was a master Gavin Gordon who really stole the "Jolly Roger" musical at the Savoy. ... and there were floods of titles which were rejected at the "premeere" as you Americans call it.... John Loder with Wanda Bailey Hamilton of course, John Stuart watching wifey Muriel Angelus, who was the heroine of the piece.... Dodo Watts, A. W. Bascombe, Gibb McGlaughlin, Conney (Scribe) Chappell and Cedric (Pan 'Em) Belfrage in a tooted down collar with his Tux—just to be different! ... Incidentally, with this show a success and a good half a dozen big money-makers in the legit show world, London theatre world is doing quite nicely, thanks. ... Frankie Cohen is the second assistant director in this bug to wear a derby to work.... other is Jim Kelley of B and D.... Everybody humming "Why Do You Say No?"

* No one knows if Cecil Williamson (B and D cutter) and Gwen Wilmot have been and gone and spliced.... Harry I. Cohen will make another indie for Fox release.... Lovely Glennis Lorimer waving to pals from a large limousine.... Joyce Kirby selling programs at the Charity performance at the New Victoria.... The Prince of Wales at "Cavalcade" with a party of friends.... Phillip (Scribe) Slessor trying his hand at movie acting in his spare time.... Constance Cummings getting "aclimatised." ... John Van Druten making wisecracks at Hollywood’s expense .... as it seems the thing to do.... Louis Levy waving a baton at Gaumonts.

Connie Bennett broadcasting and then quittin us for Paris ... That British and Dominion page boy makes more "cracks" than most of the studio dumps.... It was Max Miller who made a real hit in a small part in "Good Companions," and Edmund Gwenn, Florence Gregson and Clark Smith who share the remaining cream puddings, ... Ho! hu! here’s a honey for you! ... A British company wanted an American scenario writer and so they sent for one—a woman; however, they get the name all bawled up and a WOMAN cutter arrived! As the contract was signed and everything, she is remaining to edit films but now the company has to find another writer!! ... that’s the movie game, palisie. ... Grace Field, one of the biggest Box Office Hits over here, will make a pic for Radio release pretty soon. ... John Orton getting together with Frederick Lonsdale on the script of "Never Come Back," which will star Tom (won the Derby) Walls. ... Our Kay, Hammond dressed to the hilt with a couple boy pals at the Regal ... and Kay chewing gum ... just to be different you know. ... Jeanne Stuart having photos taken in riding kit. ... Billy W. P. Lipscombe complaining that the writers don’t get enough publicity—well, here’s a start for you, Bill.

Our Kitchen Is International

The world has no boundaries with our Chef. If you want your chicken fried Southern style, Spanish style or with curry— If you demand your caviar fresh and from Russia— If you like your antipastos in true Italian flavor— If your taste runs to a luscious Hungarian goulash — If you favor the sauces with a French tinge, or would relish a beefsteak pie in true English style—

WE HAVE IT.

Club Chateau Gardens
1131 Alta Loma Road
Oxford 8348
SUPPORT THE MOTION PICTURE RELIEF FUND

TRADEVIEWS

*IT HAS been the history of the world that, whenever a crisis is developed, a leader, able to cope with the situation, has arisen. The country has recently had a demonstration of this fact in the election to the presidency of Franklin D. Roosevelt and his actions since his inauguration. There is a crisis in the motion picture industry, a more serious one than has ever before confronted it. That it is a crisis of the industry's own making, that the men in the seats of authority have brought it about by their own arrogance and greed, should not lessen its seriousness. As a matter of fact, these two traits in many of the alleged leaders have only served to intensify that seriousness, to make it more acute.

From the time of the inception of the frenzied and insane theater-buying orgy of several years ago, through the stupid insistence upon making pictures after picture of the type that the public did not want and would not take, up to the vicious salary-cutting of three weeks ago, mistake has been piled upon mistake to place the industry in its present inextricable position. Inexcusable, because there would have been no necessity for it if only a little sanity, a little common sense had been used in the past few years. But that is history. Now the crisis is here and now the leader must arise. Who he will be or whence he will come, no one apparently can say. Certainly he is not one of the present so-called leaders. He must have qualifications that they do not possess.

First of all, he must KNOW THE PICTURE BUSINESS. That is an essential, even though some of his other traits are more important. He must be FEARLESS. He must have the power, the will and the determination so to shake the thrones of the present mighty ones that those thrones will topple and will carry the occupants down with them.

Unless he has unlimited power and an unshakeable determination. His task will be no sinecure. He will be opposed on every hand by self-seeking, arrogant individuals who will (Continued on Page 2)

New Stock Transfer
Tax Sought In N. Y.

New York—Governor Lehman is seeking a revision of the state tax laws to provide a flat three-cent tax on the transfer of all stock from a no par to a par value. He charges that corporations have been changing the par value of their stock in order to reduce the amount of taxes to be paid the state.

Several picture companies, notably Warners and Paramount, are cited as examples of this practice, which the Governor intends to stop.

Warner's Will Use RCA
Sound Trucks Abroad

New York—Warner Brothers have contracted with RCA-Photophone Ltd. of London to supply recording trucks for Warner foreign producing subsidiaries. This will make twelve British companies using the RCA system.

Distributors Accused Of Refusing Pix to Roxy

Film Finance Company Increases Its Capital

New York—The Amusement Security Corporation, which is engaged in motion picture financing, has voted to increase its capital from $100,000 to $200,000.

This will be good news for many independent producers who get their financing from this corporation.

Clifton Webb For Pix

The Vincent-Edlingon office has signed Clifton Webb, who will arrive here this week from New York to go into musical pictures. It is reported that negotiations are on with MGM for his services.

Estabrook To Fox

Howard Estabrook goes over to Fox today on a one picture deal.

Salary Cuts Bring Home The Need For Protection—Rush Of New Members to the Guild

After many abortive attempts to form some sort of an organization for their own protection, the screen writers of Hollywood are at last getting together under a plan which is expected to take in every writer of repute in the picture colony. Profound secrecy has been maintained about the idea and the present activities, but things have developed now to a point where it can be said authoritatively that the Screen Writers Guild will soon be one of the most powerful organizations within the industry.

The plan entails a much more active affiliation with the Authors League of America, of which the Guild is now a branch, although neither organization has heretofore troubled much about the other. This new departure will bring the Guild into closer relations, not only with the League as (Continued on page 3)

Bebe Daniels Leads In
Col.'s 'Cocktail Hour'

Columbia closed a deal Saturday with Bebe Daniels for the leading role in "Cocktail Hour," which Victor Schertzinger will direct. The one picture deal outside of her home studio was approved by Warners.

Writers Get Together

Mannix—Selznick
Made V.P.'s of MGM

New York.—Edward J. Mannix and David O. Selznick were elected vice presidents of Metro-Goldwyn-Mayer at the meeting of the corporation's board of directors Saturday.

News Camera Men
Jab Fox-Van Beuren

New York.—Both Fox Movietone and the Van Beuren Corporation are in very bad with the cameramen's unions because of their interference with the newsreel men. The news camera- men of the former company are expected to walk out Wednesday unless a conference is held today between the union representatives and Pat Casey results in a settlement. The union's complaint is that Fox cut all its newsreel men to the minimum scale.

The guild against Van Beuren is based on previous scale-cutting by that company of the cameramen who left her recently with the Frank Buck expedition. As a result of this action, the Van Beuren-Raymaker South American expedition is being held up by the inability to get any competent photographers.

Agents' Amendment
To Labor Act Passed
Sacramento.—The so-called A.M.A. amendment to the State Labor Agency Act was passed by the Legislature Saturday, and only awaits the signature of Governor Rolph to make it a law. The amendment exempts artists and others receiving $200 per week or over from the general provisions of the Labor Agency Act.

Baxter-Landi Co-Stars

Radio has exercised option on contract held by Mark Sandrich for an additional period. His ticket calls for direction of both shorts and features for that company.

News

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Eskimos Guests At Wampas Meeting

Principals of the native cast of “Eskimo,” together with W. S. Van Dyke, the director, and Captain Peter Freuchen, the author of the picture, will be guests of honor tomorrow night at the meeting of the Wampas at the Writers Club.

Van Dyke and Captain Freuchen recently returned after an absence of many months in Greenland. Other guests will be Major Rupert Hughes and Wallace Smith, Virginia Verrill, soprano, Sallie Van Dyke, Sigmund Moos, and Joe Twirp, the demon news-hound of many broadcasts, will offer entertainment.

Wynne Gibson Set In Schulberg’s ‘Probation’

B. P. Schulberg has set Wynne Gibson for the lead opposite Edmund Lowe in “On Probation,” which William Beaudine will direct for Paramount. Junior Durkin and Warren Hymer have also been signed. Manny Gel and Frank Partos are writing the screen play.

Drinkwater Play As First Shubert Film

New York — The first of the six pictures which the Shuberts will make is reported to be John Drinkwater’s play, “Bird in Hand,” which they produced on the stage about three years ago.

Lewis Milestone will direct if present plans materialize.

Sigmund Moos III

New York — Sigmund Moos, head of the leasing department of Universal studios, who came east with Carl Laemmle Sr. several weeks ago, is in a local hospital for a minor operation. It is expected he will be able to return to the coast end of the week.

Para. Engages Cynthia

Paramount has engaged Cynthia, a Kate Smith type, to warm up in “College Humor,” which Wesley Ruggles directs.

Sam Briskin Held Up For Cash and Car

Sam Briskin was held up Saturday night and robbed of $50, his watch and his car. Two men got into his car, forced him to drive around for a while, took the money, pushed him into the street and emptied his pockets.

The Bandits and machine are still missing.

Certificate of Honor To Cooper for ‘Kong’

New York — Merian C. Cooper, producer-director of Radio, received a Certificate of Honor last week from the Women’s Chamber of Commerce of New York. The presentation was made “for entertainment and mechanical achievements on ‘King Kong.’”

Mrs. Luellen T. Bussenius, president general of the organization, handed the certificate to Cooper.

Two For ‘City Hall’

Jason Robards and Lane Chandler have joined the cast of “City Hall,” the state right feature which William Berke is producing under C. E. Roberts’ direction.

Pohle At Columbia

Lawrence Pohle has been handed “Matto Grosso,” an original story by Horace McCoy, to develop the screen play as a possible Jack Holt production at Columbia.

Three Educ. Shorts Starting This Week

Educational places three short subjects in work this week. The first will be a Harry Langdon production, “All Aboard,” which Arvid Gillstrom produces and directs. Nell O’Day and Vernon Dent have been assigned feeing roles.

The others are an Andy Clyde, an untitled radio story, which Harry J. Edwards directs under the supervision of Al Christe, and C. C. Burr’s next Torchy short, tentatively titled “Torchy’s Big Lead.” Burr directs with Ray Cooke in the top spot.

Cinema Pat. Gets $25,000 Verdict From Columbia

New York — As a result of losing its appeal, Columbia is compelled to pay Cinema Patents Corporation $25,000 on an infringement suit.

There is still another suit of the same nature against Columbia which is awaiting the decision of Federal Judge Cosgrove, a special master having held that there has been another infringement.

Whaling Yarn For ‘U’

Universal has purchased the screen rights to “That She Blows,” an original whaling story by Phillip McKeen and Randolph Van Scoy. The picture will be made for release next season, with Henry MacRae slated to act as both associate producer and director.

Compare

How much you are financially worth today and how much you would be worth if you had always put your money in high-grade Municipal Bonds.

The elements of safety, assured income, and tax exemption are all contained in these bonds.

R. H. MOULTON & COMPANY

Los Angeles
510 South Spring Street
New York
Trinity 3055
San Francisco
More Working Now Than For Months

The refusal of stage players to accept work in Hollywood during the present cut salary period, coupled with the increased production in several studios, are giving the free lance players a much-needed break. The lists of some of the agencies show that many of these players have doubled their average working time during the past three weeks.

Several of the agencies state that free lance people from their lists have been, almost without exception, out of the past three, and many men and women who expected to have their incomes reduced as a result of the 20 per cent cut fixed for them, have been surprised to find the earning increased instead.

Among the agencies which have been benefited by the condition are the Joy and Polimer, O'Reilly and Mann, Hoffman-Robinson and Walter Herz- brun offices. They stated Saturday that their lists showed a heavy in-crease in business. The Hoffman-Robinson office list includes the free lancers on the W. O. Christenson roster, which is being managed by the office during the illness of Christenson.

One important outcome of this turn towards the free lance office was the increased inclination on the part of producers to consider a free lancer for a term deal. Studio executives, formerly ex-hibiting apathy towards players who are not tied up under term deals to other studios, are now ready to listen to an agent when he offers a good possibility for term consideration.

Dave Werner Resigns As 'U' Casting Head

Dave Werner, casting director for Universal, turned in his resignation Saturday. It goes into effect in two weeks, plans at Universal calling for his replacement by another member of the organization as yet to be se-lected.

He claims that he went into the casting office with the understanding that it was to be a temporary arrange-ment, while Will Seiter was perma-nently on the payroll for Radio. A deal is expected to be closed today.

Jeanie Back With C. B.

Jeanie MacPherson goes back on the Paramount payroll, director for Radio. The screen play of Cecil B. DeMille's next picture for Paramount, which is an original idea developed by Bartlett Cormack.

Radio After Mary Brian

Mary Brian has the inside track for the leading feminine role in Maurice Watkins' play, "Careless," which will-iam Seiter will direct for free lance. A deal is expected to be closed today.

Helen Chandler Signs

Warners signed Helen Chandler for a role in "Good Bye Again," which Michael Curtiz will direct.

Sennett May Star In New Air Program

Mack Sennett, veteran comedy pro-ducer, may headline in a network broad-cast sponsored by a large com-mercial organization. Sennett's radio plan call for the stars, and half hour pro-gram weekly, devoting the first half to musical numbers, and comedy black-outs and skits with "name" film comedians.

It is understood the producer has nego-tiations on for Stuart Erwin and Walter Catlett to carry the comedy end of the program. Musical numbers will be in charge and under the di-rection of David Broekman, former head of Universal's music department.

The second half of each program would present a short sketch of the early experience of Sennett as a com-edy producer, especially his "discover-ies" of Chaplin, Wallace Beery, Louise Hendershot, Eddie Tolan, Sydne Sclery is handling arrangements for the radio appearances for Sennett.

Ray Griffith Will Supervise 'Kingfish'

Warners have placed Raymond Grif-fith on "Kingfish" as associate pro-ducer. At the same time, Carl Erickson has been teamed to collaborate with William Rankin on the screen version of the story, from an original idea by the latter. Edward G. Robinson will have the starring spot.

Writers Get Together

(Continued from Page 1)

such, but also with the Dramatists' Guild and the American Society of Authors, Composers and Publishers.

The writers have been talking for a long time about the necessity for organizing, for getting together for the benefit of the whole craft, but there has been much talk and little action. The Guild, with more or less of a skeleton organization, has been slip-ping along peacefully, and the writers' branch of the Academy apparently has felt that it is in no position to take or advocate any drastic action.

The incentive which suddenly spurred the craft came in the form of the salary cuts. A small group, dissatisfied with what it considered the su-pine attitude of the writers, decided to act. A couple of the leaders talked to labor union heads here with the idea of getting a charter from the American Federation of Labor and ty-ing in with the union crowd.

However, before any definite steps to that end were taken, wiser heads prevailed. It was pointed out that it would be almost impossible to form an organization of writers under labor union rules and that it would be much wiser and more effective if the Screen Writers Guild could be built up and could be brought into much closer rela-tions with the Authors' League.

As a result, thirty or forty new members have been taken into the Guild recently and there are more ap-plications being received daily. The advocates of the plan are convinced that the Authors League will give the screen writers all the protection neces-sary and that they will not be ham-pered by the rules and regulations to which they would have to conform if they were in a local under the juris-diction of the American Federation of Labor.

Just what their future plans are cannot be said, as no one of authority in the Guild will discuss the matter. But the writers for a long time have had certain justified grievances, and they feel that, with their increased importance and value to the industry, since the advent of talking pictures, they need an organization which will have the support of the security com-pany which is theirs by right.

The annual meeting of the Guild will be held Thursday night, at which time new officers will be elected. The newly elected will take any action on the new plan or whether it will be turned over to a committee for development will be decided at that time.

The authors of "One Sunday After-noon" had the pleasure of selling that opus to the same picture company to which they had offered it four years ago as a screen original—and getting at least double the price. Paramount couldn't see it as a movie four years ago; they had to wait until it had been kicked around practically their producer's office and then had to see it played on the stage before they'd part with plenty more money than it would have cost them in the first place. . . . Somebody suggested that that proved the advisability of motion picture companies going in for legit production in order to provide themselves with screen material. But it seems to us that if the m. p. gents which aren't supposed to know what it takes to make a movie can't recognize movie material, how in the name of all the uncalled-for gods will they recognize the worth of what they see one? And stage productions come high, too.

Two interesting items reached us from Fox. They've changed the name of the "Wrong Woman In Paris" to the "Wrong Woman In Paris." Guess they acquainted a step on anyone's toes by being too positive. The sec-ond is a tasty tid-bit which states that Raoul Roulie, who has been one of Fox's foreign producers, has been made a star in English pictures. . . . He is a South American who, when he came to Hollywood, couldn't speak a word of English. "He learned the language by attending motion picture theatres where he followed the screen dialogue closely," Won't be surprised if they discover his picture lessons have been mostly delivered by Jimmy Durante. And speaking of Durante, he's been offered to a Will Rogers for the Daily Mirror.

There's a director coming back to this country soon with a new adven-ture film, which was commissioned to di-re, who will very likely get an of-ficial greeting that won't exactly spell "welcome" to the director. It seems that the last time this animal exporter came to town he brought with him 170,000 feet of animal film which came into the country as newspaper film, put into the taxi and went out through the country as a smash full length feature picture. Whether it was the director's bright idea or the producers, it's going to cost someone four cents per foot of that film to alibi the newsreel gag and maybe a jail term or both, or somebody will know why. . . . Mae Murray strolling up Fifth Avenue being resoundingly kissed on the left cheek by a New York street element but could learn nothing.

Hendershot Laid Up

Ed Hendershot, veteran Tom Mix rafter, was rushed to the Hollywood Hospital, he was commissioned to do an operation for acute appendicitis.
**Columbia**

**"THE OPEN ROAD"**

Cast: Buck Jones, Cecilia Parker, Arthur Vinton, Clarence Geldert, Stephen Clark, Charles West.

Director: Lambert Hillier

Original and Screen Play: Lambert Hillier

Cameraman: Benjamin Kline

**"PROFESSIONAL WOMAN"**

Cast: Fay Wray, Gene Raymond, Claude Dodd, Jesse Ralph, Claudio Gillingwa, Sam Armstrong, Edwin Stanley, Arthur Pierson, Frank Albertson

Director: Eddie Buzzell

Original and Screen Play: Robert Riskin

Cameraman: Ted Tetzlaff

**Fox**

**"ADORABLE"**

Cast: Janet Gaynor, Harry Caray, C. Aubrey Smith, Herbert Mundin, Blanche Frederici, Hans von Twardowski.

Director: Wilhelm Dieterle

Original by: Paul Frank

Billie Wilson

Screen Play: George Marion Jr.

Music and lyrics: Werner Heymann, Richard Whiting, George Marion Jr.

Cameraman: John Setz

**"PILGRIMAGE"**


Director: John Ford

Original by: I. A. Wylie

Screen Play: Philip Klein, Barry Conners, Dudley Nichols, Henry Johnson.

Cameraman: George Schineiderman

**"MY LIPS BETRAY"**

Cast: Lilian Harvey, John Boles, El Brendel, Una O’Connor, Henrietta Crosman, Maude Eburne.

Director: John Blylevich

From play by: Attila Van Orkoop

Music and lyrics: Milton Rosen. William Kernell

**"S CENTS A GLASS"**

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrrett.

Director: Frank Craven

Original and Screen Play: Frank Craven, Sam Mintz

**"THE POWER AND THE GLORY"**

Jesse L. Lasky

Cast: Spencer Tracy, Colleen Moore, Helen Vinson, Ralph Morgan.

Director: William K. Howard

Original and Screen Play: Preston Sturges

Cameraman: James Wong Howe

**MGM**

**"THE CHASER"**

Cast: Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Virginia Cherrill, Joan Standing, Herman Bing, Grete Mayer, Sid Saylor, Sam Himes, Tom Nawn, Charles Butterworth, Tenen Holtz.

Director: Jack Conway

Original by: Howard Emmett Rogers

Screen Play: Bella and Sam Spewack

Cameraman: Greg Toland

**"PEG O' MY HEART"**

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Dennis Fonda, Irene Browne, Tyrell Davis, Robert Greig.

Director: Robert Leonard

From play by: Hartley Manners

Adaptation: Frances Marion

Screen Play: Frank R. Adams

Cameraman: George Barnes

**"DINNER AT EIGHT"**

Cast: Mary Dressler, John Barrymore, Wallace Beery, Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley, Franchot Tone, Lee Tracy, Jean Hersholt, Herman Bing, Hilda Moore.

Director: Robert Z. Leonard

Original by: Guy Bolton

Screen Play: George S. Kaufman, Gussie Moran, Edna Ferber

Cameraman: George Sandeman

**"WHEN LADIES MEET"**

Cast: Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady, Sterling Holloway, Luis Alberni.

Director: Leo McCarey

From play by: Rachel Crothers

Cameraman: Ray June

**Paramount**

**"DEAD ON ARRIVAL"**

Cast: Ricardo Cortez, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grayson, Barnet, Johnny Hines, Gertrude Short, Kitty Kelly.

Director: George Sowers

Original by: Alexander Hall

Music and lyrics: Jules Furman

Screen Play: Allen Rikvin, John B. Wolfson

Cameraman: Karl Struss

**"THE EAGLE AND THE HAWK"**


Directors: Stuart Walker, Mitchell Leisen

Original Story: John Monk Saunders

Screen Play: George M. Bailey

Cameraman: Harry Fischbeck

**"THE BEER BARON"**


Director: Ralph Murphy

Original Story: Gene Towne

Screen Play: Willard Mack, Beatrice Banyard, Samuel Omittz

Cameraman: Henry Sharp

**"INTERNATIONAL HOUSE"**


Director: Edward Sutherland

Original Story: Leo Heifetz

Screen Play: Francis Martin, Walter DeLeon

Cameraman: Ernest Haller

**"THE SONG OF SONGS"**

Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardy Albritton, Allin Skipworth, Helen Freeman.

Director: Robert Z. Leonard

Original by: Stephen Kostrowitz

Screen Play: Howard Rockman

Cameraman: Joseph Manckiewicz

**"THE SILVER CORD"**

Cast: Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee, Eric Linden.

Director: John Cromwell

From play by: Sidney Howard

Screen Play: Sidney Howard

Cameraman: Charles Rosher

**"MAIDEN CRUISE"**

Cast: Phil Harris, Charlie Ruggles, Helen Mack, June Brewster, Chic Chandler, Shirley Chambers.

Director: Mark Sandrich

Original Story: Mark Sandrich

Screen Play: Allen Rikvin, P. J. Wolfson

Cameraman: Bert Glennon

**"THE BLACK ACE"**

JEFFERSON PICTURE


Director: Ray Enright

Original and Screen Play: Ralph Spence

**"EMERGENCY CALL"**


Director: John L. Cimeryn

Screen Play and Dialogue: James Ewen

Warner-First National

**"GOLD-DIGGERS OF 1933"**

Cast: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Tammany Young, Nada Sparks.

Director: Mervyn LeRoy

Dance Director: Busby Berkeley

From story by: Avery Hopwood

Screen Play: David Boehm, James Seymour

Music and lyrics: Harry Warren, Al Dubin

**"VOLTAIRE"**

Cast: George Arlis, Doris Kenyon, Margaret Lindsay, Alan Mowbray, Theodore Newton, Reginald Owen, David Torrence, Helena Phillips, Murray Kennell, Leonid Mudrovsky, John Adolphi

From play by: George Gibbs, Lawrence Dudley

Screen Play: Paul Green

Cameraman: Tony Gaudio

**"CAPTURED"**

Cast: Leslie Howard, Douglas Fairbanks Jr., Paul Lukas, Margaret Lindsay, Robert Barnard, William Le Maire, Frank Reicher, Phyllis Forbes, Lawrence Marston, John H. Ralston, Reginald Patsh

Director: Roy Del Ruth

Screen Play: Edmund Chodorov

Cameraman: Barney McGill

**"BREADLINE"**

Cast: Richard Barthelmess, Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Joseph Cawthorn.

Director: William Wellman

Screen Play: Willson Mizner

Cameraman: James Van Trees

**"GOOD-BYE AGAIN"**


Director: Michael Curtiz

From play by: George Haight

Screen Play: Allen Scott

Cameraman: Arthur Todd

**"MARY STEVENS, M.D."**

Cast: Kay Francis, Lily Talbot, Glenda Farrell, Thelma Todd, George Cooper, Ed Gargan.

Director: Lloyd Bacon

From novel by: Virginia Kellogg

Screen Play: Rian James

Cameraman: Sid Hickox
PLEADS FOR ECONOMY, LOWER PRODUCTION AND DISTRIBUTION COSTS AND CLEANER PICTURES

New York.—Will H. Hays signalized his re-election as president of the Motion Picture Producers and Distributors of America yesterday by offering the members of the organization what he called a “five-point plan” for the rehabilitation of the industry.

The five points suggested were:

"(1) For the readjustment of much of the industry's theatre structure in order that decentralization of ownership and management might result in greater economy, more efficient operation and greater flexibility of entertainment program.

"(2) For large reduction in distribution costs, which may be effected by co-operative action through the integration of present distribution facilities.

"(3) For economies in the production of motion-picture entertainment made possible by reduced cost of business administration and an increased flow of trained talent to the studios, which would bring the standard of salaries paid to the artistic personnel.

"(Continued on Page 41"

Radio May Get Two Pictures From KBS

If a deal that has been spoken of by both parties, but still awaits signatures, goes through, the KBS production outfit will release its next two pictures, "The Deluge" and "The Big Brain," on a straight distributing deal through Radio, fitting the pair in with the Radio productions.

There has been some talk that KBS would make 12 for Radio's release. This has not been set, but probably will be soon, as William Saal, New York head of the company, is traveling west with B. B. Kahane and both will be here in July, according to local conferences.

Para. Directors Duck 'Design For Living'

The Noel Coward play, "Design For Living," has been submitted to three other Paramount directors since Ernst Lubitsch told Paramount he could not see a picture in it and each of the three has voiced Herr Lubitsch's thoughts.

Look as if Paramount will hold the bag on its $50,000 purchase.

Buzell Deal With Columbia Goes Cold

The deal for Eddie Buzell to remain with Columbia as a staff director for another year went cold yesterday, with the director turning it down because of salary differences.

Buzell leaves that studio upon completion of his current assignment, "Professional Woman."

Decision In Tri-Ergon Suit Due Next Month

New York.—The Fox Tri-Ergon suit against Paramount finally has been argued in the federal court here, and the decision will be announced some time in April. The industry looks for a Fox victory.
FOX’S “TRICK” SWELL COMEDY: CROSS FIRES SLOW WESTERN

Theatres To Fight N.Y. Building Code

New York.—A committee of representatives of the principal theatre circuits, leading theatre architects and the Hays office has examined the proposed new building code of New York and has reported that it finds the new requirements “highly obnoxious and deleterious to the industry.”

The only remedy the committee can see is to have the objectionable features of the present code amended from time to time, taking up one article at a time.

Eisenstein Shots For “The Trumpet Blows”

If negotiations go through according to present plans, Paramount will use the bull-fighting scenes photographed by Sergei Eisenstein in Mexico for “The Trumpet Blows,” which will co-star George Raft and Miriam Hopkins.

Jerry Horwin Plans To Produce Four Abroad

Jerry Horwin, who is sailing for England in the Empire of Britain to-night, has a deal on to produce four pictures in England. The proposition is not yet definitely set, nor is the release of the latter one may be through Universal.

Rowland and Brice In Deal With Columbia

New York.—Rowland and Brice are concluding a deal with Columbia Pictures to produce musical features in the East for that company’s distribution.

Marlow Out of Para.

Paramount has decided to release Brian Math, staff writer, at the expiration of his term deal this month. He is on loan-out to Columbia where he is developing a story for Felix Young’s supervision.

Huston On ‘U’ Script

John Huston is writing the script of “Forgotten Boy,” which is slated as the next Tom Brown starring picture, and Charles Wyler will direct for Universal.

Sid Sutherland Freed

Warners have handed Sidney Sutherland his closing notice and the writer officially leaves the staff at the expiration of his lay-off period this week, completing a long term deal.
Star Direction And Loy Highlights

"THE BARBARIAN"

MGM

Direction: ... Sam Wood
Screen Original by: ... Edgar Selwyn
Photography: Harold Rosson

Cast: Ramon Novarro, Myrna Loy, Reginald Denny, Louise Clouser Hale, C. Aubrey Smith, Edward Arnold, Blanche Frederici, Marcelle Corday, Hedda Hopper, Leni Stengel

"The Barbarian" should be released under its former title, "Man of the Nile," so that audiences can readily sense the type of romantic drama it is — and take it or leave it. It is our opinion that picture-makers are literally starved for this type of picture, (highly-colored romantic hokum), and while the film may not mean much to the mass contingents — the femmes will eat it up.

It is a pity that Ramon Novarro has not had more vehicles such as this, for, coming at this stage of his career, "The Barbarian" may not earn the dollars that otherwise might have poured out for it. It is the kind of a picture in which any up-and-coming player could sky-rocket to fame, and not since "The Pagan" has Novarro had as much opportunity to display the charm and personality he exhibits herein.

The picture, as we viewed it, needs plenty of cutting, for there are long, dull stretches. Seemed to us, too, that since the film was frankly and forcefully of "The Arab," "The Sheik" and others of this ilk, the romance could have been more developed and resulted in a more exciting climax toward the end. However, there is enough entertainment in it to satisfy thoroughly all lovers of love-stories — and there are millions of them.

Myrna Loy is the cool, calm English girl who finally melts beneath the burning love-making of the son of the desert. It is a sympathetic role, and she plays amazingly well. Too, Miss Loy looks positively ravishing in every scene.

No need to go into the story, which would sound like a re-telling of "The Sheik," which has been exhaustingly mounted, tastefully and humorously directed by Sam Wood, and expertly photographed by Hal Rosson. Settings and desert backgrounds just about share honors for beauty. Screen play and dialogue by Anita Loos and Elmer Harris, totally in keeping with the yarn itself.

Reginald Denny, Louise Clouser Hale, Edward Arnold and others O.K.

Raphaelson's Sailing

Samson Raphaelson and his family sail today on the Empress of Britain for London, where the writer will fulfill a contract with British Dominion Pictures to write the continuity for a production co-starring Jeanette MacDonald and Herbert Marshall.

"Gabriel" At Loew's State Next Week

MGM's "Gabriel Over The White House" goes into Loew's State for one week starting April 6. Booking is in line with simultaneous release of the picture in all key spots of the country next week.

"Gabriel" follows "Rasputin," which opens Thursday, at Loew's State, after the company decided not to hold up the latter any longer for a possible "run" booking in another house.

Charles Christie To Head Williams Unit

J. D. Williams, organizing First Choice Productions, has made an arrangement with Charles Christie to head a unit which will produce at least two pictures for the organization.

Williams is also talking with a number of other producers, but is not concluding definite deals until the set-up of the releasing company is completed.

Kenyon Nicholson To Write Bennett Yarn

Radio yesterday signed Kenyon Nicholson, New York playwright, through the Arthur Landau office, to prepare the company's staff on a one picture deal.

Nicholson is on route to the coast via plane and arrives here late this week to write the screen play for the second Contsonce Bennett production, which will follow "Bed of Roses."

Healy To Warners

Warners are closing a deal with Ted Healy to appear in a series of 12 short subjects for the company's shorts program. Healy has a previous contract with MGM for one short before starting at Warners.

Radio Signs Del Rio

Dolores Del Rio was signed by Radio yesterday to a term contract. Deal was handled for the player by the Edington-Vincent office.

Ben Orkow To Col.

Ben Orkow was signed yesterday by Columbia on a one picture deal. He will write a original story under the supervision of Felix Young.

Doyle On "Gulliver"

Laird Doyle has been recalled to the Universal writing staff to prepare a new treatment of "Gulliver's Travels," which Karl Freund will direct.

Alleged Anti-Truck Case Called Today

Federal Judge Cosgrave today will hear the action of Mrs. Fae Robison charging several film distributors with violation of the Sherman anti trust laws. The case involves asserted discriminatory zoning actions against Bryan Fox, who operated the Seville Theatre, Inglewood, several years ago, with the plaintiff charging she was forced to close because of the zoning regulations imposed by the exchanges.

The case was first brought before the Federal Trade Commission, and later was referred to the Department of Justice. The latter felt the theatre operator had no justifiable claim on which the Department could act against the distributors for discrimination.

L. B. Mayer, of MGM studios, has been approached by the plaintiff to bring booking records and contracts into court. Most of the local exchange managers are also expected to testify.

Jack Nelson Planning Series of 26 Shorts

Financed by James W. Borden, of the Borden Milk family, Jack Nelson plans to make a series of 26 short subjects on speculation, a deal with Paramount for the series having failed to jell when the company's offer of $4,000 each was not accepted. The producer asked for a percentage arrangement.

One short will be made and Nelson will submit it, together with his plans for the remainder of the series to other releasing agencies.

Foy Starting New One

Foy Productions places "Shall We Tell Our Children," an original screen play by Willard Mack, into work next week under the direction of Thomas Smith. It will be released through the second Contsonce Bennett production, which will follow "Bed of Roses."

Lucille Brown Set

Lucille Brown, featured in three recent serials at Universal, will have the lead opposite Ken Maynard in his first "Life" picture, "King of the Arena." Picture is slated to start production Thursday, with Alan James directing.

Adel Fletcher Here

Adel Whitley Fletcher, former editor of the Brewer Publications, is here for two weeks, gathering material for a series of articles on film personalities for Vanity Fair and other national magazines.

Term For Leo Robin

Paramount signed Leo Robin, lyricist, to a six months contract. Robin is working on "International House."

Kahane Leaves N.Y.

New York.—B. B. Kahane, president of Radio Pictures, left here for the coast yesterday.

Here’s an amusing story of the husband of one of our more recent star importations. The gentlemen accompanied his wife to Hollywood and was shaken up along the driveway. Finally he decided to leave and when asked why, replied with the one good American phrase he had learned, "I don't want to be a yes man. I'm a business man and I'm going back."

So he came to New York and a day or two later he ran into the publicity man for his wife's company who told him that a picture test of his wife had just arrived and asked him if he'd like to see it. First he refused but finally went up to the projection room to see it...And at the end of the screening he said, "You know, that girl has sex appeal. I think I'll go back to Hollywood."

Practically the entire Goldwyn staff left town for the week-end after seeing Sam safely off to Europe. Arthur Hornblow went down to Atlantic City, said it was snowing there — so probably rammed there, being practically a part of the South as it were...Lynn Far- mon collected reams and reams of travel literature, discovered you could go from here to Chicago by trolley and finally made a deal to go down to Charleston for four days. And Ed Churchill called up a feller and spent twenty-four hours convincing the man that nothing could be more romantic than to accompany Ed on a Southern cruise for about two or three weeks. The feller finally agreed to shelve work and sailed away, while Ed found it impossible to leave because of a couple of large ad campaigns.

The Acme Theatre, down in Union Square, is now running "Danton" and, though the picture is old, they're using the very latest headlines to advertise it. They call it "the picture that Hitler burned" and have the "Ghostwriters Bureau" which advertises that they supply speeches for all occasions, "Waltz for a Cowboy," etc. Etc. Ugh, it gives us the creeps to even think of it. All surface, of course. Wonder if they also furnish good skeletons for doll closets?

We'll bet you never knew that tea is an aphrodisiac. In fact, maybe you never knew an aphrodisiac when you saw him. However, with all the nasty cracks that have been made at movies for suggestive advertising, just listen to this Chase and Sanborn tea ad: "EMOTIONS RESPOND to this Chase and Sanborn Tea. Here's the "Spiritual Oriental" races the beneficial effects of tea. They choose it because it stirs the senses and revives the moral and physical functions of life..."

...And you should see the senses it stirs in the girl pictured in the ad! Wonder if they can't even go so far and delete any scenes that show a teacup or any reference whatever to the drink that was once known as the beverage of philosophers, on the grounds that tea is immoral and tends to incite to what they think is a crime.
**Australian Picture Situation Still A Mess**

Sydney.—The motion picture situation in Australia is still in pretty much of a tangle, and the battle is still on between General Theatre Corporation, the biggest of the circuit, and several of their competitors. General Theatres is sitting pretty, being able to get product from Fox, Universal, United Artists, Columbia, and three British companies, Celebrity, British and Dominions, and British International. However, the company is unable to make any headway in its negotiations with Warners, Radio and Paramount.

Two of these three companies are experimenting with the Empire Theatre here as a first run outlet for pictures which they have been holding off since Christmas. The Empire used to be a good second run house. Among the pictures that are showing or to be shown there are Paramount's "Big Broadcast," "If I Had A Million" and "Hot Saturday," all of which will be shown on double bills with Radio's "Rockabye," "Em Jail," "The Conquerors," "Thirteen Women" and "Bring Em Back Alive." The double bills are being shown because all these pictures are overdue in their release dates. MGM and Warners are still dicker- ing with General Theatres and may get their product into those houses, although the prospects at present are not very bright.

**Rivkin To Radio**

Allen Rivkin has been signed by Radio to collaborate with Harold Shumate on the screen play of "Newsreel," which David Lewis is supervising.

**Two For Col. Cast**

Barbara Weeks and Diane Sinclair have been assigned roles in "Professional Woman," which Eddie Buzzell is directing for Columbia.

**Lasky Wants Allen**

Jesse L. Lasky is negotiating with MGM for the loan of Elizabeth Allen for a featured role in "Berkeley Square," with Leslie Howard. Frank Lloyd will direct.

**Hays Urges Revamping**

(Continued from Page 1)

within the means of the industry to support.

"(4) For the adjustment of the patent structure of the industry relating to the many process patents now necessary in the making of motion pictures.

"(5) For assuring the stability of motion picture entertainment as a major art by the enlargement of, and greater emphasis on, the industry's program of self-regulation, in order that the screen may reflect the highest possible social standards."

Mr. Hays also pleaded for the abolition of vulgar and suggestive films, saying: "The dirt road is the easiest road of entertainment adventure. But entertainment enterprise has benefited only to the extent that it has departed from it."

Four companies were elected to the association—Jesse L. Lasky Productions Inc., Cecil B. DeMille Productions Inc., Paramount Productions Inc. and Paramount Pictures Distributing Corporation.


**Hal Roach Studio Closed Until June 1**

With the completion of the latest Laurel and Hardy comedy, "The Best Man," and the Zusu Pitts-Thelma Todd short, "One Track Mikes," Hal Roach studios closed Saturday and will resume activity on or about June 1, according to Henry Ginsberg, general manager.

Thirty-nine comedies and two Laurel and Hardy features were produced during the past season for distribution through MGM.

**Allied Closes Deals For Two Originals**

M. H. Hoffman Jr., of Allied Pictures, has purchased two originals to be produced for next season. They are "The Scarlet Virgin," by Adelle Buffington, and "Open For Inspection," by Kurt Kempter.

**Farrow On Probation**

Federal Judge Hollister yesterday placed John Farrow, charged with infringement of the immigration regulations, on probation for five years. He will not be deported and may have the case dismissed at any time in the discretion of the court.

**Raft Visits Toronto**

Toronto.—George Raft is making a personal appearance here during the present week. Salary set at $2,000 for week. He leaves Friday for Hollywood to do "Trumpet Blows" for Paramount.

**German Exhibs Wait On New Govt. Rules**

Berlin.—Business is fair in most of the Berlin theatres, but only fair, because both public and exhibitors are a little nervous about the new rules for the picture business that the present government is expected to issue any day.

"Grand Hotel" has been the box office leader for several weeks. It played in two theatres here simultaneously, one in the original version and one dubbed in German. This is the first time a picture has played here in two versions at the same time.

"Sign of the Cross" is just fair at the Mozartsal, and the same is true of the last Lilian Harvey picture, "Ich und die Kaiserin" at the Gloria Palace. The Ufa Zoo is playing "Der Choral von Leuthen," a big national picture, which replaced the Dupont production, "Der Laufer von Marathon."

**Two For Schneider**

Louis Schneider has taken over the Yuma and Lyric Theatres in Yuma, Ariz., from the Pabst-Rickard-Nace circuit. Carolina Bronson has been retained as manager of the two houses, both of which are first runs.

**Bobby Jones Goes Home**

Bobby Jones, who has been here appearing in a new series of golf shorts for Warners, returned yesterday to his home in Atlanta.
**INDIES JOINING FORCES**

Many Top Line Independent Producers and Distributors to Join for Strength and Saving

New York.—The independent producers and distributors now here for a series of confabs have about reached an agreement whereby they will combine their efforts in the formation of a big program for production with these pictures to be released through one central organization that will be created immediately.

The producers and distributors who have agreed to enter this new circle are Ray Johnson of Monogram, John Weber of Majestic, Claude McGowan of Mapfair, Bud Rogers of Chesterfield, Harry Thomas of First Division, and the Invincible and Interworld organizations.

Phil Goldstone, M. H. Hoffman and I. E. Chadwick have, for some unknown reasons, so far failed to put their feet into this new set-up, but those working on the deal feel that they will join, and their coming in at

(The continued on Page 2)

**FOX NEWSREEL MEN REFUSE PAY CHECKS**

New York.—Those members of Cameramen’s Local 644 who are employed by Fox Movietone turned their checks back to the company yesterday, refusing to accept the $90 and $70 minimums the company has decreed.

They will not walk out today as anticipated, the IATSE having advised them to hold off until tomorrow night to give both sides time for another conference.

**RADIO SIGNS PITTS FOR THREE PICTURES**

Radio has signed Zasu Pitts for three pictures at Fox for 1933. This, together with the two she will make for Universal, will give this free lance artist $45,000 for fifteen weeks work in the two plants.

Miss Pitts collected $92,000 for her efforts last year as a freelance.

**WRITERS RUSH TO JOIN GUILD FOR PROTECTION**

A serious and determined move to enlarge and strengthen the Screen Writers Guild is to swing it into a force that can successfully combat abuses and battle for the rights of members, was started last night at a meeting of more than 100 screen writers at the Hollywood Knickerbocker Hotel.

Last night’s meeting was the culmination of other gatherings held during the past few months by an element of the writers who felt that the craft needed some cohesion for its own protection. It was really a drive—and a most successful one—to enlarge the Guild membership. This body, which a few months ago, had a skeleton

(The continued on Page 4)

**STOCKHOLDER ASKS RECEIVERSHIP FOR FOX FILM CORP.**

New York.—Charging misuse of power, waste of funds and “improper” control, Benjamin S. Schellenberger, stockholder of Fox Film Corporation, yesterday filed suit in the Federal Court, demanding that the company be placed in receivership.

The complaint, filed by Attorney Martin Ansorge, alleges that the Fox Corporation is obligated to pay $900.

(The continued on Page 4)

**FILM NEWS TODAY**

Wednesday, March 29, 1933

**TRADE REVIEWS BY W. W. WATSON**

*THE big reason for New York bankers believing, at this stage of the game, that motion pictures, under proper guidance, is a great investment proposition, may be gleaned from the business that is being done NOW THROUGHOUT this country with the Warner production of “42nd Street.”

The Warner musical will, very likely, do a greater gross for that organization, returning a greater net, than ANY PICTURE Warners have ever made. Indications point to more than a TWO MILLION take and, ladies and gentlemen, THAT'S BUSINESS.*

We have had boom times and flop times, good and bad business generally, but NEVER there has been at a time that a good attraction, a good show, fine entertainment, has done a box office flop. Certainly the picture business has never seen such trying times as the present and probably never will again, but with it all, “42nd Street” is zooming along, doing grosses that were never heard of even in boom times.

So what the hell—is there anything wrong with this business but the product itself has made the difference? And with the selling thought comes the bouquet that should be tossed at the Warner exploitation department for its contribution on “42nd Street.” Never has there been such exploitation and at one of the smallest costs ever known for an effort approaching its size.

So again we say, what the hell? All this business requires is a few more Zanucks and a few more showmen connected with distribution having the necessary vision to SELL THEIR PRODUCT through proper exploitation.

With these elements, there will be no depressions, there will be no company failures and, instead of cuts, there will be even salary increases, must be, because the creative efforts will and must be rewarded in accordance with their contributions.

This wall and cry of lowered salaries is the wall and cry of dying executives who find the business slipping away from them and they are grabbing any and every excuse to keep their companies moving and to hold their jobs. There never was and never will be a time when the amount of money a person can earn in this business can be taken away by those who can bring in those returns.
ENORMOUS INCREASE PLANNED FOR SOVIET FILM INDUSTRY

Will Build Great Raw Film Factories

Berlin.—More theatres and more factories for the manufacture of raw film are two of the outstanding features of the new five year plan in Russia, as it affects the Soviet film industry.

It is estimated that 1,240,000,000 feet of raw stock will be needed every year for the next five years, and the production capacity of the existing factories does not exceed 75,000,000 meters annually. A new factory is to be built at Kazan with an annual capacity of 150,000,000 meters. This will be completed in two years. Another factory is projected which will be able to turn out 200,000,000 meters. This latter factory will specialize in the rarer and more expensive types of film.

There are at present fourteen studios in Soviet Russia, and five factories making apparatus for the production of both sound and silent films.

The new plan, which has as its aim "the purpose of raising the importance of the film, the essential factor of cultural development," also calls for extensive theatre building. At present there are about 1,245 regular theatres, located in cities, with a seating capacity of 250,000, or about one seat for each 70 inhabitants. It is proposed to increase this capacity to 1,200,000 by 1937, or about one seat for each 40 inhabitants.

There are to be 42,500 travelling cinemas for villages, with shows to be given once every ten days in small places and twice in ten days in places of from 1000 to 2000 inhabitants. By dubbing Russian films, pictures will be made in the languages and dialects of the Ukrainians, Tartars, Georgians, Kalunks and other tribes.

Soyuzkino, the central Russian film organization, comes under the immediate control of the People's Commissars. It controls the manufacture of raw film, chemicals, cinema apparatus and spare parts, and also governs the production of all pictures. It also controls all films for schools and supervises professional film instruction.

An independent section has been created to handle all imports and exports of film and all relations with foreign film industries.

GABLE IN 'Night Flight'

Clark Gable has been assigned one of the starring roles in the David Selznick production for MGM, 'Night Flight,' with John and Lionel Barrymore mentioned as the other two starring roles. Clarence Brown has been given the directorial assignment.

'Selevnia' Script Done

Jules Furthman has completed the script of Garbo's next picture for MGM, 'Christina,' and returns to Hollywood today.

Selznick-Joyce To Build Own Shack

The firm of Selznick-Joyce is understood to have closed for a parcel of property on Sunset Boulevard near the Hollywood Athletic Club, for the erection of a three-story building to house all its departments.

Jack Warner Called In Robison Suit

Jack L. Warner, production chief of Warners-First National, testified on distribution aspects yesterday in the Sherman anti-trust suit of Mace Robison against several film distributors. The action opened before Judge Cosgrove in Federal Court.

Louis B. Mayer testifies this morning, delaying his appearance because of the reception tendered George Bernard Shaw yesterday at MGM studios. The opening session was wholly taken up with presentation of evidence by the plaintiff, and it is expected the case will continue for most of the week.

HUGHES TO FLORIDA

Howard Hughes will fly his Sikorsky plane to Florida next week for a vacation of at least a month. He has abandoned all plans for further picture making until conditions within the industry settle and theatre business picks up sufficiently to justify further production.

Writers Flock to Join Guild

(Continued from Page 1)

membership of perhaps fifty, now has more than 200 on its rolls.

It really took the salary cuts to bring matters to a head. There is a feeling among the writers that possibly an attempt will be made to continue the practice of sending writers to Florida for a week or two, if they are restored, to institute other cuts later. This the writers are determined to resist. To this end they will seek a closer affiliation with the Dramatists' Guild, a branch of the Authors' League.

Peculiarly enough for a meeting of writers, there was no discussion last night. Everyone was agreed that the proposed action is necessary and there is no doubt that the plan will be ratified at the annual meeting of the Guild, which will be held Thursday night next week.

The new element in the Guild apparently is more prone to battle for the writers than the organization has been for months, and this feeling is expected to develop when the new officers are elected next week.

One contention last night was that officers of the Guild should not be officers of the Academy, that the writer representatives in the two bodies should be entirely distinct groups. This feeling is an outgrowth of the resentment against the action of the Academy directors in playing into the hands of the producers by recommending the salary cuts some weeks ago, although there is no doubt in the mind of any writer that the Board at that time acted in good faith.

In addition to electing new officers, changes in the constitution of the Guild will be suggested at the annual meeting. These changes are designed to strengthen the Guild and to place it in a position to treat with the picture producers on an equal footing and similar to the relations existing between the Dramatists Guild and the stage producers in New York.

Some of these changes, which may or may not be adopted, is that any writer who becomes an associate producer or supervisor in any studio shall have no voice in the government of the Guild while he is in that capacity.

Last night's gathering, which included most of the top flight screen writers, undoubtedly had set at rest all ideas of another writer organization, such as the one suggested some weeks ago in which plans have been formulated according to present plans, will be sufficiently powerful to fight the battles of the craft.

MEXICO

Americans may settle personal legal matters in Mexico Courts. Personal appearance unnecessary. 5-day action.

Information and references, G. W. BUTLER 619 Oviatt Bldg.

Shaw Grounded But Makes MGM Lunch

George Bernard Shaw, with Mrs. Shaw and George Hearst, were grounded in the Hearst plane flying down from the Hearst ranch yesterday, but no harm was done, as Mr. and Mrs. Shaw made their luncheon appointment at the MGM studio as scheduled.

Shaw was shown around the lot by Marion Davies, visiting all stages that were working. When they arrived at the "Dinner At Eight" set all work ceased and messengers were called.

Sam Marx Scouting MGM has sent Sam Marx, story editor, on a trip to San Francisco and New York to scout for preview writers as possibilities for the studio's scenario staff. Marx will return to the studio about Monday.
Paramount Stock Taken Off Exchange

New York. The $10 per share stock of Paramount-Publix was stricken from the trading list of the New York Stock Exchange yesterday, due to the fact that transfer offices for the issue have been discontinued. The stock closed at 25 cents, and 10,300 shares changing hands.

LeRoy Will Direct 'Tugboat Annie'

Mervyn LeRoy was signed by MGM yesterday to direct "Tugboat Annie," which will co-star Marie Dressler and Wallace Beery. The picture starts in about two weeks.

Schnitzer Will Make Series With Talmadge

Joseph L. Schnitzer is dickering with Richard Talmadge to make a series of action stories, starring the producer-actor, for release through Radio.

Talmadge is to be co-producer and both are lining up story material before concluding releasing arrangements.

Congress Asked To Start
Investigation to Protect
Stockholders In Pictures

Washington.—A Congressional investigation of the motion picture industry for the protection of stockholders was proposed in a resolution introduced in the House yesterday by Representative Sirovich, of New York. It called for the appointment of a committee of seven with authority to "study all receiverships, bankruptcies, equity proceedings, and all leasing and building of motion picture theatres." The committee would be empowered to subpoena witnesses, after the method employed by the Senatorial committee which examined Harry Warner and William Fox some time ago, and would report back to Congress for further action.

"The assets of picture corporations are being dissipated," said Sirovich in a formal statement. "Dividends are being passed, stock values are being lowered, and nothing is being done to protect the rights of the stockholders. Many picture corporations are asking for being placed in the hands of

(Continued on Page 7)

Kober Writing 'Lola'

Fox signed Arthur Kober yesterday on a one picture deal for the Sol Wurtzel unit. He will write the screen play and dialogue of "Lola," an original story by Harry Sauber.

Praskins To Warners

Warners signed Leonid Praskins yesterday on a one picture deal.

Picture Stocks Take Another Drop

New York.—Except for the Warner Brothers stock, which showed no change, picture issues slid off yesterday.

Fox Film lost 1/2 a point, closing at 75 cents. This is undoubtedly due to the receivership action which was brought Tuesday. Loew's dropped again, losing 3/4 and closing at 101/2. There were no quotations on Columbia or RKO.

The Paramount bonds also were weak. The Paramount-Publix 37/2 per cents closed at 71/2 and the Paramount-Famous-Lasky 6 per cents at 51/2.

MGM Wants Menjou For 'Night Flight'

MGM is trying to get Adolphe Menjou for a featured role in "Night Flight," which David Selznick is producing.

The deal is set providing Radio permits Menjou to make this picture before the start of the Hepburn picture, "Morning Glory."

Hubbard Set For One

Lucien Hubbard will produce "Midnight Lady," the Jean Harlow story by Anita Loos and John Emerson, for MGM. Gene Markey and Katherine Scola wrote the screen play.

Karen Morley With Dix

Karen Morley goes to Radio on a loanout from MGM for the lead opposite Richard Dix in "Ad Man." The picture starts within ten days under direction of J. Walter Ruben.

Leo Spitz Quits Para.

New York.—Leo Spitz, the last of the so-called business advisors who were taken into Paramount, resigned yesterday.

IRVING CUMMINGS

Just Finished Directing 'The Woman I Stole'


**New York Reviews**

"PICK UP"

Paramount-Schulberg prod.; director, Marion Gering; writers, Vina Delmar, S. K. Lauren, Agnes Brand Leachy.

**Paramount Theatre**

**World-Telegram:** What saves it from being a loss is its thoroughly professional telling, a competence of production, and the work of its two stars and their capable supporting cast.

**American:** Certainly, it is not an important picture. But there is equal surety that it is fraught with far-fatter entertainment value than is usually met in a round of the first-run theatres.

**Times:** "Pick Up" is, indeed a good example of a mediocre story which derives a measure of effectiveness from the engaging personalities of its stars.

**News:** This latest Delmar story is directed with a lack of imagination by Marion Gering and acted in an uninspired manner by Sylvia Sidney and George Raft in the leading roles.

**Mirror:** "Pick Up" offers Miss Sidney her most attractive role since "Ladies of the Big House." It's a live and entertaining picture.

**Post:** The story is trite and overdrawn; you wouldn't look at it twice if you happened to run across it in your favorite magazine, but Mr. Raft and his capable mate, Miss Sylvia Sidney, impart to it the sustaining interest of their personalities.

"DARING DAUGHTERS"

Tower prod.; director, Christy Cabanne; writers, Sam Mintz, Barry Barringer, Frank H. Elliott.

**Rocky Theatre**

**Herald-Tribune:** It follows the formula of all these cheaply made, hastily manufactured pictures, offering depressing sets, a dull plot and hurried, haphazard direction. Nor is there much thought given about it.

**Times:** As a title "Daring Daughters" is as forlorn as the picture it represents.

**News:** Good old Hollywood formula No. 19. You know—the one where the big sister with the heart of gold and the U. S. Steel exterior makes a great sacrifice to save her little sister from the pitfalls of the great city.

**Educ. Holds Up Three:**

**Cash Delay The Reason**

Three short productions which were supposed to have started at Educational last Saturday were said yesterday to have been held up. The reason given was that production money expected from New York had not arrived.

The company is said to be experiencing difficulty with exhibitors on its short subject sales made when Educational-World Wide was a separate distributing organization. Several exhibitors have squawked about taking shorts claimed to have been promised with the World Wide features because they have no assurance of the production of the remainder of the World Wide group.

**Columbia Starting One**

Production on Columbia's "Cocktail Hour," which Victor Schertzing will direct, is scheduled to start tomorrow, with Bebe Daniels, Muriel Kirkland and Barry Norton in the cast.

**Radio After Sidney**

Radio is dickering with George Jessel for a comedy role in "Rafter Romance," with Dorothy Lamour and Joel McCrea, which Al Green will direct. Kenneth Macgowan is supervising.

**Boasberg Coming Back**

The Weber office has signed Al Boasberg to an exclusive contract and is bringing the writer back to Hollywood Saturday for a deal that is in negotiation with a major studio.

**Tradeviews**

(Continued from Page 1)

A chell may be coupled in the public prints with names more familiar to the picture industry.

Oh, yes—we forgot one thing. There is the little matter of evasion of income taxes by some of the high-er-paid individuals in the business which is also engaging the attention of the Government.

**Australia To Have Another Studio**

Sydney.—Cinesound Productions Ltd., which is a subsidiary of General Theatre Corporation Ltd., has taken possession of the old silent film studio near this city and will start production of talkies. It will be entirely independent of the Cinesound studio at Bondi. Australian equipment will be used, except for cameras and "mikes."

The Bondi studio is active, the next picture being "The Silence of Dean Maitland," to be followed by Bert Bailey in "Rudd's New Selection." The first at the newly-equipped plant will be "Tall Timbers" and then will come "The Man They Could Not Hang." "For the Term of His Natural Life."

**Benefit and Dance For Unemployed Stage Folk**

A benefit and dance for the Unemployed Theatrical Group will be given in the Vesper Willis studio, at 7016 Hollywood Boulevard, Saturday night.

This is the outfit that is taking care of needy stage people, feeding those who are hungry, sheltering those who need shelter, and asking no questions.

**Macgowan Term Short**

New York.—The new term for Kenneth Macgowan as an associate producer at Radio is for only six months, although Merian Cooper is expected to renew it at the expiration of that time.

**Shagrin Agency Moves**

The Max Shagrin agency is moving from Beverly Hills to the Republic building at 8905 Sunset Boulevard. Joe Combleth and Max Fisher, formerly with the Lyons and Lyons office, join Shagrin as associates.

**Goetz To Open Exchange**

New York.—Charles Goetz, of Exhibitors Screen Service, is reported as preparing to open an independent exchange.

**Logan On Dialogue**

Stanley Logan has been assigned to direct dialogue on "Good Bye Again," which Michael Curtiz is directing for Warners.

**Nat Goldstone Moving**

The Nat Goldstone Agency moves into new offices at 8464 Sunset Blvd. April 7.

**Para. Receivers Stick**

(Continued from Page 1)
THE ADOPTED FATHER: A HIT; GEORGE ARLISS AT HIS BEST

Film Cuts Affect Even the Railroads

Recent arrivals from New York pronounce the head-
lights have not been on the extra trains, but on convey-
ances used by the common herd, requiring no money for the ride. Maybe the cut has even been broadened to the railroads.

Radio After Doug Jr. As Hepburn Co-star

Radio is trying to get Douglas Fair-
banks Jr. for the co-starring spot with Katharine Hepburn in "Morning Glory," which Lowell Sherman will di-
rect. Deal will be set if Fairbanks ap-
proves the script.

The player would go to Radio on a direct deal and not on a loanout from Warners. Latter company gave him privilege of making one picture for another major studio in lieu of salary tilt on option recently.

Col. Cuts Through Entire Organization

New York—Both Hal Roach and Jack Cohn deny emphatically a story ap-
pearing in these columns recently that Columbia has not extended its cuts to the exchanges. Both contend that "every individual in our company mak-
ing better than $50 a week has taken his proportionate cut during the eight week period, starting March 6."

Para. Wants Don Cook

Paramount is trying to borrow Don-
al O'Conner from Columbia in the lead opposite Sidney "Jennie Ger-
hardt," which Marion Gering is directing for the B. P. Schulberg unit.

Coyote Short For MGM

MGM is making a short subject, titled "Hunting Coyotes," which is being photographed from an airplane. The picture is being photographed in Butte, Montana. Jack Cummings is super-
vising.

New Writer For Col.

Columbia yesterday signed Lea Free-
man, New York playwright, to a writ-
ing contract and he joins the studio's staff today for his first assignment. The Arthur Landau office set the deal.

Bob Long Quits Rivoli

New York.—Robert Long has re-
signed as publicity director for the Rivoli Theatre.

Fine support, except perhaps for a lit-
tle too much mugging on the part of the younger generation—male.

Give this the works. You can't praise it too highly, for that part of an audience which wouldn't enjoy "The Adopted Father" wouldn't like anything.
Baby Face

directed by

Alfred E. Green

Just Completed

The Narrow Corner

By Somerset Maugham

Warner Bros.-First National Productions
Barbara Stanwyck

IN

Baby Face

"This is the best and by far the most entertaining picture that Barbara Stanwyck has made in years and should put her right back in the big draw class. The girl has never been better cast nor appeared to better advantage photographically. Her performance is spontaneous, brittle and hard, which in this case, is as it should be."

—From The Hollywood Reporter.
Baby Face

Screen Play
by
GENE
MARKEY
and
KATHRYN
SCOLA

DONALD COOK
as
Stevens
in
BABY
FACE

"The screen play by Gene Markey and Kathryn Scola, is replete with spicy situations and swell dialogue, done with taste and imagination."

—HOLLYWOOD REPORTER, March 22, 1933.
NEW "FOUR UNIT" PLAN TO BE
PUT IN OPERATION AT RADIO

Berman-Jaffe Set: Two More Sought

New York.—Radio's production set up is about to be run through the wringer with the establishment within the next thirty days of what is known as the "four-unit plan." The plan is said to have been agreed upon by Merian Cooper, B. B. Kahane and the eastern executives.

It will divide Radio's production activity into four groups, each headed by an associate producer responsible directly to Cooper. Each producer will have complete authority on his productions, while Cooper's position will be more or less that of "executive counsellor," with power to refuse to okay their decisions only where he considers an emergency exists.

Pandro Berman and Sam Jaffe are each slated to head a unit. Both Cooper and Kahane have been interviewing prospective producers for the remaining two berths, but have had little success. This is due to their demand for story brains, coupled with production ability, a combination hard to find.

The interpretation placed upon the plan here is that individual ability will be encouraged, operating expenses lowered with the elimination of waste power and movement, and the wielding out of such studio politics detrimental to large single-unit organizations as have been prevalent on all lots in the past.

Frank O'Heron is set as business manager for the four units and is to cooperate with each head regarding the outlay of production money on all negotiations for writers, directors and players. Cooper's spot is regarded as strategic since he will have an eye on everything going on throughout the studio, without becoming involved in a mass of detail.

Govt. Probe Asked
(Continued from Page 1)

receivers, are going into bankruptcy or becoming involved in equity proceedings, due to conditions existing within the industry and to the financial operations of outside elements seeking control of the business.

"I am asking for investigation in behalf of the stockholders who, in good faith, and as investment rather than speculation, have put their money into those corporations. They have not been informed as to what has been done with their money and they have no means of finding out. I am not asking in behalf of anyone connected with the industry, either directly or indirectly."

However, Mr. Sirovich also said that "extravagance continues in expenditure," and that the insufficient compensation paid to officials, players, directors and other employees, the writers and creators, he said, "have been notoriously underpaid."

G. B. Stern Novel For Del Rio and McCrea

Radio Pictures has purchased the screen rights to a novel by G. B. Stern, entitled "Modesta." The company plans to use it as a vehicle in which to co-feature Dolores Del Rio and Joel McCrea, the team which made a hit in "Bird of Paradise."

Less Expense Gives England The Edge

New York.—Arthur Kelly, of Uninet Artists, who has just returned from abroad, says that good pictures can be made in England at a fraction of what cost they were here. This is the reason, he says, that England is forging ahead in production.

"Europe is going strong for musicals," he said, "and the producers there are shopping for stories which have romance and laughter."

All Star Exchange

Not In Any Merger

George Montgomery, head of All Star Feature Distributors, with independent exchanges in Los Angeles and San Francisco, will not consolidate with any other state right exchanges in the two cities, as proposed by Sol Lesser, head of Principal Distributing Corporation.

Montgomery stated that All Star has never entertained any such ideas.

Bellamy In 'Circus'

Ralph Bellamy has been signed by Radio for a featured spot in "Flying Circus," which Russell Birdwell will direct from an original by Louis Stevens. He was set by the Edington-Vincent office.

Moe Miller Promoted

Walter Futter has promoted Moe Miller to a spot in his organization as first cutter. Miller goes to the new berth following the recent resignation of his brother, David Miller, who has gone over to Universal.

New Beauty For Warners

New York.—Katherine Spector, winner of a recent national beauty contest for Jewish girls, has been signed by Warners through the Models' Guild.

Hirlam Bankrupt

New York.—George A. Hirlam, producer of trailers, has filed a petition in bankruptcy, with liabilities of $108,000 and no assets.

Ruth Channing At MGM

MGM signed Ruth Channing to a term-acting contract. Miss Channing is a newcomer to the screen.

Four Long Beach Houses Re-opened

The Stanley Theatre, Long Beach, reopened Sunday, bringing total number of theatres in that city open up to four. The United Artists, Pike and Beach, have all been reopened last week.

These theatres were little affected by the earthquake, and each one passed rigid inspection by the authorities before it was allowed to resume operation. Nineteen other theatres in the city are still closed, with several so badly damaged they cannot be repaired until late summer.

Anti-Censorship Group Fights For Publishers

New York.—The National Council on Freedom from Censorship is carrying on a campaign against a bill in the New York Legislature which aims to make publishers of books in which obscenity is presented, equally liable with the booksellers.

The Council has enlisted the support of a group of forty or more noted writers.

New Short For Col.

New York.—The first short to be made by May E. Hayes and Larry Kent for Columbia release started yesterday at the West Coast Service Studios here.

American Companies Join New German Plan

Virginia Brissac May Be In Paramount Cast

Virginia Brissac, long a favorite stock actress on this coast, has signed on the dotted line with Fred Frlick and will make her first dip into pictures. The initial assignment may be for the Mae West picture for Paramount.

The days of Morose, Virginia Brissac was big time box-office and later she played for several seasons with the Savoy Players in San Diego.

Nelson At Sennett's

The Jack Nelson company and the Borden Productions have taken advantage of Mack Sennett's new unit system for independent producers by moving their offices from the Metropolitan studio to the Sennett studio in North Hollywood.

Kansas Censors Softer

New York.—The Hays office states that the Kansas Censor Board has amended some of its rulings. It has abolished traveling inspectors and done away with the use of censorship tags on prints.

Cherin In Principal

New York.—Nat Cherin, formerly vice-president of the Durtz lab, has taken over control of Principal Pictures exchange in New York, but will continue to distribute other releases.

Max Cohn On One For Canadian Govt.

Maxwell Cohn, brother of Harry Cohn, of Columbia, has leased space at Western Service Studio and is preparing to produce a special show production under the supervision of the Canadian government, which will release it in Canada.

Donald Davis, son of Owen Davis, contributes the original story, "Dark Waters," with Dr. Gordon Bates, Canadian official, as co-author. Both have written the screen play which goes into work Friday, under the direction of Edgar G. Ullman.

Cohn has borrowed Diane Sinclair from Columbia for a top spot, with Lyman Williams, Charlotte Meriam, Cecila Parker and Harry Myers. The Hoffman-Robinson office negotiated deals on the cast.

Radio Clamps Down On Studio Passes

A notice signed by Frank O'Heron was sent to every department at Radio yesterday, ordering the tightening up of pass privileges on the lot. Peddlers, autograph hunters and other non-workers are barred unless they can get signed studio passes.

Plans for a large production program demand the clamping down on all pass rights not regarded as necessary. The ban also includes artists managers and newspaper men. The Hays office pass is being ignored, with gate men instructing newspapermen directly to the publicity office.
James C. Van Trees
LOU JENNINGS
J.C. VAN TREES, Jr.
photographed
Baby Face

EASTMAN
Supersensitive Panchromatic NEGATIVE

J. E. BRULATOUR, INC.
New York
Chicago
Hollywood
MGM Will Release
Roosevelt Short

New York.—A special two-reel subject, called "Roosevelt, the Teller," is nearing completion and is expected soon to be rushed to release by Metro-Goldwyn-Mayer. It deals with the President's career, and has a running time of 45 minutes. It will be distributed by Charles Francis Coo.

Col. To Have 30 Features Next Year

New York.—Columbia Pictures announces that it will release thirty features next season, in addition to a group of active melodramas, Buck Jones westerns and a program of shorts.

The Columbia program last year consisted of 26 features, sixteen westerns, six action melodramas and about 130 shorts.

Bebe Daniels Going
To England For Two

Bebe Daniels is reported to have signed a contract to make two pictures for British International, and plans to sail for England early in May. She is under contract to Columbia for "Cocktail Hour" and, naturally, will finish that first. Bebe expects to leave here the last week in April and, if he can arrange matters with MGM, Ben Lyon will go with her.

COMPANY TO PRODUCE
ON-COOPERATIVE PLAN

Paul Stein Signed To
Term In England

London.—Paul Stein has been signed to term contract to direct for British International Pictures.

His first production will be "Human Comedy Drama" to be written by Fred Thompson. Later Stein will direct "Red Wagon," a circus story by Lady Eleanor Smith, or "Western Maid.""}

Delmar Yarn For Radio

Merian C. Cooper purchased Vina Delmar's story, "A Chance At Heaven," which has been the property of Paramount studio. The yarn has been handed to Sam Gold for production at Radio. The Schulberg-Feldman office made the deal.

Gillstrom-Para. In
Deal For Shorts

Arvid Gillstrom and Paramount are reported concluding a deal which will bring Gillstrom into the short subject line-up for next season to produce two series of two-reelers. He is slated to handle the Bing Crosby group and another, starring Harry Langdon, who has two more shorts to make for Educational before washing up his contract obligations there. The Paramount deal is said to be set although not signed.

McCary Dicken
With 'U' To Make Six

Leo McCary is dickering with Universal to produce and direct six pictures during the coming year. If the deal is set, McCary will make six comedy features, drawing a salary and also a percentage of the gross receipts.

Branch Sells Original
To Radio For Bill Boyd

Radio has purchased Houston Branch's original, "The Fire Easter," an action melodrama which will star Bill Boyd when the latter finishes his next, "Emergency Call." Sam Jaffe will be associate producer.

Van Dyke On 'Tarzan'

W.S. Van Dyke has been assigned to co-direct with Cedric Gibbons the next "Tarzan" production for M.G.M. Johnny Weissmuller, Maureen O'Sullivan and Neil Hamilton are set for the top spots. Bernie Hyman is supervising.

Benchley In Short

New York.—Universal has purchased a short tale here by Edward Stevenson titled, "Your Technocracy And Mine," which stars Robert Benchley.
Second ‘Eskimo’ Unit Storm-Bound

While W. S. Van Dyke and the first unit of the MGM “Eskimo” troupe are preparing to start interiors at the permafrost, the second unit remaining in the North, is reported storm bound.

A gale drove the ship, frozen in the ice, northward from Cape Lisburne, the entire ice-field moving with the storm. The vessel is now far north in the dering you, unable to return him and Radio messages appealing for aid were sent to Nome and a plane is out in search of their new location.

As the vessel is well stocked with food, Frank Messenger wireless the studio, no immediate danger is feared.

Dame Werner Cancels His Resignation At ‘U’

Dame Werner has withdrawn his resignation as casting director at Universal, and has agreed to remain with the company, who waste more money in ences with Carl Laemmle Jr. yesterday afternoon.

As a result, Werner cancelled plane reservations for New York, where he planned to produce stage plays, and will remain until production resumes on a normal basis in the near few months.

Hersholt Loses Trip

Jean Hersholt goes into the cast of “Night Flight” at MGM, taking the part originally pencilled in for Lionel Barrymore. The assignment prevents Hersholt from taking a vacation trip to Europe at this time, and forced him to cancel reservations that had been made for him to leave Monday.

Tom Terriss In Paris

Paris—Tom Terriss is here doing interiors for his series of pictures, “The Quest of the Perfect Woman.” He is using the Eclair studio.

Tradeviews

(Continued from Page 1)

At the studio, the heads are born that way and no amount of university training will cause the public to step up to the box-office and lay down cash to vouch for the pictures. And if one were to come out of a university and make good, say at a salary of $1,000 and a month, as soon as his success was found out by a competing producer, up would go the price for that producer and other producers would be snatched up, paid him and the employing studio would have to pay heavily to hold that university star.

Mr. Hays, you can’t keep the public from buying what they like and you can’t keep down the salary of any individual whom the public wants to buy and who makes plenty of money for his company. There is not a star in Hollywood at present who could not command more money than he or she is making if they were on the market, open for bids.

And whatever he or she may get, they would not be overpaid, and you know it, your producers know it, and everyone else knows it that knows anything about salaries in this line.

Why not, Mr. Hays, try to trim some of those $500,000, $750,000 and $1,000,000 a year executives who have rushed to gospelies, and with their millions, bungle this business; the men who have paid upward of $10,000,000 during the past few years for stories that have never reached the screen, men who hire four and five times as many people as are required for the conduct of a major plant; men who are incapable of arranging programs to fit the demands of their exchequer, a month or two than the combined salaries of all their stars for the whole year?

There is your spot for trimming, Mr. Hays and, if you want proof, on your next trip to Hollywood examine the conduct of the Warner plant, see how Warner, Zenick and Koenig run that plant. Look at their production costs, look at their collections on their pictures and you will see what we mean. Three more studios like the Warner plant, run just as efficiently, will make this business out of the red in a few short months. The Warner stars, writers and directors get plenty of money, but they work for it, Mr. Hays, and are happy to work in an organization run so efficiently. Forget about those FIVE FINGER plans, Mr. Hays, and face the issues, deal with facts, if you want this business to get any place.

Acad. Actor Branch To Meet Wednesday

A general meeting of the Actors’ Branch of the Academy has been set for next Wednesday night, at which time the players will listen to develop-ments from members of the Acad-emy Emergency Committee, Council John G. Matt and a representative of the accounting firm of Price, Waterhouse.

The speakers will explain the entire situation on waivers signed by players for the eight week period, and it is likely that agents or attorneys representing artists will be admitted to the meeting. There is a chance that the meeting will be thrown wide open for all players who signed waivers, whether members of the Academy or not.

Bob Harris Leaving To See His Gold Mine

Robert Harris left yesterday for the gold country back of Death Valley to investigate the claims of a prospector on a claim discovered recently.

Harris has been a prospector for the past few months, and will spend several weeks looking over the claim in which he holds a half interest. At the same time, he figures he will improve his health in the wide open spaces.

French Troupe Coming To Make Picture In U.S.

New York—Henri Diamant Ber-ger, general manager of the Societe des Films Decadent, of France, intends to send film sequences for two French pictures in the United States. His company and technical crew will arrive here next week on the Paris.

Miss Gilbert Engaged

Mr. and Mrs. R. W. Gilbert an-ounce the engagement of their daughter, Ellen, to Mr. Philip Ber-german, son of Doctor and Mrs. Garnett Bakerman.

Two For Foy Cast

Betty Grable and Maurice Murphy have been added to the cast of “Shall We Tell Our Children?” which Bryan Foy is producing for Columbia release.

Jackson To Mexico

Horace Jackson will leave for a 30-day tour of Mexico on completion of his current assignment at Fox.

Typewriter Repair

Your typewriter cleaned, oiled, NEW RIBBON, generally adjusted, with this coupon and $1.00.

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FRA DIAVOLO: LAUGHABLE, TUNEFUL ENTERTAINMENT

Laurel, Hardy and King High Spots "FRA DIAVOLO" Hal Roach


If the Laurel-Hardy version of this comic opera Laurel's usu-al business that the enjoyment of last night's audience would foreshad-ow, not a few of Fra Diao-lo's con-temporaries are likely to be vamped off the shelf and given a new lease of life in talking pictures.

The only limit to their success would seem to be the number of comedy teams available to shoul-der the burden of laughs. There's only one Laurel and Hardy, but the success of "Fra Diao-lo" in the theatres is likely to send such fruitful partnerships as Clark and McCullough, Wheeler and Woolsey—perhaps even Murray and Sidney—scampering for an early place in the series with some light opera veterans of the gay 90's.

Severely as "Fra Diao-lo" has been pruned from its length at the first preview, there is still room for com-edic scissoring. An hour and a half—more or less, but not much less—is still too long for a feature com-edy. Not even the most su-perbly spontaneous work Stan and Babe have ever done can keep the picture from slowing up and dragging in spots.

But once another major editorial operation has been performed, Hal Roach and MGM should have an attrac-tion in this production of big-time earning capacity.

Specifically, it ought to outdraw the last Laurel-Hardy feature comedy in practically every theatre. In addition to the screen's two surest-fire comedies at their finest, there is Dennis King in superb voice and giving a racy perfor-mance in the old spirited style as the melodious bandit king. Thelma Todd is not only gorgeous to look at as the Lady Rochburg, but a coquette delicious enough to turn the head of any lazar Casanova. Henry Armetta deserves special mention for disrup-ting the comedy honors in one scene with Laurel and Hardy. The rest of the cast are excellent.

With three names like Laurel, Har-dy and Dennis King to top an exhibi-tor's billing, "Fra Diao-lo" should be as lucrative an event as the famous robber's visits were to the poor of the Italian countryside.

Radio Sets Short Program For Year

In lining up its program of comedy shorts for the 1933-34 season, Radio has signed Clark and McCullough for another series of six, which are slated to be directed by Sam White. Edgar Kennedy also gets a new tick in its interests as a group of "Average Man" comedies, which Har-ry Sweet will direct. Sweet will star in his own series with Harry Gibbon, and both stories and direction of this group will be handled by Sweet.

At the present time, no deal has been made for the 1933-34 series of Massie Bank which head Radko will continue the Headliner series to give the company a minimum of 24 two-reel comedies. The booms to be made at Radio during the coming year will be produced by Louis Brock.

Martin Brown To 'U'

Martin Brown has been signed by Universal to do the screen play on "The Behavior of Mrs. Crane," which is scheduled as one of the first pictures to be made when the studio re-opens.

Fox Showdown Soon

General Theatres Equipment (a bankrupt-rupt organization) which holds 45 per cent of all the common stock of the company, it seems certain that the receivers of the Midwesco Theatres, now in receivership, will make some immediate demands for a Fox receiver when the $1,000,000 payment is not made. Insiders are of the belief that the Chase Bank will insist on the move for a receiver and, later, a trustee in bank-ruptcy in an effort to get some protec-tion for its interests as well as to save that, when the whole thing is settled, Chase and the other banks in the Film Securities Corp. will take the Loew stock and the Gaumont interests and then demand liquidation of the rest of the organization for whatever they can get.

Sidney Fox is seriously considering acting in the Theatre Guild produc-tion of "School For Husbands," which may go on as an out-of-the-fig-ure business in a writing capacity for years. A long time back he was fired from Warner Brothers. And not only that, but one thing he has never forsaken is his belief that the mention of his name still today makes them that mad. ... Some months ago he decided to change his name to the right kind. He turned out his original story and sub-mitted it to Paramount who regret-fully turned it down. ... His agent then turned around and sold it to Warner Brothers who will make it one of their SPECIALS for next season.

Frank Wead at 'U'

Frank Wead has joined the Universal writing staff to work on the orig-i-inal and screen play of "Star Spangled Banner," in association with Willy Van Ever, screenwriter, under the pen-name of "U."
Warner British Studio Prepares For Big Year

London.—The Warner-First National studio, under the guidance of Irving Asher, is planning a heavy year of productions; no more than last year, when 26 pictures were made, but a much better type of production with larger expenditures.

The first picture on this new schedule is one starring Ethel Levey, former wife of George M. Cohan, and a great favorite throughout all of Great Britain. Miss Levey sings several songs and plays a typical Mac West characterization throughout the yarn. Gibb McLaughlin will be featured in the next production, now in preparation, yarn similar to those being made with George Arliss in America.

The whole program of Warners, as devised by Asher, will follow closely the Darryl Zanuck trend of production being done in Hollywood. Front page news will be used for story material, with the best casts England can boast of.

Winna Winfried, the Danish 'find' signed by Asher for later importation to the Burbank studio, has, for the third time, had her activities with Warners here set back, this time due to illness. John Stuart has been signed for six pictures and John Batten for four. Ralph Dawson, cutter from the Burbank plant, has arrived to take over the duties of Terry Morse, who returns to Hollywood, due to the illness of his wife.

París Theatres And Studios At Capacity

Paris.—The local motion picture industry is experiencing an unexpected boom, with almost every studio in or around Paris working day and night, and the big first run houses of the French capital doing a standout business. This is reflected throughout most of France in smaller houses.

Chinese Looking For Big Name Draw

In an effort to build up the sagging business at the Chinese, Sid Grauman and Reeves Espy are trying to land a name draw for the house. Mac West, the Mills Brothers and Morton Downey are being considered, and it looks as if the latter will get the spot.

Darmour-Weeks East

Larry Darmour and George Weeks left yesterday for Kansas City, where they will confer with Arthur Lee, British-Gaumont representative, on the British rights to the series of state right productions which each producer is planning.

Ryan Signs Toler

Phil Ryan has signed Sidney Toler to star in a group of six short subjects for release on the Paramount schedule. The deal was negotiated by the Beyer-MacArthur office. Del Lord will direct the series.

Big Four Loses Suit

New York.—The Agfa raw film company has secured a judgment of $20,000 against Big Four.

Sen. Com. Okays 5-Day Wk., 6-Hr. Day

Washington.—The Senate Judiciary Committee yesterday approved the Black Bill, which provides for a five-day week and six-hour day and which, if enacted, would compel all industries to enforce its provisions.

Action Expected To Halt Para. Trustee

New York.—Further legal action to prevent the election of a trustee for Paramount-Publix is expected to be taken by the bondholders either today or tomorrow.

The Committee on Securities of the New York Stock Exchange has ruled that all deliveries of Paramount bonds must be made hereafter with certificates stamped to indicate that proof of claim has been filed, and providing for the assignment of claims to the transferees.

Curley Guy Set For Serial At Universal

Tom Tyler and Gloria Shea will have the top spots in "Phantom of the Air," final serial on the 1932-33 program at Universal. Curley Guy, who was acquitted in the Wanderwell murder case, will have a small part.

Col. Roscoe Turner, noted flyer, will also appear in the serial, which will be directed by Ray Taylor, with Henry McGee producing.

Radio Borrows Jenkins

Radio effected a loan-out deal with Warners for Allen Jenkins to play a leading role in "Rafter Romance," the Joel McCrea-Dorothy Jordan picture which Alfred Green directs. Claire Dodd also joins the cast.

Grady Sutton Cast

Grady Sutton has been signed for "College Humor," at Paramount. He plays opposite Mary Kornman, with whom he was starred in comedies at Hal Roach.

Co-operative Plan

(Continued from Page 1)

Another Smash from the same boys who gave you

"70,000 WITNESSES"

and

"MADISON SQUARE GARDEN"

ALLEN RIVKIN

and

P. J. WOLFSON

wrote the SCREEN PLAY for JIMMY CAGNEY'S

"Picture Snatcher"

HOLLYWOOD REPORTER:

"A corking script and sizzling dialogue . . . rare comedy writing."

VARIETY:

"Yarn and dialogue well done by Rivkin and Wolfson . . . full of action . . . fast moving."

HOLLYWOOD HERALD:

"There is movement to it all, and they have spaced in several sequences that give it a wallop."

Now Watch For More Smashes:

"DEAD ON ARRIVAL" (Paramount-Schulberg)

"MAIDEN CRUISE" (RKO-Radio)

Management

BREN & ORSATTI
Efficiency Note

New York.—Illustrating the idiocy of the salary cut plan, one of Columbia's district managers has advised the company that, during these first four weeks, the company's business in his district dropped from a normal $64,000 to $51,000. He says the sales force visited distant spots where business is always hard to get that so they now increased their travelling expenses, thereby hitting back at the company.

Creditors Will Ask Para. Receiver Stay

New York.—Creditors of Paramount-Publix will make another attempt this morning to re-open the receivership and bankruptcy proceedings as when papers will be filed before Judge Manton, of the U.S. Circuit Court of Appeals, asking for a stay in the receivership and bankruptcy matters as well as in the election of a trustee, now set for Monday.

Manton may hear the plea alone or it may go before three judges. In case it is heard by three, the other two will be selected from Judges Hand, Swan and Crane.

Marcus Aide To Brock

Lee Marcus, former vice president, in charge of distribution at RKO, joined that studio's production staff yesterday as assistant to Lou Brock, comedy producer, to learn the production end of the business.

TWO STUDIOS EXPECTED TO DROP CUTS NEXT WEEK

Practically all the producers who put the eight week salary cut into operation had filed their financial statements with the Academy Emergency Committee last night as provided in their agreement. It is expected that at least two of the companies will announce resumption of full salaries within a week.

All the studios feel that restoration of the old salaries is advisable at the earliest possible date. The attitude of inertia among employees on the different lots, the definite feeling of resentment which exists, and the total lack of activity and interest that is

(Continued on Page 3)

Rowland and Brice To Make Musical For 'U'

New York.—Rowland and Brice Productions have closed a contract with Universal to produce a musical feature, called "Shoot The Works," with Lew Ayres starred and a script by Paul Gangelin. It will be made in the East.

Negotiations are also on for Leo Carrillo, Sidney Fox and Tallulah Bankhead for the cast.

'Sweepings' Goes Big

New York.—"The first four days of "Sweepings" at the Music Hall show a $55,000 take, according to Radio.

Outsider May Get FWC Trustee Post

With attorneys for several creditors of Fox West Coast attempting to get together on agreement of a satisfactory trustee in bankruptcy, inside reports state a candidate will be presented to Referee in Bankruptcy Samuel McNabb at Monday's session. Although major creditors would like to have either Charles Skouras or John Trenor appointed, it is understood these men are being opposed by representatives of other creditors.

The name of Harold B. Franklin has been mentioned for the job, but a dark horse for the post seems to be Ned Kemp Jr., who was trustee in bankruptcy for the Guaranty Building and Loan Association.

Ralph Murphy Signed To Termer By Rogers

Charles R. Rogers yesterday signed Ralph Murphy to a long term contract, the director's unwritten understanding with the producer for a year's deal having expired.

Ticket came as a result of his work on "Song of the Eagle." His next assignment will be "The Baby in the Ice Box." The Frank and Dunlap office handled his deal.

Stewart On 'Biography'

Donald Ogden Stewart is back at MGM for a four week stretch to do the screen play of "Biography." Studio is trying to land Ina Claire for the role she did in the stage production.

Johnson Back To Para.

Paramount signed Nunnally Johnson yesterday to develop the story on Douglas MacLean's first production as an associate producer, "Mama Love Papa."
Caliente Handicap Draws Film Crowd

The Agua Caliente Hotel will be the setting for many of the notables of the picture world over the week-end, the magnet being the Agua Caliente Handicap and a special review in the Salon of the film, a gala La Cino, arranged by the Rumba Revellers. Among those with reservations at the hotel are:

Richard Barthelmess, Buster Collier, Nancy Carroll, Cecil DeMille, Herbert Brenon, Walt Disney, Antonio Moreno, Raquel and Nancy Torres, Howard Hughes, Merle Hardy, Dr. and Mrs. Harry Martin, Dr. and Mrs. Herbert Kalmus, Zasu Pitts, Robert Z. Leonard, Gene Markey and Joan Bennett, Eddie Mannix, Doug McLean, Townsend Netcher, Constance Tal-madge, Princess Pignatelli, William Powell, Carole Lombard, Hunt Stromberg, Gary Cooper, Claire Windsor, Mr. and Mrs. Eddie Sutherland, Bert Wheeler, Robert Woolsey, Hale Hamilton and Frank Lloyd.

Notable Cast Set For Laughton Production

London.—London Film has engaged a notable cast to support Charles Laughton in his coming picture, "The Four Wits of Herbert West." The three wives who will appear in the picture will be played by Elsa Lanchester, Merle Oberon and Binnie Barnes. Miss Lanchester will play Anne of Cleves, who was the "fourth wife." Alexander Korda will direct.

Novel Term For Adams

 MGM has signed Frank R. Adams to a unique writing contract. The writer gets an indefinite term ticket which stipulates that he gets his release only on notice of a prescribed number of weeks. He will write the next Marion Davies story.

'Romance' Called Off

Radio last night called off all bets on 'Rafter Romance' owing to story trouble. Alfred Green was borrowed from Warners to direct the picture, which has been on the drawing board for a long time. Miss Lawrence is in the top spots. Kenneth Macgowan was associated producer.

Yates Not In Para.

Paramount denies that Herbert Yates and his Consolidated Industries have done any production financing for the company. This due to a story appearing in these columns last week that such was the case.

Two For Columbia

Sidney Blackmer and Jessie Ralph have been added to the cast of "Cocktail Hour" at Columbia.

Even Italy Has Movie Troubles

Rome.—Five directors of the Luce Institute, a government agency which controls the production and distribution of motion pictures in Italy, have been arrested on charges of embezzlement and theft of some $10,000. They are said to have made away with millions in the past seven years.

N.Y. Stage Actor For 'Berkeley Square' Cast

Jesse L. Lasky signed Colin Keith Johnson, New York stage actor, for a featured role in "Berkeley Square," with Leslie Howard, Valerie Taylor and Heather Angel. Johnson, now playing in "Dangerous Corner" on Broadway, handled his two week notice and will come here immediately after the show closes.

Flying Trip For Cohen

New York.—Emanuel Cohen, head of Paramount production, who has been here for some time attending company conferences, is due to hop to the coast during the coming week. He expects to spend on the coast for a maximum of ten days and return here for further confabs with Paramount officials.

Wm. Gargan In 'Heaven'

William Gargan is set for the male lead in the Radio production, 'Chance At Heaven,' with the studio trying to land Ann Dvorak for the feminine lead. Studio wants to use Borzage or LaCava for the direction.

State Right Business

Worrying The Indies

New York.—Conditions in the state right field have reached a stage where producers and distributors for that market are concerned as to where the finances are coming from to make pictures for the balance of this season and for next year.

Reports from state right exchanges, except in isolated instances, show that business is far from normal, and the independent exchanges are finding it difficult to meet advance payments on pictures and payments on notes given for features, have been steadily and currently being released.

As major companies must now look to theatre bookings for present and future funds for production, so the independent exchanges must resort to other monies from the state right exchanges. With the latter, on the whole, taking for extension options on new releases, the independents are concerned as to just what the future of that particular market will be.

At the present time, Monogram, Majestic and Mascot are understood to be in the best shape of the independent group to continue a fairly steady flow of pictures to meet release dates previously set.

Alsatians Resent All-French Films

Paris—Despatches from the Alsat-lores昨日 revealed that the exhibitors of that region are raging over the question of showing both German and French dialogue pictures in their theatres, threatening to close their houses if they are compelled to accept pictures made solely in French.

Alsat-Lorraine, known to the world as Alsace, is up to the constant dispute over it by Germany and France, is estimated to have a seventy-five percent German-speaking population. However, a group of French picture interests is attempting to force native French picture upon the people to the point where exhibitors are losing business rapidly. Unless these interests ease up on their demands and permit the exhibitors to show a program of their own, they will simply co-operate and the showmen are determined to throw themselves into bankruptcy.

Joan Lowell Sailing To South Seas For Picture

New York.—Joan Lowell and her father are sailing for the South Seas tomorrow in a 24-foot sloop to make a picture, Van Beuren, which RKO will release.

'Black Ace' Finished

Joseph Schnitzer has completed shooting on "The Black Ace" for Radio release. He has two more stories ready for production and will start shooting one of them within the next two weeks.

Schulberg Signs Astor

Paramount has signed Mary Astor for a role in "Jennie Gerhardt," the Sylvia Sidney picture which B. P. Schulberg is producing.

Majestic Not In Any Merger, Asserts Weber

New York.—John Weber, of Majestic Pictures, states that his company is not interested in any proposed merger of independent producers and will not consolidate with anyone. The sponsors of the association plan say that it does not involve any merg- er, but will simply co-ordinate and improve methods of financing production and distribution.

Bob McGowan East

Having been signed by Henry Ginsberg of the Roach Studio to direct next year's series of Our Gang shorts, Bob MacGowan hops off today to New York on his way to London for a vacation. He has written a novel, 'Gangster's Baby,' which he is publishing himself.

'Salamander' To Radio

Arthur Landau, who has been handling a group of the story properties which will appear in the new open market, yesterday put over the sale of "Salamander" to Radio. Novel was purchased from Owen Johnson, the author.
Permanent Scale

Cuts Seen As Aim

The conferences between the producers’ labor committee and the heads of the “Big Four” of Internationals, called for the purpose of inducing the unions to accept salary reductions, will start in New York on April 17. Their duration is entirely problematical, depending upon what arguments the producers have to advance and the reception of those arguments by the union leaders.

These meetings were requested by the producers because of the action of the Hollywood locals in refusing to accept the eight-week cut period instituted by the branches in the studios as of March 6.

 Naturally, the eight weeks thing is out so far as the unions are concerned. The cut will have been in effect six weeks out of the eight by April 17. Its undoubtedly the intention of the producers to go over the whole union situation with a view to getting all the Internationals to reduce their scales, not for eight weeks, but permanently.

Judging from the attitude of members of the studio locals, they will not have much success. A year ago the campaign for a reduction for one year on condition that the cut went from top to bottom in the studios. The cut was not general and the cameramen are not disposed to be friendly on the question of another cut. The sound men, too, have been for the past year or more and they feel that they have done all that should be expected of them.

The laboratory technicians and film editors are in the same boat as the sound men, and the members of that local are bitterly opposed to considering any further reductions.

As a last resort, the sound men are purely autonomous, the idea of a cut must be sold to them and not to the Internationals heads. It is the consensus of opinion here that the idea is going to take a lot of selling.

There will be a group of a dozen or more from the Hollywood locals who will go east to attend these conferences. The probability is that they will not even be empowered to negotiate, but will be told by their executive boards and memberships that their attitude must be against any reductions of any kind.

Two May Drop Cuts

(Continued from Page 1)

being reported from exchanges all over the country have helped them to this decision.

The meeting of the Emergency Committee, which provided for the restoration of the salaries, which was set for today, has been postponed until Tuesday. It is learned that a committee discovered that a meeting to- day would interfere with prior engagements at Caliente for the big handi- cap.

Sheehan Starting For Europe June 1

New York—Winfield R. Sheehan, head of production for Fox Films, will leave Hollywood around June 1 for a vacation in Europe. He will provide 20 pictures, following away for eight weeks at least.

Revived ‘Tillie’ Fails To Sell

The sound version of the old silent smash of 1914, “Tillie’s Punctured Romance,” failed to sell when shown last night to the preview audience who figured something was being put over on them with the showing of the picture. They clapped for the preview but they thought it was coming from realizing that “Tillie” was the preview.

This version of the Mack Sennett comedy stars Billy Berghers, Redd and Edgar Welsh on the sound end.

Two Banks Agree To Handle Para. Stock

New York—Although the stock of Paramount-Publix has been taken off the board at the Stock Exchange, the Empire Trust as transfer agent and the Chemical Bank as registrar will continue performing such service for stockholders for a fee of $1 for each transfer and 30 cents for each registration, to be paid by the stockholders.

Sam Marx Returns

Sam Marx has returned from his trip up north, where he has been interested in new writers for MGM the past week.

Leila Bennett At Para.

Leila Bennett has been signed by Paramount for a comedy role in “Sunset Pass,” which Henry Hathaway is directing.

Cash Position of ‘U’ Very Strong

Universal, it was learned yesterday from an authoritative source, has set up a strong cash position, with the daily banking report to Carl Laemmle showing cash resources available of more than a quarter of a million dollars.

This is said to be exclusive of the amount which will be derived from the disposition of the closed Harriman bank, which totalled no more than $39,000,000, improving first reports that the organization had been involved for $200,000.

Laemmle Sr. has undoubtedly so- lided the prodigious resources preparatory to the completion of plans for a heavy production program for the new year. The schedule of pictures for that program, known to have been laid out. Several deals for new executives are on the fire and will be ready for announcement shortly.

The opening day of the studio is expected any day.

Cliff Edwards Signs For ‘Circus’ At Radio

Radio signed Clifford Edwards yesterday for a role in “Flying Circus,” the Russell Birdwell and Louis Stevens yarn which the former will also direct.

Production on this picture has been postponed until next week, as Eric Linden, who has a leading role, will not be available until then.

MGM Wants Engels

MGM is dickering with Wora Engels for a term contract. David Selznick, who brought Miss Engels out here and placed her under contract at Radio, is interested in her for a role in his next picture, “Night Flight,” which Clarence Brown will direct.

Stallings Quits MGM

Laurence Stallings resigns from the writing staff at MGM and will join the free lance ranks. His contract had several months to run, but he felt that he wanted more time to work on his own ideas.

Nell O’Day Signed

Arvid Gillstrom has signed Nell O’Day to play opposite Harry Langdon in the comedian’s next two pictures for Educational.

Fox Will Pay Interest

(Continued from Page 1)

bond interest will be met today, but said that a plan to take care of the $14,000,000 Wesco payments is still in the works. This may take the form of some sort of part payment in cash and the issuance of new bonds for the balance. The feeling among the Fox executives is that Sidney Kent will be able to fix matters up so that the company will keep afloat.

The entire program for the coming year will consist of 26 productions from the Westwood lot, comprising eight Sheehan productions, eight from Art Hawks, two from Robert Z. Leonard and two from Buddy De Sylva. The Wurtzel unit at the Western Avenue lot will provide 21 pictures, following the more popular type of story such as Wamers are using. Wurtzel expects to turn these out for an average of $100,000.

Tradeviews

(Continued from Page 1)

who draw the public to the box-office. But tomorrow is another day in this industry. Money will be diverted to the right channels. The new picture business will not be milked by executives who do not belong. The CREA- TORS will own this business, and it will be a better business as a result. Future pay will be as a result of creations, accomplishments.

Yesterday in ADELAIDE

HELEN GWYNNE

Had a most unusual experience this week because of a short subject, (this is a first of a new series,) that was actually entertaining, intensely interesting, and not a cartoon. In fact, we predict that the new release, the short is taking its place on movie houses’ marquees as a “feature” of any program it’s on. Right in line with the vague of getting movie running out of headlines, this series uses the headings of yesterday for its subject matter. It’s a story of a cross between things like “Screen Souvenirs” and the very elegant radio program, “The March of Time.” Since your eyes should be popping by this time, read the name of this refreshing dish, it’s called “March of the Years.” And it brilliantly and capably dramatizes the important events, personalities and curiosities of yesteryear.

Firstly, the first issue contains a brief survey of the career of Boss Tweed; a well worked gag on “How Prohibition Got Its Start,” a dash of roasting of the program for the gap between the glamorous Caby de Lys and King Manuel of Portugal, who lost his throne through that delightful indis- cretion; another hilarious bit on “A Startling Invention,” contents of which is withheld because it’s funnier that way; a Lizette Borden Sesquicententory, an account of the murders of Mr. and Mrs. Borden and the trial of Lizette for them; and ends up patriotic, if you see this issue, that’s the first and that they’re still experimenting with the idea and even so, compare it with more of same sort of entertainment. Why, you can sense the fun the boys had in thinking it up and working on it.

It’s a home of the idea and we advise you not to miss it.

* * *

Just a word about the ones who thought it up and thought usefulness, Louis Rochemont is a newsman man for years and years and knows his dramatic values. Michael Clifone is another who has just spent much time along those lines. Beverly Jones, cane Campbell, Ida Jaalder, Herbert Andrews, Joseph Holton and Lynn Shore complete the production staff. Peter L. Napfen is the presi- dent of March of the Years, Inc. He’s a reformed banker who goes even fur- ther than that by contributing a swell performance, incog., in the “Startling Invention” episode. Wouldn’t be surprised if he gets a movie offer.

The other actors appearing include Greta Granstaud, Mr. and Mrs. Chas. Coburn, Pedro de Cordoba, Doris Ramm- erson, and Lilyan Lupoff. The entire thing has been tried out in three or four places with excellent results. In fact, the only one who is really hardboiled guy was: “Anything would be better than what we’ve been getting in short subjects.” And then he broke down and started to cry, he was so good. And it is good. Amen.
Confirmed by Time

It may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

But it was time's judgment of its merit that again and again confirmed Eastman film as a leader in the industry it helped to father.

Today it's Eastman Super-sensitive Panchromatic Negative that points the way to new heights of accomplishment, in a new era of cinematography. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors).

EASTMAN FILM
Yes, But What About Telephone Talks?
It was reported yesterday that the correspondence between the head of a major studio and his home office in New York had been sequestered by the United States Government, both here and on the Eastern end.

Tuttle For The Next Cantor Pix
Frank Tuttle has been signed for the next Eddie Cantor picture, which is to be made by Samuel Goldwyn. He leaves here in a few days for New York to join Arthur Hornblow of the Goldwyn organization, and Robert E. Sherwood and George S. Kaufman, who are preparing the story.

Feist and Goodrich Signed By Sam Bischoff
Sam Bischoff signed Felix Feist, lately of MGM, to direct "The Deluxe," and John Goodrich to write the screen play, both deals going through the Arthur Landau office Saturday. It will be KBS's next independent production.

Radio Buys Novel
Radio has purchased the screen rights in "Hide In The Park," a novel by Frances Noyes Hart. The vehicle will be whipped into shape to feature Bruce Cabot and Dorothy Jordan.

U.S. COURT OF APPEALS TAKES OVER PARA. CASE

Junior Laemmle
Delays Trip To Europe
Carl Laemmle Jr. was forced to postpone his proposed trip to Europe next week, due to the alteration of plans at Universal studio.

He will remain in town until he gets the nucleus of next year's program into shape and, if possible, will try to get away about the middle of May.

Doug Jr. To Radio
Douglas Fairbanks Jr. was signed by Radio Saturday to co-star with Katharine Hepburn in "Morning Glory."

Organization With Sam Katz
At Head Gets Under Way With Signing of The Marx Brothers
With the signing of the Four Marx Brothers to a five-year contract, the Producing Artists Inc. makes its initial bow. This is the organization headed by Sam Katz, with Sam Harris, Max Gordon and Mark Hyman throwing in their chips on a new deal that may go a long way towards revolutionizing the production end of motion pictures.

"This new company," stated Sam Katz, "is formed for the purpose of benefiting the creator of motion pictures. This includes the artist, writer and director. They will be permitted to make pictures under conditions that heretofore, have never existed in this business in that there will be an entire elimination of all the evils of overhead, carrying charges and the bugaboos that generally lift production costs to unreasonable proportions."

"In Producing Artists Inc.," continued Mr. Katz, "the creators of pictures will reap the full benefit of their creations. If their efforts are successful—"

Mayer Quits Para.; Takes Over Rialto
New York.—Arthur Mayer, director of publicity and advertising for Paramount, resigned yesterday and will be succeeded by Robert Gilmam, of and Thomas and Logan, who was formerly with Hanf-Metzger. Mayer has taken over the balance of the six-year lease on the Rialto Theatre and will operate the house.

Paramount seems to have cut-around itself in this Rialto deal. The owners of the theatre declared they would hold Paramount for the balance of the lease, and Paramount put Mayer in to see if the house would pay under individual operation. He lined up some independently productions and

Constance Cummings Wanted By Warners
Warners are after Constance Cummings for the leading feminine role opposite Edward G. Robinson in "The Kingfish." William Rankin's original idea based on the career of Huey Long. Production will not start until the middle of June and it is expected that Miss Cummings will return from England before that date.

Radio Holds Green
Howard Green's one-picture writing deal with Radio has been extended to include at least one more assignment. Completing work on the screen play for "Morning Glory," he moves over today to write the script on "Double Hearted," a stage play, which is scheduled for Ann Harding.

Saenger May Liquidate
New York.—Reports from New Orleans indicate that the Saenger Circuit, which is in receivership, is suffering from lack of funds and may have to liquidate. Officials of the circuit deny this and state plenty of dough is coming in.
Leads Delay Start Of 'Only Yesterday'

John Stahl will start production on "Only Yesterday" at Universal prior to the general reopening of that studio on May 1. They will have their hands full preparing for production, which leads for the picture's early release on loan from other major companies.

Practically all sets for the production have been constructed on "U" stages and with the script fully prepared, Stahl could start production in less than a week when the sets are ready. Prior to the studio shutdown last month, the director was trying to borrow Irene Dunne and John Boles for the top spots.

National Board Gives 'Hell On Earth' A Boost

New York.---The Committee on Exceptional Playrolls of the National Board of Review has unanimously condemned the international film, "Hell On Earth." William Fittenon, of Acolian Pictures, recently acquired this picture and will show it on Broadway this month.

Beebe On Levine Pix

Nat Levine has assigned Ford Beebe to write the screen play of "I'll Be Hanged If I Do," working title of Krimsky-Cochrane's thriller, which is slated to go into work within three weeks. Writer also directs.

Murphy Sets Two

New York.---Dudley Murphy says that, after producing "Emperor Jones" for Krimsky-Cochrane, he will produce "Alice In Wonderland" on his own hook and, after that, Hemingway's "The Sun Also Rises."

Robison Case Resumed

The Sherman anti-trust action of Mrs. Rae Robison against several major distributors and the Film Board of Trade resumes behind the bridge Cosgrove tomorrow, at which time the defense expects to close its case.

New Term For Kennedy

In signing a new contract withRadio to star in a group of six comedies for 1933-34 release, Edgar Kennedy holds the right under the agreement to accept free lance work at other studios between pictures.

Cohn Film Propaganda

Maxwell Cohn's production, "Dark Waters," is slated to be a medical propaganda film for the Canadian Medical Association. A tie-in with Canadian Columbia is said to have been effected for its general release.

G. B. Stern To Europe

G. B. Stern, completing her writing deal, has been assigned to Hollywood from May 12. She has completed screen plays for "Long Lost Father" and "Little Women."

Barry Trivers Freed

Barry Trivers, having completed his original story, "Funny Page," for the William LeBaron unit at Paramount, is no longer with the company.

Exhibs Protest Film Stars On Air

New York.---The Motion Picture Theatre Owners of Missouri have sent a protest to Will Hays against the appearance of motion picture stars in programs at night, contending that this competition is injuring attendance at the theatres.

Radio Expects Hepburn Back In About Two Weeks

Radio's plans for producing "Morning Glory," which is up on the production schedule with a starting date set for April 10, have been held up, awaiting Katharine Hepburn's recovery from her operation in New York. Her doctors say she will be up and about by the middle of the month, with Radio hoping to place the picture in work about a week after its scheduled date.

Personals For Powell

Dick Powell leaves next week, for New York to start a twelve week personal appearance tour throughout the east for the Warner, Loew and Paramount. He will perform four shows each circuit. The William Morris office made the deal.

Exchange For Snitzer

New York.---Lou Snitzer, former theatre man of the middle west, has formed the Northern Film Corporation, with offices in New York, and will handle state rights pictures worthy of being roadshowed. His first is "The Seventh Commandment."

Al Selig At Mayfair

New York.---Al Selig, formerly with Columbia and Paramount, is handling publicity for Walter Reade and Joe Plunkett, in connection with the opening of the German film, "M," at the Mayfair.

Denny At Sennett's

Reginald Denny, heading Angelus Productions, releasing through Mayfair Pictures, has taken quartets at Sennett's. He starts his first picture Wednesday, writing, directing and playing the leading role himself.

Aline MacMahon East As Warners Sue

Warner Brothers filed suit in Superior Court Saturday against Aileen MacMahon for $2157, claiming that amount as damages incurred when she failed to appear for recording a scene in "Golddiggers of Broadway" last Wednesday night.

No official of Warners could be reached yesterday for details of the situation, and Miss MacMahon left suddenly for New York Saturday night. It is not known whether or not the company gave the player a layoff on contract following the difficulties of Wednesday.

The court action of Warners against a contract featured player who was being groomed for starring spots is decidedly unusual in the industry.

Joan Lowell Will Star In Van Beuren Picture

New York.---Joan Lowell will star in the marine and animal adventure picture which Herman Raymaker will produce and direct for RKO-Van Beuren. The picture will use some of the highlights of Joan Lowell's novel, "Cradle of the Deep," besides adding some material to a book that will be made in Central America.

The expedition is now headed for the Caribbean Sea, and will be gone about six months.

Behrman-Storm Team

S. N. Behrman and Jane Storm have been assigned to work with John Hyman on "Mardi" on the set at Fox, during the shooting of Lilian Harvey's "My Lips Betray." Writers are trimming dialogue.

Para. and Green Dicker

Paramount is considering Harry Green for a featured role in "The Great Magoo," the Gene Fowler-Ben Hecht project, to co-star Fredric March and Miriam Hopkins. Al Lewis is supervising.

Homes Heads Unit

Radio has assigned Ben Holmes to direct the unit of "Maiden Cruise" shooting exteriors at Yosemite and Santa Barbara.

Katz Company Starts

(Continued from Page 1)

She, their returns will be greater under our plan than has ever been possible under the old arrangement. If their efforts are not successful, they will have only themselves to blame and their sole loss will be in their own creations. Our organization will do all the financing as part of our contribution. That will also include the executive conduct of the units by executives appointed with the unit for this operation placed against the overhead of the product of those units."

This new organization will combine the best elements of the screen and the stage for the productions of both. Successful plays will be transferred to the screen and successful artists, writers and directors may have their efforts shown before the footlights.

The headquarters of the company will be in Hollywood and the various branches will be worked from this point. Sam Katz will remain perma-

Katz Company Starts

nently in this office managing the picture end, and Sam Harris, Max Gordon and Mark Hyman will look after the stage end from the New York base, which will be at least one of this trio remaining in Hol-

Hollywood during some portion of the year.

The Marxes have proven themselves once again the greatest office manager in pictures. Their last production for Paramount, "Horse Feathers," was one of the three most successful pictures of 1932. Their initial effort for the Katz organization will probably be "Of Thee I Sing," although this has not been definitely announced.
Winnie Sheehan is Exonerated

After due investigation, it has been found that Winnie Sheehan did not throw those "stink" bombs during the preview of Jesse Lasky's picture, "Zoo In Budapest," Saturday night.

The general sincerity of every character in the story will win the applause of any audience.

Gene Raymond adds another exceedingly fine performance to his growing collection. Loretta Young's loveliness, plus her expert workmanship, made her character an admirer of the artist. O. P. Heggie, Wally Albright and the entire cast were well chosen and completely satisfactory.

This is the first picture directed by Rowland V. Lee since his foreign sojourn and certainly entitles him to his pick of assignments on almost any lot. "Zoo In Budapest," Mr. Exhibit's, is a picture that will be talked about in your location long after it has been played. You will do well to get this picture. Showing as your exploitation abilities will permit, for the more that see it, the more will come to your box office at your next change of program.

Warners Re-tag The New Arliss Picture

Warners, after getting a preview look at 'The Adopted Father,' starring George Arliss, have changed the title to 'The Working Man,' and will handle it as a special attraction much in demand. Mr. Warner also will demand the play shortly for work on pictures for the new year's slate.

New Offer For Karloff

London—British International is understood to be dickering with Universal via cable for another deal for Karloff's services. The negotiations are not expected to go through, since the studio already will demand the play shortly for work on pictures for the new year's slate.

Bettys Furness Back

Bettys Furness, radio contract player, has returned from a three weeks vacation trip to New York, and gets an assignment in the cast of the "Emergency Call," which stars Bill Boyd.

Alfred Jackson To Para.

Alfred Jackson is the latest addition to the Paramount twofers. He has been assigned to work on stories that are in charge of associate producer William LeBaron.

Field on 'Declassée'

Salisbury—Field joined the radio writing staff Saturday to work on the screen play of "Declassée" for Ann Harding.

Kid From Spain

Big Hit In London

London—The Samuel Goldwyn production, "The Kid From Spain" is repeating its big American trade here with the British. It looks as if the Eddie Cantor picture will have a long and extremely prosperous run.

"Cavalcade" and "Cynara" continue their good business. The big shot of the present week in new attractions is Paramount's "She Done Him Wrong" at the Plaza, with Mae West panickeing the audience with her antics on the screen. "Men Must Fight," from MGM, is at the Empire. "Grand Slam" from Warners is at the Regal. Three British pictures, all holdovers and doing good business, are "Soldiers of the King," "Up For The Derby" and "Good Companions." Business generally, both in London and throughout all of England, is better than it has been at any time in the last eighteen months.

Wurtzel Unit Starting First At Western Ave.

The Sol Wurtzel unit at Fox-Western starts its first production today at Al Wolk's plant "It's Great To Be Alive" in work.

Raoul Roulien, Edna May Oliver, Herbert Mundin, Emma Dunn and Dorothy Burgess are in the top assignments. Screen play is by Arthur Kober.

Mowbray With Lasky

Jesse L. Lasky has signed Alan Mowbray on a role in "Dead Square," which he will produce for Fox. The William Morris agency made the deal.

New Bid For Paramount


Landau To Paramount

David Landau has been engaged by Paramount for a role in "On Probation," which the B. P. Schulberg unit is producing.

Para. Receivership Up

(Continued from Page 1)

ordered a complete investigation into the affairs of the Paramount-Publix Company. As a result of this investigation, the Federal District Court has failed to give consideration to valid objections to the receivership. The election of a trustee in bankruptcy was set for today, but Judge Manton's action may have the effect of acting as stay on this step in the proceedings.

Benefit For Temple

Mae West and Bebe Daniels will head the list of stars to appear at the benefit performance to be given at the Roxy on April 15 for the Temple Israel.
MGM To Hit Production Peak For Next 6 Weeks

With the company far behind its releasing schedule for the current season, MGM is stepping up production and the next six weeks will see the studio hitting peak activity, surpassing any same period for that company during the past year.


Three pictures are currently in work, "Dinner At Eight," "When Ladies Meet," and an untitled feature with Lee Tracy featured. Several productions are currently in the editing stages, with the company anticipating having all of them ready for release prior to May 15. The group includes "Service," "Today We Live," "Reunion in Vienna," "Hell Below," "The Barbarian" and "Made On Broadway."

New Offices For Marxes

The Marx Brothers have moved to Radio studio to occupy offices there during the period of their radio broadcasts from that studio.

Lewis Quits M. P. Herald

New York—"Chick" Lewis, who ran the Managers Round Table department for the Motion Picture Herald, has resigned.

Lamont To Europe

Charles Lamont, Educational director, sails for Europe on vacation May 19, following completion of the next two Moran and Mack short subjects.

First McLean Picture

A Thompson Original

Douglas McLean's first picture as an associate producer for Paramount, "Moira Lewis Returns," is due to go into production within a week or two.

The story is an original by Keene Thompson and Norman Johnson is doing the screen play.

Doris Kenyon To Radio

Radio wants Doris Kenyon for a featured role in "Ad Man," with Richard Dix and Karen Morley, which William Goetz is producing. The deal is set, pending the approval of the role by Miss Kenyon.

West and Gray Coming

Jack Curtis is bringing Buster West and Alexander Gray to Hollywood for a dip in pictures. West returns from a nine months tour in Germany, while Gray is at "Desert Song" note.

Serial On Kit Carson

Mascot Pictures' next serial is set as "Fighting With Kit Carson." Colbert Clark, Barney Sarecky and Wyndham Gittens are writing the screen play for Nat Levine.

"Newsreel" Advisors

Eddie Kaw, manager of the Pathé Newsreel for Los Angeles, and cameraman Frank M. Blackwell have joined Radio as technical advisors on "Newsreel." "Newsreel" Life For Para.

New York—Paramount has taken an option on a book by Lou Goldberg, based on the life of the late Frederick Bonfils of the Denver Post.

New One For Auten

New York—Captain Harold Auten has secured the world rights to "Savage Gold," an exploration picture produced by Commander George Dyott.

Tradewviews

Producing Artists Inc. is the answer to the prayer of every creator, who, for years, has been seeking reward for his or her works in a percentage of the profits. It is the answer to the plea of men and women who wish to work unhindered by a supervision that has always proved a stumbling block in their efforts to create.

This new organization is the first of many thrusts that will be made on OVERHEAD and all the bad elements of expense that go with it. The cost of its pictures will be the COST of those pictures, and not thousands upon thousands of dollars for "home office" and general studio overhead, for executive gold bath tubs, office buildings, cathedrals of motion pictures and that fund for the starving relatives and friends that has cheated this business out of millions in the past and prevented the real creators from getting their just cut.
GARY COOPER
co-starring
with Joan Crawford
in the
Metro-Goldwyn-Mayer
production
“Today We Live”
Columbia

"COCKTAIL HOUR"

"ANN CARVER'S PROFESSION"

Fox

"ADORABLE"

"MY LIPS BETRAY"

"5 CENTS A GLASS"

"HOLD ME TIGHT"

"IT'S GREAT TO BE ALIVE"

MGM

"THE CHASER"

"DINNER AT EIGHT"

"WHEN LADIES MEET"

"THE SONG OF SONGS"

"COLLEGE HUMOR"

"JENNIE GERHARDT"

"SUNSET PASS"

Paramount

"DEAD ON ARRIVAL"

"THE EAGLE AND THE HAWK"

"MAIDEN CRUISE"

"EMERGENCY CALL"

Universal

"KING OF THE ARENA"

"PHANTOM OF THE AIR"

Warner-First National

"COLD-DIGGERS" OF 1933"

"VOLTAIRE"

"CAPTURED"

"BREADLINE"

"COO-BYE AGAIN"

"MARY STEVENS, M.D."
FINANCING KILLING CHANCES
OF INDIE DISTRIBS' TIE-UP

Move Would Stop
Exchange Advances

New York.—The efforts of the majority of small independent producers to form and control their distribution outlet through a selling combination for their product, has struck a snag that may kill the idea altogether. That is in the financing.

Herebefore the best part of the production financing for members of these groups has been (1) advances from State Right men, (2) money advanced by financial men on the strength of contracts signed by different exchanges throughout the country.

But the formation of their own distributing organization, all advances payments and deposits, all finances from sources, labs and otherwise on the strength of signed contracts, will be eliminated, with the only hope of those behind the movement being a drive for exhibitor deposits and contracts, which does not seem possible at this stage of the game.

In addition to the above, forces which did not go for the proposal, other producers and exchange men, are doing their best to kill off this movement because they feel that, if the matter is successful, it will eliminate most of the independent exchange owners and force them either to join the organization or form an exchange combination of their own. They feel the time is not ripe for either move.

‘Fu Fu Dust’ Will
Boost ‘Samarang’

Bennie Zeidman announces that one of the exploitation ideas for his coming tropical picture, “Samarang,” will be the distribution to the audience of packages of “Fu Fu Dust,” which, he says, is the ‘Powder of Passion’ of the tropics.

Rork and Rex Bell Set
For Zane Grey Company

Sam Rork is reported joining the production company formed by Zane Grey to produce a group of western pictures with Rex Bell. Bell finishes shortly with Monogram where he is slated for two more westerns.

Harold Lipsitz, who resigned as story scout for the Sol Wurtzel unit, is to join the company as story editor.

Harry Ham With Golder

Severing relations with the Schulberg-Feldman office, Harry Ham today affiliates himself with the Lew Golder agency.

Monogram Meeting
For Atlantic City

New York.—The third annual convention of Monogram Pictures will be held at the Ambassador Hotel, Atlantic City, starting April 24. At least 100 franchise holders and salesmen will attend.

The Monogram program for the coming year will have more features and fewer westerns, and plans are being laid for increased production budgets. The New York premiere of Monogram’s “Oliver Twist” will be held at the Rivoli April 12.

Peterson To Fox

Dorothy Peterson has been signed by Fox for a featured spot in David Butler’s “Husbands Cost Money,” the department store yarn featuring Sally Eilers and Jimmy Dunn. The Joy and Poliner office office set the deal.

Morgan Out of Radio

Byron Morgan has turned in his screen play on “Flying Circus” and has gone off the Radio payroll, Russell Birdwell directs.

New Title For Roach

New York.—Hal Roach is titling the new Laurel and Hardy feature “The Devil’s Brother,” a rather free translation of “Fra Diavolo.”

Warners Announce
Closing Saturday

Warners have set this Saturday, April 8, as the closing date of the studio, with Darryl Zanuck, Jack Warner and William Koenig leaving the following Monday for New York for conferences with New York execs.

All pictures in production are expected to be in the can by then with the exception of the last two put into work, “Good Bye Again” and “Mary Stevens, M.D.” No definite date has been set for the reopening, but it is expected about the first week in June.

New Writer At Col.

Columbia has engaged Florence Ross, New York, newspaper woman, as a member of its writing staff. She joins the company today.

Mayer Takes Rialto

(Continued from Page 1)

took two pictures which had been turned down as not good enough for the Paramount Theatre. These were “Hall To Heaven” and “A Lady’s Profession,” and both of them clicked, the latter getting moderate raves from the critics.

Mayer, whose theatre experience was gained with a string of houses in Indiana which Publix took over some time ago, now has set his deal to take over and run the house for himself and, from the present outlook, will make a very good thing out of it.

TO ALL PRODUCERS:

Today we are submitting to all major studios simultaneously a full dialogue shooting script of our original story:

"THROW THE RASCALS OUT!"

This blanket submission is necessitated by the precise timeliness and the immediate challenging importance of our theme and material.

SAMUEL ORNITZ

JOHN BRIGHT
And . . . We Thank You!

VILAS THEATRE
Eagle River, Wis.

W. R. Wilkerson,
The Hollywood Reporter,
Hollywood, California.
Dear Mr. Wilkerson:

You have no idea the great values some of us exhibitors get out of your reviews of the previews of pictures. Of course critical opinions reach us months before we play the picture and give us an opportunity to plan advertising and exploitation on pictures you report to be good and inform our patrons of the coming of the attraction.

The object of this letter, Mr. Wilkerson, is to ask if it would be possible for you in reviewing pictures, to use but one review to a page so that both lines of your banner head would refer to but one picture. My reason for asking this is the fact that we take your review and mount it on a one sheet board and display it in our lobby, weeks ahead of our play date. If your banner line is used for two pictures, one good and maybe the other not so good, our display idea is lost.

Of course this request is selfish with me but I know the idea is used by many exhibitors in this territory, for we have found the reviews in The Hollywood Reporter to be right in over 90 per cent of the cases and the only published reports on pictures we pay any attention to.

Very truly,
MARGARETE ASHTON
Bill Mizner Gone
Wilson Mizner, playwright, screen wrier, wit, tramp, bon vivant, adventurer, died at his rooms in the Ambassador Hotel at 10:45 o’clock last night. The loss of no other man could have left the vacancy that his death will cause in many places, in many circles. He knew everyone, and everyone knew and liked him. From Broadway to Hollywood there will be mourning today, for Bill Mizner was the kind of man for whom men mourn.

MGM Buys Rights To Roosevelt Book
New York—Metro-Goldwyn-Mayer has purchased the screen rights to Franklin D. Roosevelt’s book, “Looking Forward.” It is understood that the company plans to use only the title and the prefacing of the book and will pin the title on the picture being directed by Clarence Brown, now called “Service.”

Chevalier-Taurog Combine To Continue
Paramount, being satisfied with results of the Taurog-Chevalier combination on “A Bedtime Story,” has decided to follow up on this team for the next Chevalier. “She Laughs Last,” the Gene Fowler original, Carole Lombard is slated for the lead opposite Chevalier.

LEGALITY OF PARAMOUNT SUBSIDIARIES IN DOUBT
New York.—Possible legality in the creation, some months ago, of certain subsidiaries of Paramount-Pathé and the transfer to them of assets of the parent company was admitted in the U. S. Circuit Court of Appeals yesterday by Attorney Clark, of Root, Clark and Buckner, counsel for the Paramount receivers. Mr. Clark said that their investigation of an illegal phase of this proceeding tends to show that there is cause for action to set the transfers aside.

Mr. Clark’s statement came after Judge Chase, sitting in the case with Judges Hand and Hanlon, had elicited from Attorney Goldmark, representing

Universal Will Make ‘Man Without A Country’
New York.—Universal is planning to produce Edward Everett Hale’s famous story, “The Man Without A Country.” The company made the story as a silent about fifteen years ago.

Cohen Here Thursday
“Manny” Cohen, production chief of Paramount, is enroute from New York and will arrive Thursday. He will spend two weeks at the local studio and then return east for further conferences at that end.

100 Pct. Salaries In Effect As Of Yesterday—RKO, Warners, MGM Figured to Join At Once
Columbia Pictures yesterday announced immediate restoration of full salaries to all employees of the company throughout the world. The salary cut, which went into effect March 6, lasted only four weeks with this company, instead of the eight weeks scheduled.

Announcement of the restoration was made in a message by Harry Cohn, now in New York, after a conference with his brother Jack, and other executives. In addition to notifying the studio, Cohn also wired the news to the Academy Emergency Committee.

Columbia thus becomes the first company to put salaries back, Harry Cohn having told the employees when the cuts went in that he hoped the company would be the first to rescind them. The restoration of full pay affects 43 exchanges in the United States, 30 foreign offices and about

(Continued on Page 1)

Financial Split of Loew’s and Fox Seen
New York.—The severance of financial connection between Loew’s Inc., and the Fox Film Corporation is believed to be foreshadowed by the failure of Film Securities Corporation to make full payment on the $20,000,-

000 of the notes due Saturday.

Film Securities paid $600,000 semi-

annual interest and $1,730,000 on account of principal. This represented a payment of $56 on each $1,000 note, and the noteholders promptly protested. Application for foreclosure on the collateral is expected imme-

ately.

Dorothy Tree To Col. On Long Term Contract
New York.—The William Morris office has signed Dorothy Tree on a long term ticket with Columbia, starting May 1. She leaves for the coast in about two weeks.

Looks as if Columbia intends lining up quite a stock company of players, judging from its activities locally in looking over stage people.

Thompson To MGM To Work On Musical
Harlan Thompson has been signed by Metro-Goldwyn-Mayer to work with Herman Mankiewicz on a story that is to be done as a musical.

Kent Here Tomorrow
Sidney R. Kent, president of Fox Films, is due in tomorrow from New York. He is expected to spend at least two weeks conferring with production heads of the studio on balance of pictures for the current season, and preliminary lineup of product for 1933-1934.

Pat Gary Resigns
New York.—Pat Gary, general manager of National Screen Service, has resigned, effective April 8.
FIFTEEN OF RADIO'S PICTURES FINISHED IN APRIL

Work To Be Rushed On Big Productions

Radio has gone full blast on the production of its years' program pictures, with 15 of the 20 promised for release during 1933 to be finished by May 1. "Silver Cord," with Irene Dunne and Joel McCrea, will wind up today. "Madmen Cruise," with Phil Harris and Charles Ruggles, will finish at the end of the week.

The program to start and finish during the next four weeks will include "Emergency Call," a Sam Jaffe production, with William Boyd, Betty Furness, William Gargan and Wynne Cordons. The "Drumgold-Shackleford" treasure hunt story being made under the supervision of Meran C. Cooper; the sequel to "Kong," titled "Jamboree;" "Little Clown Lost," with Joel McCrea and Dorothy Jordan; "Flying Circus," with Ralph Bellamy, Eric Linden and Bruce Cabot; "Bed of Roses," with Constance Bennett; "Ad Man," with Richard Dix; "Careless," with Norman Foster, Zasu Pitts and Gregory Ratoff; "Newsreel," an Otto Brower action drama; "Manning Glory," with Katharine Hepburn and Adolph Menjou; "Prelude to Love," with Ann Harding; "Hidden in the Dark," with casting being done now.

The above is probably the most ambitious program ever tackled by a major studio since the inception of talkies.

Chadwick Offering

Travel Pic To Futter

I. E. Chadwick has offered forty one-reel travel pictures to Walter Futter as material for the John Medbury Traveler series. The pictures were made by Chadwick a number of years ago as part of the "Post" series.

Col. Restores Pay

(Continued from Page 1)

1,500 employees in all.

The announcement is said to be the forerunner of one of the best financial statements the company has ever made, showing a fine net profit for the first quarter of the year and generally sound conditions for the company.

It is expected that Radio Pictures will be the next to restore salaries. B. B. Kahane saying last night that he expects to receive figures from Joel last day that would permit of the announcement. MGM and Warners also are expected to follow the lead of Col. This morning, in a telephone, "Rasputin," "White Sister" and "Gabriel Over the White House," is believed to be collecting more money now than at any time this year.

From an inside source it is learned that Warners are entirely out of the red, due to the bank holiday, and well into the black as a result of business done on "42nd Street" and other current releases.

THIRTEEN OF RADIO'S PICTURES FINISHED IN APRIL

Twenty-One

Harry Cohn Laid Up With Appendicitis

Harry Cohn is laid up in New York with an attack of appendicitis, according to wires received last night. The Columbia studio had no direct word from him, hearing only that he was ill. Whether or not an operation will be necessary was not known last night.

Marx Bros. Try To Buy 'Grasshoppers'

The Four Marx Brothers are negotiating with Paramount to purchase "Grasshoppers," original story which was prepared by that company as a starring vehicle for the comedians prior to their cancellation of the Paramount agreement.

If they do not get together with Paramount for the yarn, they may do a screen version of "Of Thee I Sing," as their first production for the new Producing Artists Inc. group, headed by Sam Katz.

Educational Starts

Three Shorts This Week

Educational is reported having effects the transfer of production money from New York to the coast and the trio of short subjects held up on that account are expected to go into work this week.

Instead of an Andy Clyde starting, as was announced, a Moran and Mack comedy goes into work. Charles La-mont directs.

Marsden In 'Jamboree'

Radio yesterday signed John Marsden for an important role in "Jamboree," the deal going through the Al Kington office. Robert Armstrong and Helen Mack get the top spots under the direction of Ernest Schoedsack.

Break For Extras

The most important scene in "Fellow Prisoners" is scheduled to be photographed Friday night at the Grand Central Airport in Burbank, where Roy Del Ruth will use 75 airplanes and 1,500 people.

Garmes To London

With Gilbert Miller

Lee Garmes has been signed by Columbia to photograph the picture which Gilbert Miller will produce in England for that company. Just when he will sail is not set, as present plans call for him to stay in New York long enough to photograph "Empress Jones," which Krimsky and Cochrane will make there.

Miller sails for Europe Friday. The production is called "How To Take A Wife" and the cast will be headed by Leslie Howard and Cedric Hardwicke. The story is original by Jo Swerling. No director has been set, but Miller may direct it himself.

Willard Mack Directs

Picture For Bryan Fy

Bryan Fy has started work yesterday on "Shall We Tell Our Children," an independent venture without a pre-aranged release, although he has been distributing through Columbia. Story is Willard Mack's, with the director being Ted Parker has been announced for the cast, which comprises Minna Gombell, Ben Alexander, Maurice Murphy, Bryant Washburn, Patsy O'Rourke and Betty Grable.

Harb Postpones Trip

Moss Hart has postponed his New York trip temporarily as MGM purchased an original idea from him for Joan Crawford's next starring vehicle and Hart will remain here to develop the story. The William Morris office made the deal.

Hervey On Original

Harry Hervey has been assigned to write a story under the supervision of E. Lloyd Sheldon for Paramount. He has just completed another original, titled "High Venture."

Bing Crosby Starting

Bing Crosby arrived in town Sunday night and starts this week in "College Humor," which Wesley Ruggles is director for Paramount.

Jungle Bride" To Roxy

New York.—Monograph has booked a second picture into the Seventh Ave nue Roxy, "Jungle Bride," opening April 14.

W A R N I N G

Mr. L. B. Mayer, Mr. A. L. Rockett, Mr. Carl Laemmle, Mr. B. B. Kahane, Mr. Jack Warner, Mr. Harry Cohn, Mr. B. P. Schulberg, Mr. Charles R. Rogers, Mr. Sam Katz, Mr. Emanuel Cohen and all executives: Don't answer this advertisement because I am a KILLER of inefficiency and waste because I am a poison to you, my crooked executives and all others who have thrown this industry into its present chaotic condition. I am now employed in an executive capacity next to the head of a major studio. I have a fine education and reputation. But don't hold it against me. I am white, young, married and abhor Hitler.

GOD KNOWS YOU NEED ME LIKE A CRIPPLE NEEDS A CRUTCH.

Write, wire or phone Box 432, Hollywood Reporter.
Cantor-Jessel
Grab $51,500 For
Last Week's Play

Des Moines — The vaudeville road show, headed by Eddie Cantor and George Jessel, grabbed the touring vaudeville record for all time during the seven days play of last week with a box-office take of $31,200. They played New Orleans, Houston, San Antonio, Fort Worth, Dallas, Tulsa and Kansas City, each town for a single performance.

And they say there is a depression in the amusement business.

John Arnold President
of ASC For Third Time

John Arnold was re-elected president of the American Society of Cinematographers last night. This is his third term, it being the first time that anyone has headed the organization three years in succession. Other officers chosen were:

First vice-president, Victor Milner; second vice-president, Charles Clark; third vice-president, Emere Dyer; treasurer, George Schneidermann; secretary, William Stull.

Colin Johnson To Fox

Colin Keith Johnson has been signed for an important part in "Berkeley Square" through the Morris office. This Lasky production is about set to start.

Baxter-Jordan Team

Fox has slated Warner Baxter and Miriam Jordan to co-feature in Harry Hervey's tropical yarn, "The Devil's Foot". Harry Estabrook is writing the screen play.

Radio Wants Astaire

Radio is dickering for the services of Fred Astaire for an all-star musical it intends making early in the summer.

Tradewaves

(Continued From Page 1)

Paramount Stock On
 Produce Exchange

New York — The stock of Paramount - Public, recently dropped from the trading list of the New York Stock Exchange, is now being traded on the Produce Exchange. The closing quotation yesterday was 22 cents a share.

PHANTOM BROADCAST GOOD:
THE ALLIER PICTURE WILD

Story, Direction and Cast Excellent

"PHANTOM BROADCAST"

Monogram

Produced by - W. T. Lackey
Directed by - Phil Rosen
Screen Play - Tristram Tupper
Photography - Gil Warrington


William T. Lackey has made for Monogram a release one of the best pictures his organization has ever had and one certain to cause a lifting of the brows on the part of many major producing organizations, to say nothing of the Monogram exchange man and the many exhibitors he serves. It's certain to meet with success and may also pave the way for a revamping of the Monogram exchange program on the part of many independent producers in accepting Lackey's formula of getting a story first and then giving consideration to the rest of the production afterwards, reversing the usual formula.

This Tristram Tupper yarn has plenty of meat for those seeking screen ideas of entertainment. It tells you of one Norman Wilder (Ralph Forbes) possessing a voice that entices radio listeners, but a body twisted with deformities. He is a phantom body, Arnold Gray, to go through the motions of singing during the broadcasts. The music and fame of the singer is the sort of the emotions of the land, so much so that a big racketeer decides to muscle in on the act. It means that the lads have to do so, the gang realizes it must get rid of the "hunchback," an effort that is thwarted by a clever twist. But where the gangsters did not get him, the police did, because of his confessing the murder of his phantom to protect another. This other was really innocent, but the hunchback did not find out about it until too late.

The story has plenty of originality, is ably directed by Phil Rosen and photographed by Gil Warrington.

Ralph Forbes, as the hunchback, gives the best characterization of his screen career and one that should grab him instant recognition throughout the entire industry. Vivienne Osborne was excellent as the moll, Gail Patrick gave a sincere performance with her bit. Arnold Gray, Paul Page, "Big Boy" Williams and Rockcliffe Fellows were okay in their roles, as was every member of the cast.

When this reviewer reports that "The Phantom Broadcast" is the best independent picture from every point of view he has seen in many a day, he is not passing any disparagement on that can be given exhibitors. You will like the picture, as will your patrons and, after all, that's the object of this business.

What a publicity break the opening of "Kid From Spain" got in the British newspapers. An actual debate was arranged on the subjects of diplomacy and international relations, too. It happened like this: as you may or may not have heard, the Soviet government recently imprisoned five British employees of the Metropolitan Vickers Company for alleged sabotage. Commisar Litvinoff, who had thumped his nose at Sir Emson Ovey, the British ambassador, when he called on him, immediately the attention of Downing Street turned to the Soviet's ambassador to England, Max Maskey. He would have to take the rap. Impeachment, the Hon. Stanley Baldwin announced in the House of Commons that M. Maskey had been summoned... But the headlines of the Daily Express and other newspapers said that the Foreign Office had been unable to reach H. Maskey. He was on conference," his embassy reported. He was "engaged." He could not be disturbed. When they asked what the busy ambassador would be doing that evening they got the reply that he didn't have to account for his time to the Foreign Office... Finally the next day's papers ended the mystery of the last Maskey. He was with a front page picture, showing the Russian ambassador ushering a cute to her son. The premiere showing of the Eddie Cantor butchering old cinema, "The Kid From Spain." And they can now bill as the picture that kept an entire nation waiting.

Well, someone has finally given Hal Horne the air. And he's taking it gracefully through Jackie Osterman on the Jo-Car wave set program over CBS every Sunday afternoon, "A Day." And he's really written a very funny "Day." It's about a stepson who seems to be a composite picture of Gracie Allen's brother and a lotta people you've met in the industry. And he's going to be having "Strike Me Pink." Every once in a while, when he spots a lotta friends in the audience, he walks onto the stage and the show's book goes flying into the orchestra pit. Along with anyone who happens to be on the stage at the moment. It's practically a new show every night.

There's a new kind of treasure hunt been growing around town. It was started by Russell Medcraft, Dwight Woman and a Mr. Ade. Here and hounds, we used to call it, but the boys seemed to think the name laced and when you found them, you really had something, hence it's a treasure hunt.

The men met a head start of about half an hour and a day's ahead of us leaving clues about as to where the next landing is to be. The Plaza clue was left with the Elks, the next clue was left trying to find three men there any way... However, the gals had bribed the fellows' taxi drivers and had brought us a hound—and hounds, and when they caught up with them at the Empire State building, Russell Medcraft was nearly knocked over by the dawg.
St. Bernard's Gibes Are From the Grave
By GENE FOWLER
Severa11l impulsive citizens recently saw fit to attack George Bernard Shaw for making fun of them—skewing his Hollywood junket. Viewed from every angle, such assaults are deplorable.

Mr. Shaw has been dead for two decades. It is true he would be the last (were he still among the quick) to admit that he has been lying in state; his Islamic beard done up in mothballs; his once likable larynx frapped with RIGOR MORTIS; his pamphlets the wonder of archeologists; his witty sallies a secret of those who have buried him. Let us pound with the forehead as we gaze on the urn with its shining worth of sour ashes.

It was not Shaw; it was the ghost of St. Bernard. In frontier days, St. Bernard salts stalked recently through local studios. The Chinese MOTS that seemed to emerge from his Cedars of Lebanon beard were not quips but gibes. They actually were a flock of venerable bats that have made a practice of hoonymothing each spring in the Shawian face-broccoli. The dusty whir of bat-wings was mistaken by our more gullible yowmen as the pontificating gutturals of the late Master.

Let us not criticize Shaw for speaking (from the spirit world) unkindly of Miss Helen Keller, who is blind, anymore than we would criticize Miss Keller were she to speak unkindly of Shaw, who is dumb. For in Shaw we have seen, in our own time, an admirable and foolish example of the Dumb misleading the Dumb.

It was not Shaw's fault that, by proxy, he achieved eminence in the American theatre; the cries—crying for the fly—of art and letters—foisted him on the locals. These ignoble arbiters, these pop-gun artillerymen, these snipers and lichtsplitters for anyone who is arrogant in prose or rhyme—they gave us Shaw. They spread scented furs over his works, canonized his garrulities, and infected a mass of readers with sleeping sickness.

Shaw biographers became as numerous as the rose of a Fulton Street shed. Yet Senor Cervantes had written him to the life long, long ago, and in chapters gusty with windmills and gay with tin armor. There were Fan-bion Societies and Shavian Societies. Lavender-mannered men and iron-jawed females vied in heaping bilious, green elephants and cavorting in the cream of Wheat Mephisto. Although he himself wheezed on his literary death-bed, St. Bernard heard the charivari of these specter ors. He chewed some carrots, hastily borrowed a pul-motor from Boreas, got up, egad, and flung by the heels from a trapeze to let the bleating plow-bug, the rooster, and the noggin. And then he became the Prince Charming of the Old Ladies' Home.

Henry Arthur Jones—sink unto death as his Victorian dream vanish-
ed like a minstrel's song—cried out against the didoes of this scene, cap-er ing Joey. Old Frank Hare, sweat-ing from spleen and a Paris-parumpered pancreas, entered a grandies' tourney with Shaw. Frank died of ill humor, but not until he had won the title of Prince of Wails. And meanwhile Eng-land didn't worry much at all about Shaw and his monkey-gland antics. Britons, of course, wondered a bit about America and its Shawophobia.

It is possible that Shaw is being backed by the Birth Control people. The theory being that one look at him and an entire world of sweet-hearts will eschew matrimony or its equivalent. On the other hand, it is conceivable that attacks against Shaw are inspired by the Nudists. They have seen pictures of him in a bath-ing suit, and fear he will display on Star Spangled beaches. Their cult then would collapse like an old opera hat.

Not only is it unkled of America to resent Shaw's cadaver as it is being displayed in Chautauqua windows, it is likewise striking a blow at Farm Relief. If treated with respect, the Shaw ghost would consign the Shaw body for sepulture in the Great Amer-i-can and Australian outback, in a greater natural source of concentrated fertilizer than Shaw, dead or alive.

Holman's Father Dies
Funeral services were held Saturday for Howard V. Holman, father of Russell Holman of Paramount.

Sideshow Ballyhoo
In Lobby of Para.

New York—The Paramount Theatre has turned its lobby in to a combina-
tion sideshow and Midway as a bally-
hoos for a bumper $2,000. It is the third matrimonial trip for both the bride and groom.

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Ralston-Chadwick Suit

1. E. Chadwick's organization yes-
terday submitted to a settlement of the claim against it for $2,000, suit for which was filed by James Ryan, representing Estner Ralston.

2. George Webb, husband of the play-

ner, placed the matter before the Dis-

tinct Attorney's office for investi-

ation. The producer's offer to settle for $1,750 has been rejected and full settlement is anticipated.

MacFadden Buys Mag.

The MacFadden Publications have purchased the defunct Movie Mirror and probably will revive it. The suspension of the publication was an-

nounced a few days ago.

Privilege Car Opening

"Privilege Car," with Betty Comp-

son and Walter Miller heading the cast, opens at the Hollywood Play-

house tonight.

Delay On Trustees

Imperils FWC Assets

The Fox West Coast circuit and its subsidiary companies suffered losses of approximately $375,000 during the recent bank holiday, and the bankrupt theatre organization needs $265,000 immediately in order to protect leases and equities in valuable properties.

These figures were presented yesterday by W. T. Carman, of the law firm of O'Melveny, Tuller and Meyers, leg-al advisors for the receivers, at the hearing before Referee in Bankruptcy Samuel McNabb.

Attorneys representing a majority of creditors, holding a large portion of the theatre circuit, stated conferences were being held to agree on three trustees to handle the affairs of FWC. It is understood that William H. Moore, president of the Los Angeles Board of Trade, has been agreed on unanimously; Charles Skou-

nas has a slight bid set for the second trustee; and the attorneys have

three candidates from whom to select the other member of the group.

Because financial matters of the circuit are vital at the moment, Attorney Carman opposed continuance of the case until Thursday, and asked that a hearing be held today for selection of the trustees to prevent heavy losses to the circuit. He pointed out that FWC owes Faber $15,000 for March rents of its theatres and subsidiaries, and bond issues totaling $113,000 are due.

He further stated the theatre company could lose heavily by defaulting on these payments, and election of the trustees was absolutely essential to prevent a further liquidation of the company. Many of the bank坏了 attorneys to hasten selection of the three trustees so action could be taken at today's session, and if the trio are not agreed on, the case will be con-

tinued daily until they are selected.

King Kong Dated

Into 30 Key Spots

New York.—The Radio Pictures spe-
cial, "King Kong," has been set to open in thirty key spots within the next three weeks. The dates already closed are:

April 7, Warner Theatre, Atlantic City.

April 13, RKO Orpheum, Portland, Oregon, and Missouri, St. Louis.

April 14, Regent, Grand Rapids; Golden Gate, San Francisco; Brown, Louisville; Apollo, Indianapolis; RKO Orpheum, Terre Haute; RKO Mainstreet, Charleston, S. C.; RKO Orpheum, St. Paul. Two other bookings for this date include the Butterfield Circuit of theatres outside of Detroit and a group of theatres located in Canada.

April 15, RKO-Keith, Lowell, Mass.; RKO-Keith, Portland, Oregon; RKO- Palace, Akron; RKO-Palace, Cincinn-

i; RKO-State, New Brunswick; RKO-Rivoli; Toledo; Embly, Fort Wayne; Orpheum, Omaha; Palace, Chicago; RKO-Keith, Dayton and the New York RKO-Metropol-

i t 0 n Circuit to the 18th.

April 16, RKO-Orpheum, Salt Lake City; RKO-Orpheum, Evansville, and Strand Theatre, Carlisle.

April 22, Regent, Springfield, Mass. and Regal, Hartford.

Para. Suing Quittner

New York.—Paramount has insti-

tuted suit for legal costs incurred in defending the suit brought by Quitter,

of Dough-theatre, Evanston, and Strand Theatre, Carlisle, and

hold Quitter is thinking of appealing the verdict, after the cost question is decided.

Guild Nominations

The executive committee of the Screen Writers Guild meets tomorrow night to nominate slate of candidates for each office for the coming year. Mem-

ber will elect officers at the an-

nual meeting Thursday night at the Writers Club.
American film stars are supposed to have peculiarities. That is what makes them so interesting. But Constance Cummings has the wrong kind of peculiarities. She does not run true to form.

Elstree is puzzled about Miss Cummings. She is, as you know, making a comedy there, with Frank S. Lawton for hero and Monty Banks for director.

Monty still believes he is dreaming when he finds his star waiting to go on the set, ready made-up, at 8:30 every morning. Stars aren't expected to be punctual like that.

He is just as puzzled when he asks her to stay late an hour or so, and she makes no demur. He is staggered when she turns up the next morning—on time as usual.

**Shut Out**

They have been trying to give Miss Cummings a good time on her first visit to London. Alfred Hitchcock and his wife, Alma, took her around for a day or so before production of the film started.

She went to the royal film matinee at the New Victoria, and arrived twenty minutes after the King and Queen—to her own chagrin.

Indeed, it was I who rescued her from the stern doormen who would not let her in. I happened to know where Alma Hitchcock had left her seat ticket.

She was taken to the Tower by a British International Pictures official. "And here," said that person, "is the spot where Mary Queen of Scots was beheaded."

"Learn your history," said Miss Cummings briefly. "That was at Fotheringay."

**Early To Bed**

But those jaunts were before the film started. Now they cannot get the star to budge an inch out of her way between her London home and Elstree.

"All right," she says. "I'll step out. But not till this picture is finished."

Sixty London cinemas were making her famous in Harold Lloyd's "Movie Crazy" last week—but she would not make a personal appearance at one of them.

This extraordinary star goes to bed at 9:30 and gets up at 6:30. She is living in Benn Levy's house near Cheyne Walk, Chelsea.

When she gets home she has a bath, puts on a negligee, and has dinner—alone. She has Mr. Levy's butler and housekeeper to look after her.

She has the run of Mr. Levy's rather exclusive wine-cellar—and drinks beer.

**Chimney-Pots**

She hates the view of chimney-pots from her Chelsea home, and says she will never get used to stairs. Chimney-pots and stairs are scarce in Hollywood's bungalow communities.

But she loves the books of plays in her temporary home. She is thrilled to death to think that in the house opposite "The Beggar's Opera" was written, and that Carlyle lived around the corner.

**Chelsea Buns**

I had tea with Miss Cummings one day last week. We sat on the staircase of a disused "set," amid the dust and noise of a studio in the hands of the screen-constructors.

Miss Cummings is not one of those stars who retire to a heavily-scented, over-heated dressing-room every time there is a halt in "shooting."

It was about three-thirty, and the girl from Hollywood was saying regretfully, "I really must not eat so much lunch. It makes me sleepy."

Ten minutes later she was drinking tea and eating one Chelsea bun, half of another bun and a packet of sweet biscuits. She likes Chelsea buns, not because she lives in Chelsea, but because they have currants.

Miss Cummings' meals horrify the other stars at Elstree. The first day she arrived she had soup and salad for lunch—the Hollywood way.

The second day she ate a full-course English lunch and she has done the same ever since.

**Poor Mr. Lawton**

I came to the following conclusions about Constance Cummings:

She likes doing the things she likes.
She really does enjoy reading.
She will not go out at nights when she is filming because she cannot do without a fair measure of sleep.
And she has an impish sense of humour. It was cruel, the way she made poor Lawton laugh when he was trying to put over some serious lines.

But they all agree at Elstree that Connie is a great girl.

---Reprinted from THE LONDON EVENING NEWS, March 13, 1933
Britisher Wrote MGM's 'Gabriel'  

London—According to the 'Express' here, Colonel T. F. Tweed is the anonymous author of the book, "Gabriel Over The White House," which Metro-Goldwyn-Mayer has made into a picture. Tweed was formerly Lloyd George's chief of staff.

German Film Fantasy  

German Film Fantasy Gets O.K. From London  

London—The German picture, "Emil and the Detectives," has created a lot of talk here as a result of its showing at Cinema House, Oxford Circus. The picture, evidently inspired by the Pied Piper of Hamelin, has been excellently produced.

British Production  

Assoc. Talking Pictures  

Basil Dean, producer  "ANNIE ONE-HUNDRED"  Cast: Basil Rathbone, Heather Thatcher, Cicely Byrne, Miles Mander, Joan Wyndham, Alan Napier. Director ............. Basil Dean From play by John Galsworthy Screen Play .......... W. P. Lipscombe Cameraman .......... Bob Martin

British and Dominions  

Herbert Wilcox's  "SUMMER LIGHTNING"  Cast: Ralph Lynn, Winifred Shoter, Dorothy Boucher, Horace Hodges, Helen Ferrer, Esme Pearce, Miles Malleson. Direction .......... P. McLean Rogers Cameraman ........ Cyril Bristowe

"BITTER SWEET"  

Cast: Anna Neagle, Fernand Gravere, Ivy Helier, Director .......... Herbert Wilcox. Original by .......... Noel Coward

Paramount British  


British Lion  


Gaumont British and Gainsborough  


"THE GOUL"  


"ORDERS ARE ORDERS"  


British International  

John Maxwell, producer  "THE HEADS WE GO."  


St. Margaret's  

Julian Hagen, producer  "THE MAN OUTSIDE"  


"I LIVED WITH YOU"  


Sound City  

N. W. Louden, producer  "THE GOLDEN CAGE"  


Warners-First Nat.  

Ivan Asher, producer  "A BOLT FROM THE BLUE"  


Jewel Song," B.I.P. Musical, Finished  

London—"Jewel Song," the big musical that has been in work for some time at British International has been finished and is in the cutting room. A full symphony orchestra of 75 pieces worked from the first shooting day to the finish, and the local film crowd are looking for something unusual in this production. Dora Collins is the prima donna, and Dennis Hoey and Darrol Richards are chief in support. Harry Hughes is the director.

French Stars Set  

For 'Bitter Sweet'  

London—Herbert Wilcox has finally decided on his male lead for the production of Noel Coward's "Bitter Sweet." He is a young Belgian who, a very short time ago, was working here for around $20 a week, but is now the sensation of Paris with a weekly check of better than $3,500 coming to him.

With the signing of Gravey, all negotiations for Ramon Novarro have been called off.

B.I.P. 'Explain Dear'  

Looks Good For Hit  

London—The latest British International production, "Let Me Explain, Dear," starring Gene Gerrad, got off to a great start here as a result of its private showing. It is booked into Metro's luxury theatre, the Empire, for a run.

Futter Abroad  

New York—Walter Futter is figuring on a business trip to Europe before returning to the coast. He came here a few weeks ago with his adventure feature, "India Speaks," which Radio will release.
IT'S OUT!

THE 1933 FILM DAILY
YEAR BOOK
Published by
THE FILM DAILY

The 1933 edition is the finest ever published, containing everything pertaining to the motion picture industry.

Complete list of theatres—wired, silent, open and closed. Work of Directors, Cameramen, Players, Authors, etc. A list of 13,262 titles of features released since 1915. Productions of the year with all credits. Personnel of companies. A complete Buying Guide. A Showman's Manual and 1001 other important features.
Who Directed What - - - ?

And When?

And For Whom?

The Third Annual Directory of Directors of The Hollywood Reporter

OUT MAY 1
Audiences Cheer
'Gabriel' In N. Y.

New York.—Quite the most unusual audience reaction ever given the motion picture is the daily occurrence at every show at the Capitol here for the Metro-Goldwyn-Mayer production of “Gabriel Over the White House.” The audience at each performance cheers enthusiastically with applause all through the picture and at the end there is cheering.

Zukor Rumored
Starting All Over

New York.—Broadway yesterday was discussing a well-authenticated rumor that Adolph Zukor would shortly resign as President of Paramount-Publix and as receiver for that company, and begin laying plans for the formation of a new production and releasing organization.

The resignation rumor was given credence by virtue of the Circuit Court of Appeals reviewing the alleged ill.

(Continued on Page 4)

Seymour On Original

James Seymour was signed by Warners to develop an original story to be the next all-star musical made by that studio. The Biren and Osetts office made the deal.

ACAD. COM. WILL DECIDE
WHEN FULL PAY RETURNS

The Academy Emergency Committee, basing its findings on the results of audits being made by Price, Waterhouse, will decide on what date each producing company shall restore full salaries. The producers, at a meeting held last night, agree to supply these figures and an agreement was reached as to the formula and index which will be used as a base to establish the proper date or dates.

In other words, although Columbia has restored salaries and other companies are believed to be on the point of doing so, the restoration date will be determined by the audits, even if the results make such restorations retroactive.

Producers have agreed to supply the
(Continued on Page 2)

All Members of Hays Office
Here Next Week in Effort to
Institute General Reduction

New York.—It was announced yesterday that most of the members of the Hays organization would leave here Thursday for Hollywood, there to meet with the Producers Association in the Hays annual western meeting. The meeting of the two bodies is said to have been occasioned by the vital problems that have beset the industry for the past year, and a general confab will result in an effort to remedy this unsatisfactory condition.

Unions Take 25 Pct.
Cut And Cleveland Theatres Re-Open

Cleveland.—An agreement has been reached between the Cleveland theatre owners and the union stage hands and operators, by which these unions accept a cut of 25 per cent in salaries, this permitting the re-opening of eighty local theatres Friday. The reduction runs until August 1.

The union musicians refused to take any cut, so no musicians will be used in any of the theatres. This will prevent Loew’s State and the RKO-Palace from running stage shows and they will go to straight picture policy.

The committee which negotiated the agreement, acting with Mayor Ray Miller, was composed of Dr. Schuler, of Loew’s; Major Thompson, of RKO, and Willard Patterson, of Warner.

Edgar Allan Woolf
On Skits For ‘Revue’

Edgar Allan Woolf has been assigned by MGM to write the skits for the stars to be incorporated in the story of “Hollywood Revue,” which Harry Rapf is producing.

The stars for whom material is being written are Clark Gable, Joan Crawford, Marie Dressler, Wallace Beery and Jean Harlow. Edmund Goulding is directing and Alexander Lefkowitz is associate director.

Bob Sparks Promoted

Robert Sparks, member of Paramount’s editorial board, went up another notch when he was made assistant producer to E. Lloyd Sheldon. Spark’s new duties begin immediately.

Hallyday With Connie

John Hallyday gets a featured spot in the cast of “Bed of Roses,” Constance Bennett’s next starring production at Radio.

ALFRED E. GREEN  Directed  “BABY FACE”
Vital Meeting of Writers Tomorrow

Constitutional amendments making possible an organization along the lines of the Dramatists Guild will be proposed at the annual meeting of the Screen Writers Guild, at the Writers Club, at eight o'clock tomorrow night. These amendments, recommended by the Guild’s board of directors, are said to meet the approval of a majority of professional scenarios.

Writers have been joining the Guild at the rate of more than twenty a day for the last week in order to vote upon these amendments. All professional motion picture writers are urged by the board to join the Guild at or before the Thursday night meeting so that their votes may be recorded. This meeting includes the annual election of officers.

Mitchell To MGM

MGM signed Grant Mitchell through the Dave Thompson office yesterday for a leading role in “Night Flight,” which Samuel Goldwyn is producing. Clarence Brown directs. Oliver H. P. Garrett is on screen play.

‘42nd Street’ In Two

Warners are holding “42nd Street” for a fourth week at the Warner Downtown and the picture also goes into the Warner Beverly for simultaneous showings with the Downtown. Picture played three weeks at Warner Hollywood and Downtown.

Gardner Opens Office

Jack E. Gardner, formerly of the Vincent and Gardner office, has opened an artist manager’s office in the Guaranty Building. His first important deal is the new Edgar Kennedy term contract with Radio.

Two Roles For Maxwell

Edwin Maxwell has been signed for the cast of “Emergency Call,” the Bill Boyd Radio, and also for a role in “Dinner At Eight” at MGM.

Com. to Cet Figures

(Continued from Page 11)

Academy committee with complete and final information on incomes and expenditures of all companies for the eight week period prior to March 6, besides comparative figures on the past four weeks.

DACHSHUNDE
GRAYCE GREENBROWN
10964 Ventura Boulevard
No. Hollywood
5 Minutes from Hollywood Blvd.

Hugh Herbert
Management
BREN & ORSATTI

The Hollywood Reporter
April 5, 1933

GABRIEL OVER THE WHITE HOUSE

MGM prod.; director, Gregory LaCava; writers, Carey Wilson, Bertram Bloch. Capitol Theatre

World-Telegram: Vivid, expertly played and thoroughly entertaining film.

Sun: This film is in short, an up-to-date imaginative and highly possible political thriller.

American: The film tells the story of America today, tells it with thrilling, fingering effectiveness, omitting no trial nor tribulation, and suggesting nothing but the grim reality to which each audience is carried.

Robert E. Sherwood: This is a masterly and masterful picture, and its success is due to the unerring judgment of its director, Gregory LaCava, and the fact that it could not have been played with anything but dignity and beauty.

Post: Its Chauvinism, its note of panic, destroys its validity as historical drama and makes it sound as if it had been written by an hysterical old lady who had been listening to tabloid headlines shouted into her ear trumpet. Without this orderly interpretative competence, “Gabriel Over The White House” would have been an interesting and dramatic film.

Times: It is a curious, somewhat fantastic and often melodramatic story, but nevertheless one which at this time is very interesting. Although the White House seems to be a relatively cramped place in some of the scenes, Gregory LaCava, the director, has handled the incidents in the Senate and in the open air with the desired imagination and forcefulness.

Now: It is a stirring picture, directed in a masterly manner by Gregory LaCava who has sketched in the large events of the story with broad and sweeping strokes. He had grand material to work with.

Herald-Tribune: As a good, fast-moving, compulsive melodrama, "Gabriel Over The White House" has its pointed ideas. It is destined to be the most discussed photoplay of the year.

THE KEYHOLE

Warner Bros. prod.; director, Michael Curtiz; writers, Alice D. Miller, Robert Presnell. Radio City Music Hall

Herald-Tribune: Poor Miss Kay Francis is beset by unworthy males and, it might be added, by an unworthy story, in the new picture.

Times: The story is a little too obvious to be much more than a good-natured piece of work.

Journal: The “Keyhole” is a pleasant little program feature that offers nothing new in the way of a plot or plot construction, but tells its slim story agreeably with the assistance of a good cast.

Sun: If the picture had held up to its first half it would have wound up as better than the average entertainment, but alas, it is only mildly satisfactory.

News: "The Keyhole" is a shoddy tale that presents a glamorous pictorial effect because it is beautifully mounted and because it has been cleverly directed by Michael Curtiz, a most competent cast.

Now: Aside from the unappealing characters, the story is dry and dull, nor has it been greatly aided by the direction of Michael Curtiz. Technically it is mediocre and as entertainment something less than that.

Post: The transposing of the stone into a comedy-k is perhaps the best thing that could have happened, because uninitiated romance of the kind provided by principal actors would have done much to destroy Mrs. Miller’s story, the able dialogue with which it has been provided and the swift and skilful direction which Michael Curtiz has given it.

Mirror: The situations are deftly handled. The romantic developments are treated with great charm. The melodramatic ones are restrained and plausible. Smart comedy is neatly introduced. Lovely settings and smart clothes put a high polish on the production.

World-Telegram: This admirable supporting talent is unable to make something out of a melodrama that fails to be either exciting or unusual.

MURDERS IN THE ZOO

Paramount prod.; director, Edward Sutherland; writers, Philip Wyline. Sotenon. S. Miller. Paramount Theatre

American: It is a delightful commercial that old Doc Atwill murders John Lodge by an injection of snare vemon, shoves &-panther-woman Kathleen Burke to a dreadful death in a festering slime of crocodiles, and is himself quite completely crushed in the coils of a huge constructor.

News: It is a mystery drama which must be measured in terms of goose pimples and crawling flesh, then this one is good.

Mirror: The director, the writers and the performers appear to have been at their lowest level of inspiration for "Murders in the Zoo.

World-Telegram: Not very blood-curdling, in spite of its gruesome deaths, "MURDERS IN THE ZOO" leaves the state of mystery films just about where it found it—considerably punch drunk.
Three Trustees Selected In FWC Bankruptcy Action

Chas. Skouras, Irwin and Moore Named

William H. Moore, Jr., Charles P. Skouras and Charles Irwin were nominated trustees in bankruptcy for Fox West Coast Theatres by a majority of creditors yesterday in a hearing a few days before the confirmation of the claims, before Referee in Bankruptcy Samuel McNabb yesterday.

Because of urgent financial problems confronting the defunct circuit, and the opposition which would have developed from other creditors if the claims of either Wesco Corporation or Fox Film, aggregating $15,000,000, were voted, all three nominees were nominated by the two companies voted. Other creditors were permitted to request action to prove these claims before appointment of the trustees, which would have seriously threatened valuable assets of the circuit through delays of meeting financial obligations.

Legal representatives of the Alexander Pantages claim reserved the right to attack the qualifications of either Skouras or Irwin at any time, which was agreed to by Referee McNabb, when no objections were raised from other creditors. It was pointed out that Charles Skouras, one of the nominees for trustee, had been an official of the corporation prior to the bankruptcy action.

Each of the trustees nominated will be required to post a bond of $20,000, and the action was continued until today so the three could qualify. Voting of claims at yesterday’s session was adjourned until the proviso that such a procedure would not preclude the contest of any of the claims by the trustees later. After today’s brief session for qualifying and appointing the three trustees, Referee McNabb will continue the case until April 13 for examination of the bankruptcy.

Poggi And Roberti In Next Cantor Picture

The Sam Goldwyn organization has scheduled the next Eddie Cantor picture to start July 15 under Frank Tuttle’s direction. Grace Poggi has the spot opposite the star, while Lyda Roberti is set for a featured assignment.

Trouble Brewing

Mervyn LeRoy is issuing invitations for a party tomorrow night and, when someone asked him the reason for the celebration, he grinned. “We’re going to ring the old beer out and the new beer in.”

New 25 Per Cent Cut On The Way

(Continued from Page 11)

line and includes everyone. Not like the recent 50 per cent slash in Hollywood when the cold went out cold and quite a percentage of the creative element refused to sign waivers that would provide for the studios relieving them of half their pay for four weeks.

The New York executives are of the opinion that the Hollywood crowd greatly manhandled their 50 per cent emergency appeal and no intention of permitting them to handle this new situation with the same bad results. As a consequence, they are going to present at the meetings, armed with facts and figures showing the necessity of these salary savings to meet the economic condition of the country. One of the members of the Hay group told this reporter: “Costs must come down and must come down immediately if any of us are to remain in the business. It is impossible to secure a sufficient gross on pictures today to pay the overheads of those productions and their distribution. The salary slashes are just a drop in the bucket, but most necessary.

The real slashes are to be made in the operation of studios, the absolute elimination of all contracts for people where there is not necessary work provided from the time the contract starts until it is completed. So many overheads result from hundreds of people, drawing fat salaries, sitting around for months and months with nothing to do because the studio head lacks sufficient vision to provide work for them.

N. Y. Unions Quit Exhibition Bus

New York — Through a deal made with Lee Ochs, of the Manhattan Playhouse Co., the operators union has stepped out of the exhibiting end of pictures and turned the running of their series of open air theaters over to Ochs on a basis that gives him all profits, with Local 306 guaranteeing him against any loss.

Through this deal, Ochs kicks out the operators of the Empire group and restores operators from 306 to his booth. With the scrum of Empire, the $50,000 mortgage obligation it assumed for Ochs is now transferred to 306.

The only remaining indie circuits now using Empire operators are A. H. Schwartz and the Springer-Cocalis group.

New Radio Title

“Diplomats!” has been set as permanent title for the Wheeler-Woolsey feature comedy, which Radio was making under temporary title of “In The Red.”

Nils Asther Set

Nils Asther is slated to play the role of the doctor in “Dinner At Eight,” which David O. Selznick is producing for MGM.

Double Features At Rialto Theatre

New York — With the change of bills at the New York picture houses this week, the Rialto goes to double features. The first pair booked by Arthur Mayer, who is now running the theatre, are “Destination Unknown” and “Forgotten Men,” opening Friday.

Other new arrivals this week are: Today, “Sucker Money,” at the Globe; tomorrow, “Cavalcade” at the Radio City Music Hall, and “The Mind Reader” at the Paramount; Friday, “Out All Night” at the RKO-Roxy, and “Infernal Machine” at the Seventh Avenue Rialto Roxy; Saturday, “Parole Girl!” at the Palace. “42nd Street” goes into the sixth week of its run at the Strand and “Gabriel Over The White Mouse” stays at the Capitol, where business is big.

John Flinn To Handle Exploitation For Para.

New York — John C. Flinn has been appointed special exploitation director for Paramount and will handle all arrangements for the coming national sales convention. He leaves for Hollywood tonight.

Scott To Columbia

Columbia has borrowed Randolph Scott from Paramount for the cast of “Cocktail Hour,” which Victor Schertzinger is directing, in return for the loan of Donald Cook. Bebe Daniels has the top spot.

JACK E. GARDNER

ANNOUNCES THE OPENING OF OFFICES

FOR EXCLUSIVE REPRESENTATION

402 GUARANTY BUILDING

6331 HOLLYWOOD BOULEVARD

GRANITE 2188

Agua Caliente HOTEL & CASINO

20 Miles South of San Diego in Old Mexico
Australian Companies 
In Production Spurt

Sydney—Picture production in Australia is looking up. Within the past few months several new producing companies have been organized. One of the largest is Emu Films Ltd., registered with a capital of 50,000 pounds to produce films of Australian character. The stockholders include a number of Sydney business men.

Another company is Silversound Films Ltd., of Melbourne, which has a capital of 20,000 pounds. This company plans to produce Australian films by Australian authors, as well as a number of shorts and some musical and comedy films. British International Pictures is also reported preparing to build a studio here, but nothing definite as to the plans has been announced.

Several companies have been formed to manufacture supplies for the industry. Among these is Motion Picture Supplies Ltd., which will make projection machines. Both members of this firm were formerly with Harringtons Ltd., in the same line. Cummings Brothers Ltd., is another concern which will manufacture sound equipment, and the Duffy Radio Company is going into the manufacture of short wave radio sets, with picture equipment as a side line.

These new companies, with the expansion of Cinesound Productions, which, in addition to its Bondi studio, is opening another near here, bespeak plenty of activity in the Australian picture field.

Del Ruth Sought To Direct Bennett Pix
Radio is negotiating with Warners for the loan of Roy Del Ruth to direct Constance Bennett's next picture, following "Bed of Roses." Del Ruth is finishing up "Captured" for Warners this week.

Film Produced For City Light and Power Bureau
A picture showing the operation of a municipally-owned electric system has been produced for the Los Angeles Bureau of Light and Power by the Metropolitan Industrial Pictures.

There are sequences showing the source and creation of electrical energy, construction at Boulder Dam and the distribution of power. The picture has a descriptive talk by Gayne Whitman.

Mrs. Jackson Funeral
Funeral services for Mrs. Louise Hunter Jackson, mother of Barbara Hunter, film cutter, will be held at 2:30 o'clock this afternoon at St. Paul's church, Pomona.

Guy Usher To Col.
Guy Usher has joined the cast of "Ann Carver's Profession," which Eddie Buzzell is shooting for Columbia.

McCary—'U' Deal Cold; Will Make 'Plum Juice'
The Leo McCary-Universal deal for the former to direct and produce a series of six comedy features has gone cold.

It is reported that McCary will make an independent picture, titled "Plum Juice," which he will also direct and for which he is trying to borrow Jack Oakie from Paramount. He will rent space at Universal to make this picture.

Harry Green To Para.
Paramount yesterday closed its deal with Harry Green, setting the player for "Too Much Harmony," with Jack Oakie and Skeets Gallagher. Production is the sequel to the company's previous picture, "Close Harmony," and is an original by the same author, Else Janis.

Zukor May Start Again
(Continued from Page 1)

3 Days of Benefits For Quake Relief
All theatres in Long Beach are participating in the staging of three benefit shows which will be held at the State Theatre in that city today, Thursday and Friday. The gross receipts for the three evening shows will be turned over to the city relief fund, as arrangements have been made for donations of employees' time, pictures, etc., in addition to personal appearances of several picture players each night.

Those in charge expect that close to $7,500 will be raised by the three performances.

Open Forum
Hollywood Reporter, Gentlemen:
Monday you published a story stating that Zane Grey Inc. had set a deal with Sam Rork for him to join us in the production of a series of Zane Grey pictures featuring Rex Bell.

Lina Elise Grey, president of this company, has asked me to carry on to you her request that you publish a denial of this story, which will be sincerely appreciated.

Yours very truly,
ROMER GREY.

Ralph Bellamy Back
Ralph Bellamy arrived from a New York trip yesterday, and immediately goes into the cast of "Flying Circus" at Radio.
Academy Membership To Act
With Other Groups Advised;
Will Resist Further Cuts

Initial steps to launch a powerful actors' organization for protection of that group were made last night at an open meeting of players at the Beverly Wilshire, sponsored by the Actors Branch of the Academy.

Primarily called to acquaint players who had signed contract and salary waivers for the eight week period with details of the negotiations with producers, the meeting developed into a drive for new members of the Actors Branch, with declarations made that the workers of the industry will have to be vigilant in protecting their interests against future horizontal salary slashes by various major companies.

One of the greatest advantages credited to the Academy branch as the organization to give the players the maximum protection was the fact that the actor group would have the fullest cooperation of the writers, directors and technicians in resisting attempts of the companies to lower salaries or impose other unsatisfactory conditions.

(Continued on Page 61)

FOX EXPANDING ABROAD:
MAY TAKE OVER JOINVILLE

New York—Fox Film has ambitious plans for foreign production and may take over the Paramount Joinville studio, with Robert Kane in charge as director of European production. Kane has been organizing film units in France for Fox for the past six weeks and sailed for New York yesterday on the Paris for conferences with Sidney Kent.

If the present plans for Fox go through, its expansion in France, together with its interest in British Gaumont and its German production under Erich Pommer, will place it in a dominant position in Europe.

The taking over of the Joinville plant depends largely upon developments in this country with regard to liquidation of the Paramount interests in France.

Sidney Kent, who arrived in Hollywood yesterday, is to hold a series of conferences with the Fox production heads with reference to closing the studio temporarily. The plan is to shut down until the program for the new season is set.

Helen Hayes Summoned
For MGM ‘Night Flight’

Helen Hayes, who, with her husband, sailed for Europe with the Irving Thalbergs, has been called back to play the lead in “Night Flight,” for MGM. Clarence Brown will direct.

‘U’ To Re-issue Two

London—Universal will reissue “All Quiet on the Western Front” and “King of Jazz,” the latter in all-color. The former goes out June 1, while the latter is slated for August 7.

Offer To Cummings

New York—Gertrude Lawrence, who is planning to produce a play this season starring herself, has cabled Constance Cummings in London an offer to take co-star billing.

Harriman To Re-open

New York—It is reported that the Harriman National Bank will re-open next week, with payments to all depositors being guaranteed by the Federal Reserve.
"I COVER THE WATERFRONT"
Assured of Popularity

Colbert, Torrence, Cruze Highlights

"I COVER THE WATERFRONT" United Artists-Reliance

Direction ............... James Cruze
Original by ............ Max Miller
Photography .......... Wells Root

Ray Jane Cast: Claudette Colbert, Ben Lyon, Ernest Torrence, Hobart Cavanaugh, Harry Beresford, Purnell Pratt, Claudia Coleman, George Humbert, Rosita Marstini, Maurice Black, Wilfred Lucas.

"I Cover The Waterfront" is a shrewd concoction of all the elements which are regarded by the best picture chums today as being indispensable to a dish that will tickle the public palate.

There's a dash of nudism in it when Ben Lyon gets a hot shot from managing editor that a gal is taking her morning dip au naturel, and we get a couple of eyebulbs of what the specialists are confused in Claudette Colbert, adroitly long-shoted so that only a Pennsylvania censor could object.

There is a liberal dose of Mae West seasoning in Ernest Torrence's visit to Mother Morgan's boarding house, with the pattern of "She Done Him Wrong," reflecting through Claudette's "father, dear father, come home with me now." sequence. Claudette not only covers herself with glory in kayaking the guy who rolled her father for his roll in the best Cagney manner, but keeps the customers on the edges of their seats, wondering what she's going to do next, and prepared for anything Colbert never tops that first punch, physically or otherwise, but she turns out to be the kind of a daughter an old sea-dog like Capain Kirk would have—minus the penchant for im portant-olds and feeding them to the sharks when the game is up.

Never by any chance a great picture—doubtless there was no thought of scaling any artistic Everest in the minds of either Jimmy Cruze or Eddie Small, than whom two more practical screen-men never lived—"I Cover The Waterfront" is decidedly a good picture, made primarily for entertainment purposes, and warranted to give satisfaction.

Technically a story of a ship news reporter's life and experiences, probably no newspaperman would ever admit that he couldn't have written a better one. Probably that would be true.

Ernest Torrence collects first prize for the acting honors of the show, but Claudette Colbert is genuine and fascinat.

Academy Branch Acts on Writer Complaints

The committee of the Writers' Branch of the Academy has just issued a list of complaints of writers against producers for which the committee has considered and the majority of which have been settled.

Of the cases considered, 24 were decided in favor of the plaintiffs, twelve in favor of the respondents, ten are still pending, and ten were either dropped or withdrawn.

"Bed of Roses" Delayed

"Bed of Roses," scheduled to start today, was delayed until Monday. Gregory LaCava will direct.

Allen Jenkins Cast

Allen Jenkins has been added to the cast of "Careless" at Radio City Music Hall.

Picture Stars At Army Day Dance

Joa Bennett and Bebe Daniels, honorary colonels of the U.S. Army, will be officially honored at the Army Day dinner at the Ambassador Hotel, Coconut Grove tonight. Colonels Bennett and Daniels will be on the honorary reception committee, which will be headed by Elise Janis. King Vidor, Edmund Lowe and Victor MacLagen will also attend.

Conrad Nagel, president of the Academy, will give a short talk to commemorate the sixtieth anniversary of America's entry into the World War.

Charles Gatchell Ends Life By Gas In Paris

Paris—Charles Gatchell, former editor of Picture Play, the Street and Smith fan magazine, committed suicide by gas in a rented studio in the Montparnasse quarter yesterday. He sent a note to the concierge, which told of his intention and warned against lighting matches in the room.

Gatchell was married to Fannie Kilbourne, novelist, and they have two children.

Warner Gets Divorce

H. B. Warner secured a divorce from Rita Stanwood Warner yesterday without a contest. They were married in 1915 and have three children.

Laura Crews To Fox

Fox has signed Laura Hope Crews for a role in "I Loved You Wednesday," with Warner Baxter and Elissa Landi. Henry King will direct.

Cliff Lewis A Florist

Cliff Lewis, formerly publicity director for Columbia, has turned florist and has opened the Palette and Flower shop store at 8911 Sunset Blvd.
WARNER’S ‘LITTLE GIANT’ NOVEL AND ENTERTAINING

Del Ruth Wallops;
Story and Cast O.K.
"THE LITTLE GIANT"
Warner

British Honor For
Howard Estabrook

The Downing School of Drama
in London has voted
Howard Estabrook an honorary
president because of his con-
tribution to “Cimarron.” He was
honored in England and the United
States.

Earl Derr Biggers
Dies In Pasadena

Earl Derr Biggers, noted novelist and
playwright, died in the Pasadena
Hospital yesterday from heart trouble.
He was 49 years old.

Biggers was the creator of “Charlie
Chan,” the Chinese detective who
has figured in several Fox pictures, and
he was also the author of “Seven Keys to
Baldpate,” which George M. Cohan
produced.

New International
Distrib Outfit Formed

New York—J. A. Koerpel, former-
ly with Publicity Theatres, and Arthur
Zehm, have organized the General
Foreign Sales Corporation to handle
American distribution of foreign prod-
uct and vice versa. Koerpel is presi-
dent and Zehm vice president and
general manager.

Don Mullaly Buried

The funeral of Don Mullaly, War-
er writer, who died Saturday after a
protracted illness, was held yesterday.
Interment took place at the Holly-
wood cemetery.

Katz’s New Offices

The Producing Artists, Inc., organi-
ization, headed by Sam Katz, has taken
office space in the Warner Theatre
building.

Buccaneer Shelved

Fox has shelved “The Buccaneer,”
the picture which Walter Moskos was
to have produced for that organiza-
tion.

Cabot-Judge Held

Radio has exercised options on the
term tickets of Bruce Cabot and Arline
Judge for additional six months period.

Betty Lawford Cast

Betty Lawford was signed yesterday
for a role in “Berkeley Square,” which
Jesse L. Lasky is producing for Fox.

Screen Guild Board Makes Nominations

The directors of the Screen Writers’
Guild met at the Writers Club last
night to nominate officers who will be
elected at tonight’s meeting and to
discuss the proposed amendments to
the constitution which are planned to
reorganize the Guild along the lines of
the Dramatists’ Guild. There are
three nominees for each office.

Nearly 200 new members have
been admitted to the Guild within the past
few weeks, and it is anticipated that
many more will join at the meeting
this evening. The recent salary cuts
convinced the screen writers that they
needed an organization which would
give them more protection than they
could get from the Guild in the shape
it has been in for the past few years,
and the changes in the constitution
are the result.

Three More Adventure
Pictures For Ward Wing

Ward Wing, who headed the “San-
arang” expedition, is completing plans
to make three more pictures of a
delicate type. His wife, Lori Bara,
Is writing the stories, the first of which
is “Remo Remo.”

Wing leaves for New York Sunday
for conferences with Earle Hammons
before proceeding to Singapore on his
expedition.

Harry Lachman Set

Fox has assigned Harry Lachman to
direct “The Devil In Love,” starring
Warner Baxter, as his next picture.
Howard Estabrook is writing the script
under the supervision of Al Rockgett.

McCoy On Original

Columbia has assigned Horace McCoy
and Dick Powell to work on a
script for “Transcontinental Flyer.”
The Louis Sarecky unit produces it as
the last of this year’s Action series.

Two For ‘Berkeley Square’

Fox has assigned Irene Ware and
Valerie Taylor to important subordin-
ate spots in the cast of “Berkeley
Square,” which the Jesse Lasky unit is
producing.

Anita Louise Aboard

Anita Louise, Radio starlet, will
leave for Europe, at the termination of
her contract, to be gone for two
years studying voice.

Robin Loaned To Fox

Paramount loaned Leo Robin to Fox
for three weeks to write the lyrics to
Richard Whiting’s melodies for the
Gavnor starring vehicle, “Paddy
The Next Best Thing.”

John Speaks At Radio

Menan C. Cooper has added John
Speaks to his executive staff as his
financial assistant at Radio.

Well, well, the stockholders and
creditors of Paramount finally got
their day in court and even though
it may not come to much, it’s the best
try we’ve seen to date. It’s been a
mighty unflinching battle that’s been
playing itself out in the law courts
for the past few weeks. . . .

Two weeks ago Judge Bondy, in a fit of
im-patience, committed a tactical blunder
by enlisting the aid of three law
attorneys for the creditors: "What
would you do if you were in my
place?" At which a certain Mr. House
got up and answered him fully and
in detail, and finished up by telling
his honor that he had asked for it and
so he had told him. All of which re-
sulted in the fixing of a date for an-
other hearing. . . .

But, that date was made for Monday in
the afternoon and, when the time rolled around,
Judge Bondy called on the Paramount
attorneys first and had them answer
questions before the attorneys for
the creditors ever had a chance to ask
any. And by the time they got through,
there was seven o’clock, and the
judge had had an appointment with
some folks and besides which trustees
were to be elected April 3, and the Judge
was sure that said election would clear
everything up.

However, the creditors were not so
sure, for it seemed to them that there was
no way for them to get their money back
and so they repaired to the Circuit Court of Appeals
and got a postponement of that election
filed briefs for review. And possi-

bly all of this may teach future stock-
holders and creditors to watch the
companies they are interested in more
carefully because Judge Bondy has the
good sense to go to bat about all the things
they have every right to be against,
the moment they are accused to take
place, instead of waiting until they
had taken place without protest and
then try to untangle the mess, they’d
be back at it again.

Saul Rogers scored a brilliant
point when he went to the Circuit
Court and it was a delicate procedure,
Because Judge Bondy has been careful
to deliver no opinions as yet, but a
point was scored nevertheless and it’s
the first one that has for the credit-
ors. . . .

Bad that creditors cannot
afford to have in their pay constantly
an imposing array of legal talent not
only to watch over them, but watch
the other fellow. There is something
to be said for bankruptcy proceedings
on the scale of the creditors, it’s just
that the judges can take the oppor-
tunity to say it.

A funny thing happened recently
and we won’t mention names because
the lady involved is such a grand
actress and really should be in pictures.
She had been playing in it on the
stage hit and a major company called
her up for a test. The lady agreed and
the juvenile lead in the play agreed
and they were just as happy. Had they
had the good sense to go to bat about
by playing the test scenes with her.

And the company was so pleased with
the test that they immediately signed
the young boy, and the lady has yet
to see the inside of a studio.
FILMDOM'S NEWEST

Sweeping
In Her First
"She Done
(From an
All-Time Theatre

The ONE

MAE

"When all has been said
Mae West. I don't eat
Cooper, Fredric March, or
and Mae West has been
Him Wrong'."—Louella

Now Preparing
Paramount

Exclusive Management: WILLIAM MORRIS AGENCY, Inc.
THE NATION
TARRING VEHICLE
HIM WRONG"
by Miss West)
RECORDS SHATTERED

127,000 Paid Admissions at the New York Paramount; First Week

Held Over 2nd Week
129,000 Paid Admissions.

Brought Back for a 3rd Establishing An Unheard of Record.

One, Paramount's biggest bet is except Maurice Chevalier, Gary
lene Dietrich. Box office talks,
ensational success in 'She Done
ons, New York American.

Her Next Picture Productions, Inc.

Personal Representative: MURRAY FEIL
BRITISH PICTURES CUT U.S. GROSSES IN CANADA

English Favored In First Run Spots

Toronto.—With the Twentieth Century-Fox Company playing runs of productions pictures exclusively, and the Lyceum in Vancouver establishing a similar policy immediately, British productions are making good gains into the grosses of the American talkers.

Distribution of British pictures in the Dominion is split between Regal Films and Empire Films. The former handles MGM product in addition to its group of English-made pictures, while E. Nigel, who added that a separate producer organization outside the Academy would not have the advantage of ties with the other workers.

Denying that the Academy was producer-controlled or subsidized, Nigel pointed out that the organization had been maintained during its first three years entirely on membership dues, and even today the major companies are not paying more than half of the expenses of the Academy, despite the fact that the companies have been saved hundreds of thousands yearly through the work of the organization's technical group. Nigel declared the Academy could discontinue the technical work which is benefiting only the major companies, and continue functioning from income received from dues.

Robert O'Connor was elected to the post of the Academy's meeting secretary, with Walter Huston receiving the appointment of alternate to replace Lawrence Grant. Both Huston and Grant will be out of town for the next month, which occasioned the replacement.

Nearly 250 players and agents were present. Conrad Nagel, as temporary chairman, opened the session, turning the gavel over to Walter Huston.

Huston read briefly from statements made to the press by Will H. Hays and L. B. Mayer relative to the salary situation. B. P. Schulberg followed with a short talk and was succeeded by J. T. Reed, of the Technicians.

Dearth of Foliage Postpones 'Tarzan'

Latest delay in production of "Tarzan and His Mate" at MGM is due to the lack of leaves on the trees at locations that will have to be used. The picture has been in preparation for more than a year. It was first slated to go into production late last fall, when Johnny Weissmuller was hurriedly recalled from the East.

Despite releasing deals made by English companies with major distributors in the United States, prior contracts of Empire and Regal give these Canadian distributors the rights to the British productions. Universal holds American rights to "Rome Express," but Canada is not included in the deal. There will be few British pictures made during the coming year which will be open for American distributors to purchase for Canada, which prevents the major companies from participating in the heavy play now being given English productions by both the exhibitors and the public.

51,942,962 Patrons In Berlin in 1932

Berlin.—The Tax Administration of this city has just published statistics on the number of picture theatres in operation, the number of seats, attendance, receipts and tax collected during 1932.

The city has 385 theatres with a total seating capacity of 191,491. During the year 5,194,262 persons attended these houses and the total receipts were 40,238,465 marks. The tax department took as its share the sum of 4,116,020 marks.

These figures compare with 55,606,260 attendance, 49,120,365 marks in receipts, and 5,089,194 marks tax in 1931.

Four For 'Circus' Cast

Mary Carr, June Brewster, Eddie Borden and Gary Owen have been booked for the cast of "Flying Circus" at Radio. Russell Birdwell is directing.

New One For Berke

William Berke's next independent production will be "The Down Payment." C. E. Roberts contributes original story and direction. Picture will be released through Imperial.

Lewyn Shorts Give Great Aid To Fund

The "Hollywood On Parade" series of single reels, being produced by Louis Lewyn and released by Paramount, is providing a substantial sum for the Motion Picture Relief Fund, according to M. C. Levee, treasurer. Lewyn donates 90 per cent of the net profits on the series to the Relief Fund, which gets its share of the income directly from Paramount Distributing Corp. through the voluntary arrangements made at the start by the shorts producer.

With partial returns in on the first few subjects to date, the Motion Picture Relief Fund has received nearly $5,000, and there is a good chance that upwards of $50,000 will be turned over from the entire group.

Riesensfeld Welcomed

Dr. Hugo Riesensfeld, who is in Hollywood to supervise the scoring of the "Hollywood on Parade" series of shorts, was "Thunder Over Mexico," was the guest of a press reception tendered by Upton Sinclair and Sol Lesser at the Roosevelt yesterday afternoon.

250 Extras For Sennett

Mack Sennett has called for 250 extras to work in the studio scene in his new comedy, "Twin Socks," which George Marshall is directing, with Richard Hemmingway and Joyce Compton featured.

Actors Urged To Unite

(Continued from Page 1)

conditions on the workers of the industry. This fact was pointed out by Conrad Nagel, who added that a separate producer organization outside the Academy would not have the advantage of ties with the other workers.

Denying that the Academy was producer-controlled or subsidized, Nagel pointed out that the organization had been maintained during its first three years entirely on membership dues, and even today the major companies are not paying more than half of the expenses of the Academy, despite the fact that the companies have been saved hundreds of thousands yearly through the work of the organization's technical group. Nagel declared the Academy could discontinue the technical work which is benefiting only the major companies, and continue functioning from income received from dues.

Robert O'Connor was elected to the post of the Academy's meeting secretary, with Walter Huston receiving the appointment of alternate to replace Lawrence Grant. Both Huston and Grant will be out of town for the next month, which occasioned the replacement.

Nearly 250 players and agents were present. Conrad Nagel, as temporary chairman, opened the session, turning the gavel over to Walter Huston.

Huston read briefly from statements made to the press by Will H. Hays and L. B. Mayer relative to the salary situation. B. P. Schulberg followed with a short talk and was succeeded by J. T. Reed, of the Technicians. Reed sketched an outline of the negotiations between the Emergency Committee and producers.

He expressed confidence in the return to former salary scales by three of the five active major plants within the week, saying, "When the figures are as of last Saturday at least two more major studios (besides Columbia) will go back to full salary.

He touched significantly upon the anticipated arrival from New York of Eastern executives who will show the group here how to handle the situation.

Nagel introduced a resolution which, after mentioning the readjustments to which the workers have been subjected in the past two years, and the "spirit of faith and co-operation" with which they accepted the latest cut, continued:

"Therefore, this mass meeting of players held under the auspices of the Academy, goes on record and declares on behalf of all screen players that we are opposed to and will resist to the utmost any attempt to put into effect and general or wholesale reduction of motion picture salaries."

This was adopted.

Others who spoke were William K. Howard, who ironically classified the result of all negotiations as an "orderly arranged funeral"; Cosmo Kylre Bellew, who proposed a resolution of appreciation for Lawrence Grant's work; John T. Mott, legal counsel, who spoke of the fundamentals of the situation, and M. C. Levee, who emphasized the weapon that the Academy represented to the players as a body opposed to the producers.

Actors Urged To Unite

(Continued from Page 1)}
A Great Part of the Success of the Warner Production "42nd STREET" was due to the photography by SOL POLITO

USING EASTMAN SUPERSENSITIVE PANCHROMATIC NEGATIVE

Now Doing an Encore for the same company with "GOLDDIGGERS OF 1933"

J. E. BRULATOUR, INC.
New York Chicago Hollywood
Who are the ACE DIRECTORS and how did they get that way?

Do Directors Have Box-Office Draw? and what are their production values?
Garbo Here April 28
To Make 2 For MGM
Greta Garbo is on the Swedish
steamship. Axel Johnson, ar-
ving at San Diego April 28.
She has a 52-week contact
with MGM with two pictures to
be done during that time.

Court Delay Holds
Up Para. Trustee
New York.—The decision of the U. S. Circuit Court of Appeals in the
Paramount-Publix case will not be
handed down until after next Monday.
This, of course, will delay the election
of a trustee, which was set for Mon-
day.
There are three ways in which the
court decision may go. If it is unfa-
orable to the Paramount corporation.
It may order the Federal District Court
to discontinue the voluntary action in
equity; it may order the acceptance
of the involuntary plea brought by the
bondholders, or it may leave it up to
Judge Boudy to join the two voluntary
petitions in equity and bankruptcy
with the present receivers retained or
new ones appointed.

Binyon and Butler To
Do Script For Mae West
Claude Binyon and Frank Butler
will write the screen play of Mae
West’s next Paramount picture, Earn-
num’s Million Dollar Beauty.

N. Y. Local To Call Out
All Fox Cameramen
New York.—Cameramen’s Local
641, which has been getting the run-
around from Fox Movietone for sev-
eral weeks because of the dispute over
salaries, has decided to call its men
out, the order being effective tonight at
midnight. The order was sent to all
members and signed by Business Agent
Johnson,

Irving Thalberg told us a few weeks ago: “The selling approach on a pic-
ture is just as necessary as the picture itself. Both of them must be good to
attract the money.” And, as usual, Thalberg knew what he was talking about
and the exhibitors of the coun-
ty are aware that he knows what he
is talking about, but seemingly no or-
ganization other than Warners realizes the
benefits of a selling approach and
SELLING.

Goldwyn Offers
Colman-Sten To
British Studios
London.—Sam Goldwyn, here on his
annual trip, is negotiating a deal with
British and Dominions studios whereby
the British producer will get the loan
of Ronald Colman and Anna Sten for
one or separate pictures in return for
the privilege of using any of the peo-
ple A and B. and D has under contract
for Goldwyn productions during 1933-34.
The Goldwyns will not tarry longer
than another week here, returning to
New York and then Hollywood for the
production of the new Eddie Cantor
picture.

Young and Wellman
On ‘Nora’ For MGM
Metro-Goldwyn-Mayer has definite-
ly decided to do “Nora,” regardless of
everything. The picture will be direct-
ed by William Wellman, with Loretta
Young in the part that was to have been
Jean Harlow’s.

Col. After Powell
Columbia is dickering with William
Powell to take a starring spot in “Ap-
ple Annie,” the Frank Capra produc-
tion for which Robert Riskin is writ-
ing the screen play.

Wanger May Go East
Walter Wanger contemplates mak-
ing a hurried trip either tonight
or tomorrow to New York, to look over
two of the current Broadway successes
as screen possibilities for MGM.

Fowler Yarn For MGM
It is understood that Gene Fowler
has been engaged to do an original
story for MGM. No title has been set.

Edmund Lowe to MGM
Edmund Lowe will replace Nils As-
ther in the role of the doctor in “Din-
ner At Eight” at MGM.
Hollywood could have used a good wailing wall yesterday for all the fellows who were trying to buy cases of beer only to find out that even the one that sold it had all within a few hours after they had paid the... Herb Somborn invited everyone to a "Roll Call" for 3 P.M. at the Beverly Derby Friday night—everyone (plus four extra) showed up and gaggled. Ad Schulberg is at the Cedars of Lebanon for a rather public after a slight operation... Wonder if the producers know that Ring Lardner Jr., whom they thought was at Palm Springs for a long stay, and who he would probably gladly take his pen in hand for a picture assignment.

What director received a terrible blow to his ego when he was offered a job and an assistant director at Warners the other day? May Sunday is slightly sick—a bed again. Mary Pickford has invited her friends to a celebration at Pickfair as a night on the Franchot Tone's Dachshund left her fiancée "waiting at the church" yesterday. A knock on the door caused a famous Paramount star to fall right out of bed in fright at Caliente over the week-end... Sammy Fin, pal and serious critic of George Raft, is now managing the Diana Dress Shop on Hollywood Boulevard.
PARA’S “I LOVE THAT MAN;” FAST-MOVING, ENTERTAINING

Good Story, Cast, And Direction

“I LOVE THAT MAN” Paramount-Chas, Rogers Prod.

Director: Harry Joe Brown
Original Story: Gene Towne
Screen Play: Gene Towne
Screen Play: Graham Baker, Casey Robinson
Photography: Milton Krasner

“Whitty” Henry washed all the labels off the near beer and rubbed the gang he had it set aside early in the morning. He had all those “seasoned” beer drinkers gussing near beer all afternoon and liking it.

AMA Amendment To Labor Act Vetted

After passing the state legislature, the AMA amendment to the California State labor act was vetoed late last night by Governor Rolph.

The governor’s action was anticipated here, inside reports indicating that early this week. The bill would have exempted from the labor act’s regulations all employees earning more than $200 a week. It was sponsored by Austin Sherman, attorney, who acted with George Frank, of Frank and Dunlap, for the artist managers group.

‘King Kong’ Opens In London Easter Monday

London—The Radio production of “King Kong” will have its London premiere at the Coliseum Easter Monday. It is set in an extended run at the Hippodrome. The exploitation offices of British Radio have some rather novel exploitation out, much in an American fashion of selling a picture.

Bid For Alice White

After seeing her performance in the stage version of “Dinner at Eight,” Louis B. Mayer immediately began negotiations with Alice White for a term contract at MGM.

Pollard Back To ‘U’

Harry Pollard returns to Universal after three years at MGM to direct “The Good Red Bricks,” which is slated for production shortly after Universal resumes work next month.

Cary Grant Set

Paramount has set Cary Grant for the lead opposite Carole Lombard in “Gambling Ship,” which Max Marcin and Louis Gasnier will co-direct. Seton Igle and Marcin are doing the screen play.

McCoy Contract To Col.

Irving Briskin has sold his contract with Tim McCoy for eight pictures to Columbia. Briskin returns from a months’ vacation May 1 to join the company’s staff of associate producers.

Dates For Dropping Cuts Decided Today

The Emergency Committee of the Academy of Motion Pictures Arts and Sciences at which time the group will check the figures submitted by each company to determine which studios have passed the emergency and shall go back to normal pay. From the data secured, the committee will also decide which of the methods used to make the restoration of full scale are to make the restoration retroactive.

From reports, it is understood that Warners, Radio and MGM will announce resumption of full salaries after today’s meeting, and there is a good chance that every company, with the exception of Paramount and Fox, will go on to full salaries not later than Monday.

“Soviet” Up Again at MGM; Furtmann On Yarn

Jules Furtmann goes back to MGM from Columbia to work on “Soviet,” which is up again.

The picture was originally set for Frank Capra’s direction, with Furtmann writing. After 22 weeks on the lot, both director and writer were recalled by Columbia. Capra will not direct the picture.

Doris Kenyon Signed For ‘Ad Man’ At Radio

Radio closed a deal with Doris Kenyon for a featured role with Richard Dix and Karen Morley in “Ad Man,” which J. Walter Ruben will direct under the supervision of William Goetz. The Schulberg-Feldman office made the deal.

Ropes For MGM

MGM is bringing Bradford Ropes, who wrote Warners’ “42nd Street,” back to Hollywood as a member of its writing staff, the deal going through the Frank and Dunlap office. The writer, who is en route from New York, will pick up his first assignment in Chicago. He arrives here Monday.

Ralph Murphy East

Ralph Murphy, under contract to Charles R. Rogers, leaves via boat today for New York on a vacation. He returns in five weeks to direct “Baby in the Icebox,” which was recently postponed.

Newsreel Man To Quit

(Continued from Page 1)

its newsreel men more than the scale, cut all of them to the minimum. The union’s position was that Fox could not do this unless all the other moguls did, and none of them followed suit.

Hollywood—So far as anyone at the IATSE headquarters here knew yesterday, the New York order will not affect any cameramen here.

This happened a long time ago, but since it never got into ye publique press and is really howl, here is a story: A moosa pitcher was about to embark on a European voyage and tour. Just before the left, she informes the French press representa- tive that in all probability she was about to be decorated by the Belgian Queen myself. And if of the exlanguage place, she would ice the N. Y. p. a. for him to release in story form all the papers.

... Well, about three days later she got a cable to the effect that “So- andso was today presented Belgian Griffin. Sooo the p. a. got to work and sent it all around to all the papers and sat back and waited for the news to take a breathless world by storm.

Days passed and nothing happened... and finally he investigated. This is what he had written for the press and why it wasn’t published... in the presence of the King and Queen of Belgium, state officials and high military dignitaries. Soandso had the nerve to take the slippers off her feet. At that, it would have made a funny picture.

It seems that Peggy Fears and Dorothy Hall didn’t sail for London after all. For some reason she’s going over... there’s some difficulty about whether she has the right to produce the play. In fact, difficulties are piling up on the little gal and she’s more than just hurt by the fact that her name has been left off all advertising and billing... on the re-opened “Music In The Air.”... And there is much to be said for her side. ‘T’too bad... Missah, what a super-salesman that Hayward man is... let me say, and go... Missah, he’s going behind the wall, with someone’s will and better judgment, took their first flying lesson this week. Leland had been trying to fly for some distance for days and they used their trump card when they finally admitted they might be persuaded to try it, but after all, was quite impossible—they couldn’t afford it...

So up jumped Leland crying, “I’ll get you a job and then you can afford it.” And they got the job and now they’re flying and too bewildered to know just how happy or sorry they should be: It’s a nice... and Jack seems they’ll do solo flights if a certain story of theirs is sold.

Olga Baclanova is about to appear on the stage in a Gladys Unger play, at present titled “Twenty-five Cents A Dance,” aon of the best, and it and Tommy Mitchell, of “Whis- pering in the Dark” fame, will direct... Lister Hammel was in re- cently a few times who hasn’t been very busy lately which read: “Thought you would be glad to hear that I have landed a good job,” open Mutual, to appear on the Surrogates Court to be held in the Hall of Records on Chambers Street corner of Centre Street. E. K. Nadel.”
AMERICAN PRODUCERS PLAN
NEW WAR ON FRENCH QUOTA

Restrictions Killing U.S. Films in France

Paris—With the motion picture industry in France in a weakened condition and with the number of pictures to be produced by French companies carefully pared down, picture companies are planning a renewed war on the French quota restrictions which have operated almost as a boycott on American pictures.

These restrictions are in force until next July and it is anticipated that they will be renewed and, perhaps, made more severe at the expiration of the present term. The Paris representative of one of the biggest American companies, speaking of the situation, said:

"Now is the time for us to start our fight unless we are content to sit quietly and permit our business to be strangled. There are 150 French films now being played and the program for the coming year includes only about half that number."

"American pictures are preferred by the French exhibitors, even when they can get plenty of French films. Now, with the French producing industry in its present bad shape, the American companies have the best chance they ever had.

"We've got to fight and we've got to fight hard. It isn't the French government nor the theatre men who are blocking us over here. It is the French producer, backed by those interests which are determined to create a monopoly."

"Our pictures were successful in France last year in spite of all handicaps, including the quota and the language difficulties. Theatre owners declare that the quality of our films has improved since the advent of sound and, under favorable conditions, we would have no trouble in selling plenty of product here."

"But, unless we give battle, we are going to have the same restrictions imposed on us for at least another year, and it may be that they will be made even worse."

There have been several conferences among American representatives recently and it is probable that some plan for concerted action will be formulated within a short time.

Mike Levey Host At Party In New Offices

M.C. (Mike) Levey played host yesterday afternoon to a large group of friends to open his new offices at 8118 Sunset Blvd. with a beer and pretzel party.

Among those who strolled in were Mr. and Mrs. Leslie Howard, William Powell, Douglas Fairbanks Jr., Mary Pickford, Loretta Young, Frances Marion, Margaret Sweeney, Sam Katz, Jesse Lasky, Barney Glazer, Eddie Mannix, Harry Rapf, Walter Wanger, Marx Brothers, Bert Kalmar, Harry Ruby, Sam Jaffe, Dr. Harry Martin, Sam Harris and Al Green.
Company Heads In For Major Confabs

With the arrival of Will Hays and five eastern heads of major companies last night, Hollywood will see a round of meetings and conferences this week between heads of the companies and their studio executives. M. H. Aylesworth of RKO, R. H. Cowan of Universal, Nicholas Schenck of MGM, Harry M. Warner of Warner Brothers, First National, and Adolph Zukor of Paramount came in last night to join Sidney Kent of Fox, Carl Laemmle Sr., of Universal, and Joseph M. Schenck of United Artists, who were on the ground. Harry Cohn of Columbia follows later in the week.

Hays issued a statement last night in which he said the purpose of the meeting is to discuss fully such industry policies as are necessary for the stabilization of the industry. The fundamental problem, of course, is to balance the budget between the outgoing, in all branches, with current income from the box-office.

A brief meeting was held last night, with major executive sessions getting under way today.

Para. Distributing Corp. Elects Board of Directors

New York.—At the annual meeting of Paramount Pictures Distributing Co., Inc., of New Jersey, Adolph Zukor, George Schaeffer, Ralph Kohn, Austin Keough and Emil Shauer were re-elected as directors.

‘Big Drive’ Strong In Phila.

Philadelphia.—"The Big Drive" has entered the second month of its run at the Europa theatre here, with gross on the fourth week equaling business of the initial week of the engagement. The end of the run is not in sight.

Dembow Joins Nat. Screen

New York.—George Dembow, former exhibitor and exchange man in Philadelphia and brother of Sam Dembow Jr., Publix executive, has joined National Screen Service as assistant to President Herman Robbins.

Schulberg Signs Robertson

B. P. Schulberg has signed Guy Robertson, who has been in New York musicals and plays, to a seven year option contract. The producer expects Robertson to become more popular in pictures than he was on the stage.

Hollywood Welcomes You And Members of Your Organization—Hopes For Accomplishments

The whole world of amusement, Mr. Hays, is looking forward to the series of meetings you have arranged here. You are to be congratulated, for making these meetings possible. But you cannot stop there. Something has to come out of those meetings. Something must be done. The past history of your meetings cannot be repeated right at this time. A workable plan for the production of better pictures must be whipped into shape and it has to be the right plan. You and your whole organization will be washed out and a new collection of leaders brought in.

Mr. Hays, you know this industry pays off on good pictures. The selling of them and their exhibition is a matter of small importance. If you have good pictures, you have a good business. The making of better pictures should be the subject of all your discussions. They can be made and they will be made, if not through the efforts of your collection of executives, by others who will be drafted almost immediately. So, Mr. Hays, let’s get some action. Let’s get an end to the bad condition of our business, let’s not evade the issue and dilly-dally around. Let’s get something done.

Hollywood, Mr. Hays, was shaken to pieces through the 50 per cent cut, not because of the cut itself, but the manner in which it was hung onto the pay envelope of almost every worker. That deal was the culmination of a long series of bad deals by our industry leaders since the very inception of this business. As a consequence, Mr. Hays you are now faced with a Hollywood that does not trust its leaders, a Hollywood that is not working, a Hollywood that is not creating.

So, Mr. Hays, we suggest to you and your organization that they give first thought to an attempted restoration of confidence in the men and women who make the pictures. Insist, in your meetings, that there is such a thing as morale among workers. Demand that any and everything be done to rekindle that morale. Put an end to that cut thing immediately, the companies that can not afford to pay workers on full pay are the companies that should not be permitted to remain in this business; and those that can pay and should pay will be wrecked if they don’t pay. Start off with that Mr. Hays, and you will be headed in the right direction. You know or should know that this cut has cost many more millions than you thought it would save.

(Continued on Page 6)

Meetings On Cuts Continue Today

In a protracted session Saturday afternoon, the Academy Emergency Committee examined the figures submitted by the various producers who installed the waivers on eight week salary cuts and as a result, the group starts meetings with individual studios today.

First session is slated for this morning at Radio, and later meetings will be held at MGM and Warners. It is expected that these three companies will show ability to resume full pay effective this week. There is a chance that one or more of the companies will make the normal scales retroactive to last Monday.

Two Filmusicals In N. Y. For Warners

New York.—Warners are figuring on production of two filmusical features in the East for next season. Pictures would not be dramatic musicals along the lines of "42nd Street" or "Goldiggers of 1933," but more on the order of theme song ideas. Production would be in New York to take advantage of the services of a large group of radio and musical comedy "names" that can be obtained without necessity of sending the performers to the coast.

Mayer Heads Midtown

New York.—Arthur Mayer, recent head of Paramount advertising department, is president of Midtown Theatre Corporation, formed to operate the Rialto. The company expects to get other houses which will be dropped by the major companies and build an independent circuit with those theatres.

Para. Drops Seven More

New York.—Continuing its decentralization of theatres, Paramount-Publix turns back seven houses to original owners in Altoona, Johnstown and Altoona, Pa.

Red Kann Here

Maurice D. "Red" Kann, editor of Motion Picture Daily, arrived from the East last night with the group of company heads. He expects to be here about 10 days.

Peck Through At Fox

Lydell Peck, Fox associate producer, resigned his post at that studio, effective immediately. He has been with Fox for the past year.
Swing of Art and Asst. Directors to Acad. Due

A group of nearly 75 art directors met last Friday night to consider their status during the present unsettled conditions in the industry. Several expressed dissatisfaction with the art directors’ local of Federated Studio Crafts, especially as the latter union failed to protect its members against the horizontal wage cuts that were instituted for the producers for the eight week period.

Majority opinion was to the effect that the art directors should strengthen their section of the Technicians’ Branch of the Academy, and many present holding cards in the Federated local described they were pulling out of the latter in favor of membership in the Academy.

Inside reports also declare that assistant directors who held cards in the Federated union are planning to pull out of their local and swing over to the assistant Directors section in the Academy.

Two big parties added much to the hi-de-hi over the week-end. About sixty guests gathered at Pickfair to celebrate the Beer era, but at midnight a better understanding was developed—it was Mary Pickford’s birthday, and she was roundly fêted with Joe Schenck’s banked a roulette game in the bar for the benefit of the Motion Picture Relief Fund —and that marble-game should really be named after Jesse Lasky, who spent the evening breaking records for scores. The Walter Wangers, the Leslie Howards, the Clark Gables, the Edie Lovews, Essie Fairbanks, Carol Grissom, Frisco, Gary Cooper, Joel McCrea, the Michael Farmers (Gloria Swanson looked simply divine), the Charlie Barrells, the Harold Lloyd’s, Elsie Janis, Ivan Lebedeff, Jeanne Howard, Al Kaufman were among those who made merry.

The Bill Powells’ party at the Little Club for Mr. and Mrs. de Rees, started in the bar at eight-thirty (long before the “public” showed up) with a German Band and all the trimmings for top-lifting. The party ended with enough guests to fill Grand Central Station, all of whom went completely mad around two A. M. and had a swellin’ time.

It seems that a Hollywood romance now in full force, had its inception in good old California real estate. Well, a little real estate anyway. We refer to a well-known director and a divorcee who are cooing these days. Before the lady was divorced, her husband in a poker game, lost all his money and also their home over the card table. The aforementioned director won the home and promptly made the wife a present of it. This noble gesture struck an instant response in the wife’s heart, and in a short time, she struck out for a divorce. She got it. Since then the two have been irreparable, and it looks as though the director might get the house back again—in an indirect way.

Warners To Meet Bond Payments

New York—Warners will definitely continue to meet interest on outstanding bonds of the company. From inside sources, it is claimed that Harry Warner has been the busiest man in the motion picture industry in the past two weeks, and the head of the organization feels the company is ready to shoot ahead fast with a general business pickup.

Wheeler-Woolsey Set For 3 At Radio

Bert Wheeler and Bob Woolsey are set with Radio on a three-picture deal starting September 1, although formal signing of contracts will await their return from a four-month tour around the world. They sailed Friday night on the Mariposa.

The team receives a fifteen-month ticket for their trio of productions and Radio guarantees the pair $5,000 per week against a twenty per cent slice on the gross of their productions.

Four Serials For Majestic

New York.—Following conferences of heads of Majestic last week, the company will include in next season’s list of releases a total of four serials, “The Three Musketeers,” “The Mystery Squadron,” “Laughing Devil” and “Fighting With Kit Carson.”

Lester Cole To Fox

Lester Cole has finished his writing contract at Paramount and moves over to Fox Western Avenue plant to prepare a screen treatment of a French novel which Sol M. Wurtzel and Paul Martin, new director on the Fox list will make the picture.

SMPE Meets April 24

New York.—The Society of Motion Picture Engineers will hold its spring convention at the Hotel Pennsylvania, April 24 to 28. Economy in production and distribution will be the chief topic.

Tinling Back to Fox

James Tinling returns to the Fox staff of directors to handle “Arizona to Broadway.” Jimmy Dunn rates top billing and the Sol Wurtzel unit at Fox-Western produces it.

Col. Cooper Re-elected

Toronto.—Col. J. A. Cooper has been re-elected president of the Motion Picture Distributors of Canada H. L. Nathanson and M. A. Milligan were re-elected directors.

Fox Sued For $500,000

New York.—Another suit as the result of the failure of Fox theaters to build a projected house in Boston was filed yesterday by William K. Bean, who asks $500,000 damages.

New AMA Bill

Before Assembly

Assemblyman Kent Redwine is expected to re-introduce the AMA amendment to the Labor Agency Act in Sacramento today. Governor Ralph voted at Friday, stating he was doing so since it was applicable to all industries. The bill has been changed to incorporate a limitation provision so that only employees in the motion picture industry will be exempt from the regulations of the act if they earn over $200 a week.

Big Crowd at Palm Springs For Week-end Gaiety

Palm Springs had a gay crowd over the week-end, with a group of old regulars visiting the desert spot. The El Mirador was capacity.

Paramount Announces Shorts For 1933-34

New York.—Paramount will release 101 single reel subjects and 24 two-reel comedies for the 1933-34 season. Included in the group are New, Paramount Review, Hollywood on Parade, and cartoons. Deals for production of the 24 two-reelers are now being negotiated with producers on the coast, but Mack Sennett will not be included in the set-up for the new season.

Karl Hollitzbelle

Gets His Circuit Back

New York.—The old Hollitzbelle circuit, the Interstate Amusement Company in the Southwest, has been turned back to Karl Hollitzbelle by RKO.

He will operate it under the title of Interstate Theatre Circuit of New Orleans, and it is understood that other holdings of RKO and Publix will be incorporated.

Archainbaud

Directors ‘Big Brain’ For KBS

Sam Bischoff has signed George Archainbaud to direct “The Big Brain,” the first production that KBS is making for Radio release. Warren Duff and Edward Soward are screen writing.

Two For Lasky Picture

Jesse L. Lasky signed Henry Kolker and Robert Warwick for roles in “The Power and the Glory,” which is to be produced for Fox. William K. Howard is directing.

Shumate Out of Radio

Harold Shumate, who has been at Radio for several months working on westerns, has been dropped from the writing staff of that company.
With the general spring cleaning taking place, a number of bright new things seem to have plenty of goldmine on inasmuch as for the second summer season on Broadway. In fact, it looks as though the leg is about to suffer a sudden rush of plays to the stage. The good times continue next week with the Threepenny Opera," which is a revised musical version of the Beggars' Opera," being presented by Griffo and Cochran; and the new Maugham opus, "For Services Rendered," which Sam Harris is producing with Fay Baunter, Richie Ling, Elizabeth Ridson, Jean Adair and Jane Wyatt, who scored heavily with the critics in the short-lived "Evening," having the cast.

This is the play about which a London critic said that Maugham had underlined his meanings so heavily that the Mother in the play did everything but come out of the stage with an electric sign spelling Cancer on her breast.

And for the following week there will be "The Who's American," produced by that depression wonder, Arthur Backhard; "Little Ol' Boy," written and finally produced by Albert Hackett, and once thought to appear in this time the day and Warners were making such nasty faces at each other: John Drew Cooch heads the cast now, "Strange Gods," by Jessica Ball with Minor Watson; "Enchantment," by and with Laurette Taylor, will be presented on by Harriet Monroe completes that schedule. And for the last week in April, Peggy Wood will try again in "Just Out," written by Ernest Tressler, and starring Malvin and Lee Shubert, hoping for the best: "Man Bits Dog," all about tabloid newspapers, will be brought to the stage by "Nine Pine Street," which Ina Claire abandoned earlier in the season, after a rewrite job by John Colton and Carl Buchwald. "Star" is being marketed by Margaret Howes, Lillian Gish is supposed to be in it. "Hilda Cassidy," by William Karr and Henry and Sylvia Liefer, is also due after much discussion. And plenty more is on the list for May, "Shooting Star," the play about Jeanne Eagels, will bring Francis Lorrimore back to the stage and will mark renewed activity on the part of Crosby Gaige.

And Nazimova is considering the lead in "Love Story," which Joseph Verner Reed and Theresa Helburn will produce. There's lots more that makes things look brighter and is filling cast offices to capacity these days. Edie Harris will direct "The Dinner" for a good time and went home with a broken leg. He says he slipped on an alleged carpet. Sarah Monyek went home for her annual leave in the men's office was this week married to Philip Newman. And that's the first time in ages you've seen her. So it is that generally unadorned. Hope nobody thinks us too bold. And we think it pretty smart of that most talked-of star to be going places and doing things with "your favorite columnist," as he so cleverly phrases himself.

**Writing's Guild in Drive for Members Here and in East**

Lawson Appoints
Comm.: Confabs
On Working Rules

In its drive for new members and at least 150 signatories to the contract proposed last week, the Screen Writers Guild has appointed a membership committee of 12 which is contacting all writers working for both major and independent companies. In addition, the Guild has two representatives in New York contacting screen writers there to sign the agreement which is being submitted to the writers locally.

The membership committee of 12 gives the Guild at least one representative in each major studio, and a thorough canvass is being made, with the group meeting every day for conferences and reports.

John S. Barden, newly elected president of the Screen Writers Guild, has appointed seven members to the Guild committee, which is to draw up the rules and working conditions code under which every member of the Guild must work, if and when the pact is adopted by the membership. A special committee of three has been appointed to look after the music and lyric writers.

A meeting of the board of directors of the Guild will be held tonight at the Writers Club, at which time reports will be made of developments in plans formulated at the general membership meeting last week.

**Lack of Cameramen**

Halls Van Beuren Party

New York—The Joan Lowell-Black Hawk expedition, which is to make the important adventure picture for Van Beuren, is still tied up in Gravesend Bay. The recent action of Van Beuren in cutting the cameramen to the minimum scale has made it impossible for him to get either camera or sound men.

**Seiler Sells Interest**

**Held In Foy Productions**

Lew Colder, as president of Foy Productions, Ben Stoloff, vice-president, and Bryan Foy, secretary-treasurer, have combined to buy out the fourth interest held by Lew Seiler. The trio now divide one hundred shares of stock between them.

**Plagiarism Survey Starts**

Frank Woods and John Goodrich, appointed by the Writers' Executive Committee of the Academy to survey frequent charges of plagiarism and infringements made against individuals and companies, will meet tonight and have invited nine other writers to join in the preliminary discussions.

**Three Shorts For Healy**

MGM has extended the Ted Healy deal for one short subject to include a series of three. Walter Kane, of the Writers Guild, was present at the meeting.

Cromwell Renewed by Col.

Columbia has renewed the option on Richard Cromwell's contract for another six months period.

**Powers Pictures**

**Liabilities $160,000**

New York.—Liabilities of Powers Pictures, now in bankruptcy, total $160,000. Complete schedules of the company, which was liquidated by Harry S. Kosch, attorney for Powers. The unsuccessful negotitations were conducted by Stanley London and the British International Pictures in this country was the major cause in this action, according to report.

**Franklin Denies**

**RKO Rumors**

New York.—Harold B. Franklin laughed at rumors around town that both he and Hershal Stuart were re-signing from RKO. The reports evidently arise from the fact that Franklin's old contract expires on April 15 and a new contract has not yet been arranged.

**KBS Wants Wynne Gibson**

Sam Bischoff is negotiating with Paramount for the loan of Wynne Gibson, as the lead of a new series in the state of Delaware, for KBS Productions. Conrad Nagel is being considered for a featured role. John Goodrich and Felix Feist are working on the script with the latter also to direct.

**Frankie Darro To Warners**

The first player contract to be signed by Warners for next year's slate was handed to Frankie Darro on a one-picture deal, assignment awaiting the studio's re-opening. At Kingston handled the deal.

**Pangborn In 'Careless'**

Radio has engaged Franklin Pangborn for the comedy assignment in "Careless," which William Seiter is directing. The Beyer-MacArthur office set the deal.

**Eilers-Dunn Teamed**

Sol Wurtzel is figuring on again teaming Sally Eilers and James Dunn in "Arizona To Broadway," an original story by William Conselman and Henry Johnson for Fox.

**Harvey Thew To Universal**

Harvey Thew swings over to Universal's writing staff from Radio on a one-picture deal to work under Henry MacRae's supervision.

**Russian Films For Loew's**

New York.—Effective this week, Loew theatres here will give midnight performances each Tuesday night of Russian features.

**Lou Smith Promoted**

New York.—Lou Smith, last with the Buarton Theatre, has been assigned to handle all fan publicity for the Paramount home office.

**Warners Close:**

**Resume June 1**

The Warner-First National studios cut down to a skeleton staff Saturday, with members of most departments taking layoffs until the plant reopens June 1. A small group of writers are still on the payroll preparing scripts for pictures that go into well produced reissues.

Although "Mary Stevens, D.D." and "Voltare" were finished last week, the "Captured" and "Good-Bye Again" units work the first part of this week finishing up minor shots. Busby Berkeley also cleans up dance ensemble shots tomorrow for "Goldiggers of 1933.

**MPTOA Unit for Delaware**

Wilmington, Del.—Sixteen exhibitors representing practically every theatre in the state of Delaware, for which Warners has formed an MPTOA unit to protect theatre interests in the state. Many of the exhibitors have been affiliated with the MPTOA group in Philadelphia. A Joseph Defiere was elected president, Reece Harrington is vice-president and C. Evans secretary-treasurer.

**Sutherland Enroute West**

New York.—Eddie Sutherland, Paramount director, left here Saturday night for Hollywood, having completed numerous assignments for Rudolph Vallee, Cab Calloway, Col. Stoopnagle and Bud, and Baby Rose Marie, which will be inserted in "International House," which Sutherland directed on the coast recently.

**Pair Start At Radio**

Radio starts two pictures today, "Cureless," the Maurice Watkins play featuring Ginger Rogers, Norman Foster and Gregory Ratoff with William Seiter directing under the supervision of H. N. Swanson, and Constance Bennett's "Bed of Roses," which Gregory LaCava is directing under the supervision of Pandro Berman.

**Exhib Sues Districts**

Milwaukee.—Jack Honthaner, an exhibitor, has filed suit against several distributors and circuits under the anti-trust laws, alleging that he is unable to secure product.

**Votion Abroad For S-J**

The Selznick-Joyce agency will send Jack Votion to England this month to assist Tony Howard, who is now in charge of the London office of Selznick-Joyce.

**Ned Sparks To Col.**

Columbia has signed Ned Sparks for a new contract in the studio, which Frank Capra directs as his new assignment. The Beyer-MacArthur office set the deal.

**Mason On Original**

Sarah Y. Mason has been signed by Universal to write an original screen play. It will be Leo Weber's first directing job for that company.
ROWLAND V. LEE
Directed
"ZOO IN BUDAPEST"

Aesse L. Lasky Production

O. P. HEGGIE
Plays
Doctor Grunbaum
in
"ZOO IN BUDAPEST"
GENE RAYMOND

as

ZANI

in

"ZOO IN BUDAPEST"

A JESSE L. LASKY PRODUCTION
MY DEAR MR. HAYS:—

(Continued from Page 1)

Things like that can not be done with any hope of savings. So forget the cut, call it off and then get down to the business of formulating a plan for the making of better pictures.

Good pictures, Mr. Hays, are created, not manufactured. For too long a period our production heads have been trying to make pictures on a model plan in much the same fashion that an automobile or an automobile part is made, first a model, then thousands of duplicates. Each and every successful picture (and we must have successful pictures) is the result of an individual creation and it's your duty and that of your members to deal with the creators in a manner that will inspire them to create. Once this inspiration has been effected, move your meetings over to the Warner lot and conduct them from that base, for your next step is to get the successful pictures made as cheaply as possible.

On the Warner lot, Mr. Hays, you and your members will find an organization working 100 per cent (or was before the cut thing came in). You will find no artists sitting around awaiting assignments, you will discover all the writers busy writing stories that WILL go into production, and you will find directors finishing a picture one day to start another almost the following day. Warners are paying their men and women to work—and work they are, or were, before the cut hit them.

Then, Mr. Hays, you might move your meetings to almost any other major studio in town. You will find hundreds of people not working, people who collect princely salaries each week, people who have been waiting weeks and months for assignments. There, Mr. Hays, is your production overhead, the paying of men and women who do not work because the studio head is not smart enough to keep them working, executives who can not plan ahead, executives who grab anybody and everybody to keep them away from competing plants.

If, Mr. Hays, you could find out all the people that are on studio payrolls and who are not given work and add to this the amount of money paid out for material that will never reach the screen, you will then have the difference between the profit and loss of this business. In short, Mr. Hays, the big cost of running this business, that terrific overhead, is due to executive blunders, not the salaries paid to the artist, writer or director, or the cost of building sets or photographing them. If you can whip those executives into a line of thought that will eliminate most of those blunders, you will have the big cost of production licked.

You know, Mr. Hays, and all of us know that this business is going on. Pictures will be made long after this present day generation has passed—for good motion pictures are great entertainment, (in fact, the greatest) and there has never been a day of any generation that did not demand entertainment and show willingness to pay to see it. But whether the members of your organization are to continue to be a part of this industry, whether you are to remain in your position, rests entirely on what is done here in Hollywood this week. Something has to be done now, Mr. Hays.

In an effort to help you and your members in isolating unnecessary evils, Mr. Hays, we will keep up this form of communication during the present week, treating with individual problems that have just been generalized on above.

THANKS TO

Jerry Hoffman in The Examiner

Cohens and Kellys bring laughs at the Hillstreet. . . The 1933 model for Sidney and Murray display some new and radical changes over previous formulas used. . . . George Stevens is entitled to much credit for making it a smooth comedy that runs along easily and entertainingly. This is his first directorial effort and promises much for him.

Muriel Babcock in The Times

As for the "Cohens and Kellys." This is an uproarious piece of foolery.

The Rialtan in Evening Herald

"Cohens and Kellys in Trouble," which opened last night at the RKO theatre, . . . It just bubbles over with mirth. . . . George Sidney and Charles Murray . . . The hilarious things these funsters do . . . what friends they make . . . well directed by George Stevens.

GEORGE STEVENS

(Management BRENN & ORSATTI)

DIRECTOR OF

'The Cohens and Kellys in Trouble' NOW SHOWING at the RKO - Hillstreet Theatre
Columbia

“COCKTAIL HOUR”

Cast: Bebe Daniels, Kenneth MacKenna, Musiel Kirkland, Jessie Ralph, Sidney Blackmer, Barry Norton

Director: Victor Schertzinger

Original Screen Play: Richard Schayer

Cameraman: Joseph August

“IT’S GREAT TO BE ALIVE”

Cast: Raoul Roulien, Gloria Stuart, Edna May Oliver, Herbert Mundin, Robert Greig, Dorothy Burgess, Joan Marsh, Emma Dunn, Edward, Edna Van Sloan

Director: Al Werker

Screen Play and Dialogue: Arthur Kober

Cameraman: Robert Planck

MGM

“THE CHASER”

Cast: Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Virginia Cherrill, Joan Standing, Herman Bing, Greta Mayer, Sid Sylee, Clive Barnes, Tom Nawn, Charles Butterworth, Tenen Holtz

Director: Jack Conway

Original Screen Play: Howard Emmett Rogers

Cameraman: Chandler Sprague

“INTERNATIONAL HOUSE”

Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sara Maniza, Burns and Allen, Col. Stoopnagle and Bud, Bela Lugosi, Edmond Breese, Franklin Pangborn, Harrison Cromwell, Lindsey March, James Wang, Ernest Wood, Clem Beauchamp, Henry Sedley, Etta Lee

Director: Edward Sutherland

Original Screen Play: John Monk Saunders

Cameraman: Harry Fischbeck

“DINNER AT EIGHT”

Cast: Marie Dressler, John Barrymore, Wallace Beery, Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley, Franchot Tone, Lee Tracy, Jean Hersholt, Herman Bing, Hilda Vaughn

Director: George Cukor

From play by: George S. Kaufman, Edna Ferber

Screen Play: Frances Marion

Cameraman: William Daniels

“WHEN LADIES MEET”

Cast: Robert Montgomery, Ann Harding, Myrna Loy, Alyce Stewart, Sidney Collier, Claude Gillingwater, Louis Alberni, Frank Morgan, Martin Burton

Director: Harry Beaumont

From play by: Rachel Crothers

Cameraman: Ray June

“PEG O’ MY HEART”

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Irene Brown, Tyrrel Davis, Robert Greig, Doris Lloyd

Director: Robert Z. Leonard

From play by: J. Hartley Manners

Screen Play: Frank R. Adams

Cameraman: George Barnes

Universal

“DEAD ON ARRIVAL”

Cast: Ricardo Cortez, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grey, Vinc Barnett, Johnny Hines, Gertrude Short, Kelly Kelly

Director: George Somnes

Original Screen Play: Alexander Hall

Cameraman: Jules Furthman

“SUNSET PASS”

Cast: Tom Keene, Randolph Scott, Harry Carey, Kathleen Burke, Fuzzy Knight, Kent Taylor, Leila Bennett, Patricia Farley, Vinc Barnett

Director: Henry Hathaway

Original Screen Play: Zane Grey

Cameraman: Gerald Geraghty, Jack Cunningham

RKO Radio

“MAIDEN CRUISE”

Cast: Phil Harris, Charlie Ruggles, Helen Mack, June Brewster, Chic Chandler, Shirley Chambers

Director: Mark Sandrich

Original Screen Play: John B. Clymer

Cameraman: Bert Glennon

“EMERGENCY CALL”

Cast: William Boyd, Wynne Gibson, William Gargan, Edward Arnold, George E. Stone, Betty Furness

Director: Edward Cahn

Original Screen Play: James Ewen

“FLYING CIRCUS”

Cast: Arline Judge, Bruce Cabot, Eric Linden, Robert Kellogg, Cliff Edwards

Director: Russell Birdwell

Original Screen Play: Byron Morgan

Cameraman: Louis Stevens

“PHANTOM OF THE AIR”

Cast: Tom Tyler, Gloria Shea, William Desmond, Hugh Engfield

Director: Ray Taylor

Original Screen Play: Ted McCord

Cameraman: Bert Dickey
IN PHOTOGRAPHING
"ZOO IN BUDAPEST"
A JESSE L. LASKY PRODUCTION

LEE GARMES
was assisted by

SECOND CAMERAMEN
John Schmitz
Warren Lynch
Jockey Feindel
Stanley Cortez

STILL PHOTOGRAPHER
Anthony Ugrin

ELECTRICAL DEPARTMENT
Chuck Henderson
John Blanke

GRIP DEPARTMENT
Fred Richter

Art Director
WILLIAM DARLING

SPECIAL CAMERAMAN
Chas. Van Enger

ASSISTANT CAMERAMEN
Warner Cruze
H. C. Smith
Eddie Collins

PAINT DEPARTMENT
Bert Crawford

FOLIAGE DEPARTMENT
George H. Wittlinger
E. Sylvera

Film Editor
HAROLD SCHUSTER

USING
EASTMAN
SUPERSENSITIVE PANCHROMATIC NEGATIVE

J. E. BRULATOUR, INC.
New York	Chicago	Hollywood
Screen Writers Name Committee To Draw New Code

The Board of Directors of the newly reorganized Screen Writers Guild last night appointed a committee of fifteen to start work immediately upon formulating a Code of Working Conditions which will be the keystone of the writers' movement. Members of the committee are: Robert Lord, Sam Ornitz, Bess Meredyth, Oliver H. P. Garrett, Rupert Hughes, Bert Kalmar, John Bright, June Martin, Doris Anderson, Robert Riskin, Malcolm Stuart Boylan, S. N. Behrman, Harvey Thew, Howard J. Green and Houston Branch.

This committee will work through sub-committees to draw forth from the new Guild of 210 members all the various viewpoints of different groups. (Continued on Page 3)

Charley Chase Abroad; May Do Picture There

Charley Chase, of the Roach studio, leaves tomorrow night for New York, and sails on the Bremen on Saturday for London, Paris and Berlin.

Hal Roach is already in Europe and Bob McCowan is on his way and, although Chase will not admit he is to make a picture in England, there is a chance that he may be in the one that Roach will make there for MGM.

Columbia Asks Loan of Three Warner Players

Columbia is negotiating with Warners for the loan of Warren William, Guy Kibbee and Clenda Farrell, three contract players, for featured spots in the Frank Capra production, "Apple Annie." Robert Riskin is writing the screen play.

Rodgers-Hart Wanted

MGM is dickering with the songwriting team of Richard Rodgers and Lorenz Hart for a 22-week contract. The team has just completed the music, lyrics and book of "I Married An Angel," in collaboration with Moss Hart.

Huston For 'Rhapsody'

MGM has assigned Walter Huston a featured role in "Rhapsody," with Kay Francis and Nils Asther. Richard Boleslavsky will direct and production is scheduled to start next week.

Paramount Trustee Election Thursday

New York.—Referee H. K. Davis, representing the Paramount creditors, has set Thursday as the next date for the election of a trustee. The Federal Court of Appeals is expected to give its decision in the case today or tomorrow.

Newsreel Men Get Notes For Back Pay

New York.—The trouble between Fox Movietone and the newsreel cameramen has been settled, the company agreeing to refund the money that had been taken in cuts. It stipulates, however, that the men must take the refunds in notes, payable May 1, as the company is in financial straits. The money will be held in escrow until that date.

This trouble started when Fox Movietone cut all its newsreel men to the minimum salary, the union contending that it could not do so unless the other newsreels did likewise.

New Ticket and Tilt At MGM For May Robson

Instead of exercising its option on May Robson's contract, MGM has torn up the player's old ticket and written out a new one, giving her a tilt in salary. The Heyer-MacArthur office negotiated the deal.

Announcements Coming From MGM, Warners, Radio Today—Others To Follow This Week

Metro-Goldwyn-Mayer, Warner Brothers and Radio will make announcements today, through the Emergency Committee of the Academy, that they will resume the payments of full salaries as of this week. With the possible exceptions of one or two, it is anticipated that every other company which put the cuts into effect will withdraw them within the next two or three days.

This does not necessarily mean, however, that the employers will lose the amount of money involved in the cuts that have been in effect for five of the eight weeks period. The Emergency Committee was in session all day yesterday and in contact with every studio, insisting that every provision of the standard waver be complied with and that the figures promised by every studio affected be furnished as these studios agreed.

The committee already has these figures from every company except Fox, Columbia and Educational. Figures from these three are on the way. (Continued on Page 2)

Boles In Fox Musical

The Joel Whitaker unit at Fox-Western has scheduled a musical production, "The Forbidden Melody," which will have John Boles in the top spot. William Kernell is writing the music and lyrics.

Seidelman Out As Para. Foreign Mgr.

New York.—Joseph H. Seidelman has resigned as vice-president and acting manager of the Paramount International Corporation, but remains with the company as special foreign representative.

E. E. Shauer takes over the title vacated by Seidelman, and has appointed John W. Hicks Jr. as acting manager of the department, with George Weltner as his assistant. Seidelman leaves for Europe within a few weeks.

Chic Sale Will Star In Railroad Yard At Col.

Chic Sale has been engaged by Columbia for the leading role in "Full Speed Ahead," a railroad story which goes into production tomorrow.

Diane Sinclair is the leading woman and Lambert Hillyer will direct.

Directors Will Meet

The Directors' Branch of the Academy meets tonight at the Roosevelt Hotel, at which time the group will hear reports on negotiations of the Academy emergency committee from Donald Crisp and William K. Howard, who represented the branch on that committee.

Big Business For 'M'

New York.—The German picture, "M," directed by Fritz Lang, is doing exceptionally good business at the Mayfair and will be held indefinitely. It grossed about $18,000 its first week.

Katharine Hepburn Back

Katharine Hepburn returned from New York last night, and is slated to start in "Morning Glory" at Radio this week, co-starring with Douglas Fairbanks, Jr. Lowell Sherman directs.

MY DEAR MR. HAYS:

The big problem of motion pictures, Mr. Hays, is production, and the big problem of production is the front office of almost every major plant. There you will find all the reasons for bad pictures, all the reasons for high costs in WASTE. Mr. Hays, these costs are not the salaries of the men and women who really contribute the worthwhile things of this business. What's to be done about those front offices, Mr. Hays? That's what's what's what's and why's motion of pictures.

You know, Mr. Hays, and we know, that eight or nine men have taken the bows for this business for many years and have taken most of the money out of it. They had as much to do with the making of successful pictures. Mr. Hays, as you did. But at the first sign of serious difficulties, those nine men rushed to the (Continued on Page 7)
There are fifty-eight houses for rent at Malibu, where we tell them must be a rule to the game—something.

The Richard Wallaces will celebrate their twentieth wedding anniversary in a couple of weeks, with all the water.

The Leland Haywards arrived in town Sunday and are at the Beverly Wilshire. Harrington Reynolds is the only writer who survived four and a half weeks on the Colberts shorts at Radio, but his nerves became so frayed and his temper so bad that after four weeks his wife left him! Stella Block's (Mrs. Eddie Eiscid) exhibition of drawings began yesterday at Bullocks Wilshire... The Rowland evenings will be blessed—ended in June. Lloyd Bacon, who has just finished "Mary Stewy, M.B.F.R."

Dorothy Rodgers nursing a bad and painful ear... Constance Bennett and Gilbert Roland two-somening at Palm Springs.

A supervisor at Radio is about to have his cards called—and take it from us, he will be found to be holding a bluff. Peggy Joyce tried awfully hard to make a certain actor say "Please," at the Little Club Satady night— with no success. The Dick Barthelmess, the Ken MacKenna, the Ed die Gouldings, the Watson Rothackers, the Skeets Gallaghers, among the huge crowd there... Sari Maritz, got herself two dollars worth of ticket from a meany cop in Beverly yesterday... Moss Hart, Sam Harris, Charlie Lederer, maybe Lewis Milestone and the Groucho Marxes will be on the Chief when it pulls out tonight... Horace McCoy has had a date with Helen Vinmont (oil magnate's daughter) every night for nineteen months.

Bryan Foy says he's going to be a producer... If I go broke proving it... Join and Barbara Bennett, Ricardo Cortez, the Nat Deverichers, Alice White with Cy Bartlett, the Car lyle Blackwells, among the dancers at the B W Sunday night.

**DESTINATION UNKNOWN**

Universal prod.; director, Taylor Garnett; writer, Tom Buckingham

Herald-Tribune: "Destination Unknown" is another of those sea yarns, done badly. If this is allegory, it's very bad allegory.

News: The first half of the picture is not without its thrills and it is well acted by Pat O'Brien, an chief of the rum-runners, and by Alan Hale as the big Swede, and Willard Robertson as one of the sailors.

Post: Taylor Garnett's direction of the picture is cautious and reverent, but there is neither the material in the story nor the ability in the actors to evoke the loftiness of the theme. There are times when the pace could have been speeded up and emotions intensified, but with these improvements it is doubtful if the picture could have attained the high level on which it was evidently conceived.

Mirror: One of those red-beat, rip-roaring melodramas designed to entertain through a lusty picture, splendidly acted, filled with action and strong suspense.

Times: "Destination Unknown," a picture which reached the Rialto yesterday, is a strange concoction, parts of which appear to have been written on the spur of the moment to fill in the necessary footage. Although it has a certain fund of originality, it is superficial, illogical and bewildering.

American: A lumbering, groping drama of the sea, this one is heavily melodrama for two-thirds of its length, then suddenly turns spiritual, significant and full of symbolism all at once and the same time. But nothing saves it from being rather boring, dull and even amateurish. It appears to lack clarity in conception and both conviction and skill in execution.

Journal: Action is entirely subordinated to characterization. Vague and uncertain in development and slowed up even more by dialect spoken by Alan Hale. It gives the impression that Director Taylor Garnett tried hard, but was either confused or overwhelmed by the theme assigned to him.

**MIND READER**

Warner Bros. prod.; director, Roy Del Ruth; writers, Vivian Cosby, Mrs. Hans Werner, Robert Lord.

American: Smart lines and good acting balance a rambling story and leave something over on the credit side of the Paramount's new talent, so that, all in all, it is good program entertainment.

Post: It is slow-paced and obvious, and except in some amusing moments contributed by Allen Jenkins, bereft of interest.

Sun: Certainly the film won't do any harm, as it has a more or less intelligent viewpoint. It is a bit disappointing, however, when one considers its theme. A good deal could have been done with it, and unquestionably will be in subsequent films.

World-Telegram: Although Mr. William strove diligently to show you how charlatans take money away from unsuspecting hicks, he succeeded only in being the principal figure of a singularly ineffective and tiresome cinema.

Herald-Tribune: The picture, thanks chiefly to the playing, has its moments, but on the whole it is far too commonplace in its efforts to be strikingly revealing. It ends by seeming pretty placid entertainment.

Mirror: It entertains, thanks to the momentum it gathers half-way through its footage, and the smash it packs in its final scenes.

News: If it weren't for the laughs provoked by enkims and William's bold performance, "The Mind Reader" would be pretty dull stuff. It moves along fast enough from one episode to another, but it never seems to go being anywhere in particular at any time.

Journal: The picture has a bright idea and is a fairly entertaining program feature, even though it's somewhat slow in getting under way and alternating amusing sequences with some that fall quite flat.

Times: A rather lame but frequently ingenious production.

**INFERNAL MACHINE**

Fox prod.; director, Marcel Varnel; writers, Carl Sloboda, Arthur Kobert.

Journal: It's a mixture of melodrama and farce, and while the continuity isn't always as smooth as it might be because of sudden shifts in mood, the film manages to hold one's interest by virtue of an ingenious plot, good acting and better-than-average comedy dialogue.

News: It is well cast, well played and well directed. The story is fresh and original, with a serious theme treated from a comedy angle.

World-Telegram: A slightly cock-eyed, fantastic and thoroughly amusing little satirical melodrama.

Times: The film lacks the speed and dramatic ingenuity needed for a melodrama of this sort, and it makes an indifferent entertainment.
Eastern Producers Warned of Danger of Salary Cuts

Fight Certain If Attempt Is Made

Any attempt at general downward revision of salaries in the moving picture industry, branch of this industry will result in chaotic conditions, forecast by the militant attitude of employees who are resisting the change.

This fact was forcefully presented to eastern heads of the major companies by studio executives at the initial joint meeting of those groups at the Producers Association last night.

Will Hays presented a general report to the gathering, in which he told those present of the imperative need of a readjustment in production costs to meet declining income from theaters. During the round-robin discussions on how to reduce negative costs, the necessity of cutting salaries was brought up, which resulted in the statements that employees would combat any reduction in personnel.

The studio heads are slated to meet this afternoon to discuss plans for reducing costs generally, and another council meeting will start tonight at 8:30.

In the course of his speech, Will Hays said: "The fact is that the solutions of the problem of producing better pictures at lower costs are already being evident in the plans being made by existing factors in the industry."

"The program of rehabilitation now under way will adjust the capital risks undertaken in the industry in the matter of production. Economies can be and are being effected in the production of pictures and the only limits to further progress in this respect are the limits of business management and efficiency. Compensation can be and is being adjusted to meet the standards of the times. There is no likelihood that creative effort will fail in the production of better and better pictures from the standards of today."

"Those attending the meeting, in addition to Mr. Hays, were: Columbia, Sam Skalikin; Fox, Sidney R. Kent, Winfield Sheehan, John J. Gain, Jesse Lasky, Joseph Schenck, M.G.M., Nicholas Schenck, Louis B. Mayer, Eddie Mannix; Paramount, Adolph Zukor, Al Kaufman, Emanuel Cohen, C. B. DeMille, Rudolph H. Aylward, B. B. Kahane; Universal, Carl Laemmle Sr., Carl Laemmle Jr., R. H. Cochrane, H. Race, Max Loew; Warners, Charles Taber, Harry M. Warner, Jack Warner, Darryl Farnum; Universal, Artis Adams, Joseph M. Schenck, Abe Lehr; Educational, E. H. Allen; Hal Roach, Henry Grubin; Harold Lloyd Prods. Willam J. Fraser, Fred Beesonton, and Attorney George Cohen were also present.

Bankruptcy Holds Up Para. Story Sales

The consumption of story sales by Paramount is being held up because of legal technicalities due to the bankruptcy of the Paramount-Publix organization. The stories which Paramount has acquired during the pro-\ndernity of Paramount-Publix and have not been transferred to Paramount Productions Inc., thus forcing any present deals to be held up until the stories clear.

Vina Delmar's yarn, "A Chance At Heaven," is not legally Radie's property until such time as the Paramount situation is cleared, resulting in a probable delay of production at Radio.

Ruth Rose Working On 'Three Came Unarmed'

Radio has taken "Three Came Unarmed" from the Red Cross and given it to Ruth Rose for a treatment. The studio is figuring on this yarn to team Joel McCrea and Dorothy Jordan, with Ernest B. Schoedsack to direct.

Straight Pictures

For Loew's Ziegfeld

New York.—Loew's will open the Ziegfeld Theatre on April 21 with a straight picture policy. Miss Chelle Jams will be the manager, being transferred from Loew's Hillside Theatre, at Jamaica.

Indie Exhibs Meeting

Independent exhibitors of Southern California meet this noon at the Elks Club to discuss the return of single bills, effective April 27, in all unfiliated houses in Los Angeles and Southern California.

Radio-Taylor Dicker

Radio is considering Estelle Taylor for a featured spot in the Continent Bennett picture, "Bed of Roses," which Gregory LaCava is directing.

Committee Named

(Continued from Page 1)

of writers, and will arrive at a thoroughly representative code in this way.

The Code, when finally approved by the Committee, is to be printed and referred to the whole membership of the Guild. It will not become effective until it has the written assent of 75 per cent of the signers to the new Guild contract. In this way, all members of the contract are assured that no code will be accepted unless it is complete and satisfactory to all groups and individuals.

The sub-committees are to draw strongly upon not only the ace writers in the general fiction field, but upon the numerous independent writers, writers of musicals, comedy writers and comedy constructonists.

Paul Gangelin met up with a slightlly sodden Looking Glass, a number of less or more less settling the affairs of the world and analyzing America and he ended up with, "the spirit of America is not the great American ideal, Betty Boop." And then proceeded to give everyone a liberal amount of beer, because he knew Jack Dempsey had shaken that at the last cocktail hour of the day. He had to let out the curtain because Jack had shaken his hand so heartily. Thass the spirit, all right, all right. 'That and Mickey Mouse.'
HENRY ARMETTA

as

Matteo

in

"The Devil's Brother"

__________________________

ART LLOYD

Photographed

"The Devil's Brother"
THE DEVIL'S BROTHER

From the Famous Comic Opera,
"FRA DIAVOLO," by Auber

Our Latest
HAL ROACH-MGM
Feature Production
British Cinemas Took 43,000,000 Pounds in '32

Blumenthal Takes Over Poli Circuit

New York—A. C. Blumenthal has finally closed negotiations for the purchase of Columbia's part of the Poli Circuit in New England. The transfer of authority will be made immediately.

Little Demand For New Silent Camera

Although the camera and accessory servicing companies in Hollywood have about perfected a silent camera, none of the producers is taking it. The new camera, according to tests made by Bell & Howell, registers several "d.b.s." below that of the blimp camera devices now in use, eliminating the greater part of the camera purring.

Reason given for the producer's failing to take advantage of this technical advance in film making is that the studios are saving money in every department and decline to lay out extra expenditures for new camera equipment in view of the many thousands of dollars worth they have on hand. They say that the blimp type, while undoubtedly, is just as effective for the demands of production. To use the new camera would also mean changes in other set equipment, mainly carriages for truck shots, these needing remodeling for the improved camera.

Five Comedy Writers For Sennett Shorts

A staff of five comedy writers has been set to collaborate on the next three short subjects which Mack Sennett is making for Paramount release, composing his program for that company. They are Felix Adler, Harry McCoy, Clyde Bruckman, Arthur Ripley and John Waldron, the last of whom is also studio manager.

The pictures go into work at the rate of one a week, closing the slate May 1.

Ted Healy A Writer Now

MGM has signed Ted Healy to a contract as a writer. He is contributing stories for his trio of shorts and is writing several sketches for "Hollywood Revue," in which he will also play a featured comedy part.

'R bitter Sweet' Starts

London.—The Noel Coward play, "Bitter Sweet," has gone into production at the British Columbia and Domination studio, with Anna Neagle in the lead. United Artists will release.

Musical At Filmarke

Universal has closed a deal with the Filmarke Theatre for the first run of the English musical, "Be Mine Tonight," for a run of four weeks. The picture opens Friday.
MY DEAR MR. HAYS:

(Continued from Page 1)

(Continued from Page 1)

creators for help, and help they received. Those loyal men and women, in less than one week’s time, signed agreements to donate half their salaries for eight weeks to help in the emergency, if there was an emergency.

The discontent we told you about yesterday, Mr. Hays, was not because of the cut, but because of the manner in which it was administered. But that’s yesterday’s news, Mr. Hays.

What we want to suggest now is for you and your representatives to cause some announcement to be made that will snap that discontent out of those men and women. They want to go to work, they want to accomplish something, they want to make pictures, good pictures. Give them something to work on. Come out with some kind of a program, Mr. Hays, that will give them encouragement. That’s all they need—a little encouragement.

And another thing, Mr. Hays, for you, yourself. Do something, say something to offset that part of your New York speech indicating that “new and trained talent must be sent to Hollywood.” You know, Mr. Hays, or should know, that there are more than 10,000 men and women here in Hollywood, trained, but not now. They are KNOWN assets to the people who seek that knowledge. But barely 700 of them are working. Consequently, why do you want to send others here? You lost a lot of friends here, Mr. Hays, by that statement.

It might be well for you, Mr. Hays, to make a tour of Hollywood while you are here and meet some of these men and women. Look in on the cutters and find out why they can tell, at the end of three or four days shooting, that the picture will be good or bad. Then find out why it takes weeks and months for the front office to find that out, after hundreds of thousands of dollars have been spent. Spend some time with the cameramen, Mr. Hays. You will find that they are not a gang of Bolshevists. They are truly great artists, interested in their work, craving for an advancement in that work.

While touring, Mr. Hays, don’t pass up the writers. They will have a lot of CONSTRUCTIVE things to tell you. They have the answers why bad pictures are bad and what makes successful pictures. Look in on the directors too, give them a little of your time. Contact the stars and other artists and get the knowledge of how much they want to work, to make successful pictures.

You will be astounded, Mr. Hays, at the attitude of those people. They are earnest, loyal, hard-working. They resent being taken advantage of, they openly criticize the continued subsidizing of incompetence in the front office. To date, they have done nothing more than criticize. But the administration of this cut has brought them all a little closer together. There may be some sort of uprising at some later date if there is a continued effort to crush them.

Those men and women, Mr. Hays, know your problems. They know the problems of this industry. Turn your attention to them, divert it from those seeking personal glorification in the front offices. Get your organization to lay out some production plan with a time limit on the productions and the amount of money to be spent. Get that program, announce it, and see what happens.

The show must go on, Mr. Hays. The show must go on. Let’s not hamper the rising of that curtain or the progress of the play. This is a great business, more cash pouring into it each day than almost any other business. Let’s preserve it.

But, to do it, you must get other action, constructive action, at your meetings this week. Long-winded speeches with thousands of meaningless words will not get any place. Start shaking out a lot of front offices or demand that they be shaken out. Insist that those heavy wastes be stopped. You won’t have to fool with salaries if you can eliminate waste. Get going, Mr. Hays, the business demands it.

Bryan Foy and Mack In
Three-Picture Deal

Bryan Foy and Willard Mack have agreed on a three picture deal for the latter, who will write, direct and act in the first of the trio is “Night of Terror,” formerly called “He Lived To Kill.”

Second is “Shall We Tell Our Children?” with the third slated to be Mack’s stage play, “The Scarlet Fox.”

‘March of Time’ Delayed

MCM has decided to put off production on “March of Time” until July. The picture was scheduled to start this week with Edward Sedgwick slated to direct. Jack Cummings is supervising.

New Low Summer Rates

Agua Caliente Hotel & Casino

In Old Mexico — 20 Miles South of San Diego
Your Agent Can’t Contact
The Contract - Signing
Executive
Every Morning
BUT—
The Third Annual
DIRECTORS’ NUMBER
Does – AND HOW

OUT MAY 1
General Studio Shutdown Being Discussed Now

A general studio shutdown, starting around May 1, has been discussed quite freely at the Haley meetings during the past two days. The rub of the whole situation is the refusal of MGM to close.

It was MGM which kept the studios from closing during the banking emergency by its flat refusal to do so, knowing that Warners had 10 or 18 pictures ready to throw on the market and over 50 of their 60 releases al-

No General Cuts But Each Studio Slicing Pay Checks

There is hardly a doubt that practically every studio in the business will have restored the 50 per cent cut before the eight week period is over. So far as a community of studios is concerned, there will be no further cut drive, BUT it is authoritatively understood that each studio will start making a drive slicing salaries, if and when options come up, with freelancers lucky to get 50 per cent of their former pay. New York and studio execs have themselves sold that anybody and everybody is drawing too much money here, and they believe the slicing of those salaries all the way from 25 per cent to 50 per cent on new deals will settle the problems of the industry.

Bill LeBaron III
William LeBaron, Paramount producer, has been confined to his bed for a week with a severe cold.

GOOD MORNING, MR. KENT

Maybe you don't realize it, Mr. Sidney R. Kent, but that address you made before the Academy almost a year ago is still ringing in the ears of a lot of people here in Hollywood. We said at the time, and repeat it now, that it was one of the most frank and "gutty" addresses ever delivered in this industry, and you made a lot of friends here as a result of it.

Of course, the men and women on the Fox lot have since found out that those straight from the shoulder thrusts were a lot of apple sauce, that the statements you made regarding the conduct of the Fox studios were just statements, and the things you said would happen, never have happened.

You will recall, Mr. Kent, that several days after this address was made, you were kind enough to see us. We talked about that address, and we never gave you any idea you already had on the Fox lot, and we pleaded with you to spend a lot of your time here in Hollywood, adjusting conditions on the Fox lot and lending your

Thalbergs Touring
Cap Antilles.— Irving Thal-berg and Norma Shearer left here yesterday on an auto-mo-bile tour that will take them over most of Europe before they wind up in Paris, preparatory to sailing for the U.S. late in June.

EXECUTIVES PROPOSE TO PRUNE LIST OF CONTRACT PEOPLE

Yesterday's session of local studio heads, followed in the evening by a joint session of production executives and eastern company officials, provided nothing more than general discussions on how rigid economies could be effected in picture costs at this end.

The most important suggestion was the immediate slashing of contract lists in the various studios, with new contracts or renewals handed out only to established stars, a few featured players and a select group of writers and directors. Specific instances were not cited, but general belief of the

You're A Liar" For Durante and Pearl

The picture which will co-star Jimmy Durante and Jack Pearl for MGM is entitled "You're A Liar." It is an original by Herman Mankiewicz and Thorne Smith, with screen play by Al Boasberg, Harlan Thompson and Victor Heerman. Sam Wood will direct.

John McCormick New V.P.-G.M. of S. & J.

John McCormick has been appointed vice president and general office manager of the Selznick-Joyce agency, with complete supervision of all American and foreign offices.

"U" Wants Archainbaud Universal is negotiating with George Archainbaud on a one picture deal to direct "David of Keokuk," an original story recently acquired by that studio as a starring vehicle for Lew Ayres.
There's a story around town that the recent closing of a well-known speakeasy in New York was caused by the vindictiveness of a famous stage and screen star, who is said to have used her influence at Washington to have its doors closed. It seems that she was asked to leave there one evening, and that she had the place closed in retaliation. It is our personal belief that this star would jump off the Brooklyn bridge before she would do a thing as unseemly as that. She is one person who not only "dishes it out," but always has and always will be able to "take it" too. The girl hasn't an ounce of spirit in her entire make-up; and we do not believe that she had a thing to do with the padlock, for she is first, last and always—a good sport.

Recently, when the usual long procession of cars was being held up at the Mexican border, waiting for the leap to Caliente, the local gendarme, as is his wont, stuck his head into a car that was loaded with people and inquired, "All Americans?"

And of all the folks who might have answered, it was Gregory Ratoff who yelled, "Of course!"

Funny, the way a certain director makes a habit of dragging his "wimmin" out in public with his lipstick. He has done it for years, but up till the present they have always been more or less inconspicuous girls, unlikely to call forth any great amount of comment. Too, the "conspirators" have managed to put on an indifferent attitude toward each other to avoid suspicion. But the new heart-throb is a famous person, whose gaga personality belies the lustful eye she is casting the director's way these days—and how she casts! Not exactly getting icy stares in return either.
CONSL. SLAPS ATTACHMENT ON ASSETS OF EDUCATIONAL

 Holding Up Prints Till Bill Is Paid

 New York.—Consolidated Film Industries Inc. has placed an attachment against all the assets of Educational-World Wide and has refused to issue some of the two unreleased feature productions, six two-reel comedies and a featured volano short, "Kraakatoa," until its demands are satisfied.

 Consolidated is the smallest of the three big creditors of Educational, the other two being the Chase Bank and Electrical Research Products. The action of Consolidated in this case is evidently an effort to force the two main creditors to satisfy the company with the payment of around $225,000, knowing that the features and shorts that are held up are worth S1,000 or more at box office prices.

 Herbert Yates is understood to have told Earle Hammons and the other two creditors that, when Educational defaulted in the payment of the $15,000 weekly amortization of its account with Consolidated during the bank holiday, there was no reason to believe that it would not default again. Accordingly, he had to protect his company.

 It is understood that the Yates plater and the withholding of prints on unreleased negatives have had their effect, with Chase and Erpi coming forward with either the cash or a guarantee that the indebtedness will be paid.

 Irving Trust Rep. To Look Over Radio

 New York.—A Mr. Brown arrives in Hollywood today from New York and will visit the Radio lot and its activities for the Irving Trust Company. Brown is a former crony of Herbert Herrold, a new picture is a personal friend of Merian C. Cooper.

 New Pictures On B'way This Week

 New York.—With "Cavalcade" holding over at the Radio City Music Hall, six new pictures are announced this week for the big pictures house. The list comprises:

 Today, "Oliver Twist" at the Rivoli; "Caroline Tomorrow" at the Paramount; Friday, "The Cohens and the Kelly's Trouble" at the Rialto; "Today We Live" at the Capitol; "The World Gone Mad" at the RKO-Roxy and "High Gear" at the Seventh Avenue Roxy.

 Para. Making Change In Director On 'Apt. 9'

 Paramount has postponed production on "Apt. 9," the Alice D. G. Miller story starring Claude Colbert, due to a switch in directors.

 Stuart Walker has been taken off the story with no other director yet assigned. Bayard Veiller is supervising.

 Termer For Stephens

 New York.—Fox yesterday placed Harvey Stephens, who plays the lead in "I Loved You Wednesday," under long term contract.

 Some Cuts To Be Repaid

 (Continued From Page 1)

 Reed, chairman of the Emergency Committee: "With regard to the date for resumption of full payments by Warner Brothers-First National, a discrepancy exists between the decision arrived at by the committee and the opinion of the studio officials. The committee is withholding announcement of its decision, pending another conference when it hopes to reach complete agreement.

 Conferences will be held today at Paramount to settle the date on which salaries shall be restored there, and also at Fox, if the figures coming from the East today are correct. Universal is still unsettled, and the figures of Columbia, although it has announced the restoration of full pay, will be checked to see if it should be retroactive and to what extent.

 The conferences lasted all day yesterday and well into the night. Figures were checked by auditors and the committee and then studio heads were called in to learn the results. MGM's figures showed that the committee, that it had suffered quite heavily, so next Monday was set as its date. The committee received a letter from MGM stating that salaries would be restored as of that date.

 A letter from B. K. Kahane, of Radio, stated that company's figures showed that the waivers were not justified beyond April 6 and agreeing to restoration as of that date.

 The communication from United Artists stated that the company had found that the waivers secured were not in accordance with the salary waiver agreement and that it was, therefore, rescinding the waivers and restoring all the cuts.

 The figures showed that Educational had suffered quite severely and the committee announced that that company would receive the benefit of the full eight weeks.

 One Hurt, No Panic, in N. Y. Strand Fire

 New York.—One person was killed and heavy damage was caused by a fire in the New York Strand Theatre building yesterday afternoon.

 The house was crowded with an audience of 42nd Street," but the fire was out before the crowd knew about it, so there was no panic. The theatre itself was not damaged and the show continued last night.

 The blaze started in the marquee sign, which advertised the coming of "Central Airport." 

 Boles and Dunne Set For 'Only Yesterday'

 John Boles and Irene Dunne are set for the forthcoming release "Only Yesterday," which John Stahl will direct for Universal.

 The loan-out deal from Fox on Boles has received that company's approval, as has Miss Dunne's at Radio, with the signing of the papers due today.

 Kober Through At Fox

 Arthur Kober finished at Fox, when the studio postponed preparation of "Lola" by Harry Sauber until November. Kober was there on a one-picture deal for the Sol Wurtzel unit.

 150 Exhgs Sign Pledge To Drop Double Bills

 More than 150 exhibitors of Southern California unanimously agreed yesterday, at a meeting at the present Fox Theatre in Mission Hills, on April 27. Although Lou Halper and other representatives of the Warner circuit were present and may have the privilege of Fox West Coast circuit did not appear.

 It is reported the latter organization is reluctant to take part in the general exhibitor meetings on the proposition, but is ready to follow the move made by the independents. Legal advice to the theatre owners claims that the government will agree to the general return to single bills as a constructive measure for the industry, and government officials will not take cognizance of any restraint of trade charges that might be brought later.

 In lining up the theatres for single bills, the exhibitors signed petitions to the eight major exchanges and the six independent distributors in Los Angeles, requesting each company immediately to insert a clause in the present contracts and all future agreements to the effect that theatre signatories are not to run any feature sold on those contracts or to others than any other picture more than 4,000 feet in length. The exhibitors signing the petitions give the exchange the right of cancelling all remaining pictures on the contract if an violation occurs.

 MGM Now Warming Up To Exhibitors

 New York.—From word coming in here from all over the country there is an indication that the sales forces of Metro-Goldwyn-Mayer are taking an entirely different attitude with future agreement than they have been in the past few years.

 The high rental demands of former years, together with equally big percentages and guarantees, with splits, reaching in some cases as high as 50 per cent, are being ducked by the salesmen. Their approach is for a fair rental or percentage, with instructions to get the contracts.

 MGM will continue to protect its own interests where it has Loew theatres, with those houses getting first crack at the product, continued protection that sees up exhibitor howls.

 Sid Rogell Will Make Feature For Monogram

 Sid Rogell and Monogram are scheduled to close a deal today for Rogell to produce one picture. While maintaining his relations as producer-director for Leon Schlesinger, at Warners, Rogell has agreed to production for Monogram with the company financing him one hundred per cent. Albert de Mon is writing the screen play.

 Thackeray At Radio

 Radio has signed Eugene Thackeray to work on the script of "Bed of Roses" while the picture is in production. Gregory LaCava is directing.

 Two New Brock Shorts Starting This Week

 Lou Brock will start two shorts this week for Radio. The first, starting tomorrow, is "A Divorce Courtship," with Joseph Cawthorn, June Brewster, Jerry Mandy, Harry Gribbon and Mae Busch, with George Stevens directing.

 On Friday he starts "She Outdone Him," a travesty on Mae West's picture, "She Done Him Wrong," starring Dorothy Grainger with Harry Sweet slated to direct.

 Spence To Schulberg

 Ralph Spence has been signed by B. P. Schulberg to write the screen play for "The Bodyguard," a 20th Century-Ford original script in which Edmund Lowe and Wynne Gibson will be co-starred for Paramount. William Beauchene will direct.

 Preston Foster To Col.

 Columbia has signed Preston Foster for a starring role in "Full Speed Ahead," with Chic Sale in the top spot. The cast includes Diana Sinclair and Jackie Starr. Lambert Hillyer will direct.

 Pritchard With Voight

 Dick Pritchard, former Fox West Coast theatre manager, has joined the Columbia publicity staff as assistant to Hubert Voight.
EXECUTIVES FORGET
They Must Be Reminded

COMPLETE DIRECTORY
of Directors and their Activities

THIRD ANNUAL
Directors Number
OUT
MAY 1

THE BEST
Money" Director
of the Past Twelve
Months
MORE THAN A STORY—
But a GREAT Story!

A SENSATIONAL PRODUCTION IDEA — — COMPLETE!
With The Most Amazing Exploitation Handle Ever Devised!

That begins with the purchase of the material!
That continues through production!!
That climaxes with release!!!
BACKED BY SIX WORLD-FAMOUS NAMES THAT MAKE FRONT PAGES EVERY TIME THEY ARE PRINTED!!!!

"REVELATION!"

By
Paul Schofield

IT ANSWERS A QUESTION THAT IS COMMON TO EVERY LANGUAGE!
A PRODUCTION THAT WILL MAKE FILM HISTORY: IT BEGINS WHERE "THE LOST WORLD" AND "KING KONG" ENDED!
IT'S THEATRE!
IT'S SHOW!
ONLY THE SCREEN CAN DO IT JUSTICE!

AND IT WON'T COST A MILLION TO MAKE!

Released simultaneously to all Producers today by
RUTH COLLIER—MINNA WALLIS, LTD.
Professional Building Hollywood, California

Registered: SCREEN WRITERS' GUILD of the AUTHORS' LEAGUE OF AMERICA.
Good Morning, Mr. Kent

(Continued from Page 1)

presence at producer meetings, because a man so well schooled in picture affairs and one able to express himself in such an impressive fashion was needed here.

We suggested that the whole industry paid off on good pictures and, as head of Fox Film, it would be to the industry's advantage to have you remain here until Fox was on its way to better product. You replied that you had to go to England, but, on your return to America, you would come to Hollywood and sit in on Fox production. But you did not do it and Fox and the whole industry have suffered as a result.

The object of addressing you this morning, Mr. Kent, is to inform you that all the promises you made a year ago regarding the conduct of the Fox lot were just promises. None of the things you guaranteed Fox employees has come to pass. As a matter of fact, the condition of the Fox lot during the past year has been just the reverse of your promises.

You stated that politics in the conduct of Fox productions would be thrown out of the window. You know, or should know, that never in the history of a production organization or, in fact any organization, has politics run so rampant as on the Fox lot.

On your general manager's return, the whole dynasty was started all over again. Men or women he thought had opposed him during his absence, or even had talked to his temporary successor, were let out without any ceremony. The old gang was brought back, the conduct of the Fox lot that had been so destructive over a period of two years. since William Fox was shoved out, was immediately resumed.

You remember, Mr. Kent, you said all the throat-cutting (if there were any throats to be cut) would be done by you. You know, or should know, that if all the throats that were slashed immediately on your general manager's return, and since, were placed end to end, they would reach higher than the stratosphere. You said that everyone would get a fair deal. Well, you just find us one person on the Fox lot who figures he has been given a fair deal during the past year or the past three years.

The morale on the Fox lot, Mr. Kent, is the poorest of any lot in Hollywood. Every man or woman on that lot is deathly afraid of your general manager, his fancies, his whims. They never know what to expect from him. They are afraid to talk back, afraid to give an opinion, for he has been known to fire men and women on the spot for daring to express an opinion.

This is not a personal attack on your general manager, Mr. Kent. We have nothing against him personally, but we do feel you ought to do something to raise the standard of Fox pictures. We feel this ought to be done for the motion picture industry, for the Fox Film stockholders and those financing it, and we think it should be done for Sidney R. Kent, because we know that Sidney R. Kent knows that Fox has turned out some pretty bad product during the past twelve months and we believe that Sidney R. Kent knows or should know, that as long as the Fox lot is run the way it is now, the whole industry will suffer because of an inferior product coming from that lot.

Therefore this appeal, Mr. Kent. Stay in Hollywood for three or four months, get that lot running the way you would dictate, the way you promised a year ago. Nothing is half so important.

We understand that the Chase people have agreed to go through with your program and, as a consequence, your finances are set. This being done, and giving thought to the program of pictures you had last year, you should stay here on the ground, make good those promises you made before, and you will see the Fox program up at the top during 1933-34.

All that beautiful shrubbery on the Fox lot will not make good pictures, Mr. Kent. That $75,000 writers' building will not get you good stories. Those beautiful and expensive star bungalows will not sell tickets. You must have some one on that lot who will deal fairly, you must have someone who has a story mind, you must have some one who will listen to ideas, will cause them to be developed. You must have someone on the lot who can and will develop personalities, for they sell tickets, Mr. Kent, and since the start of the talkies, since the departure of William Fox, there has not been ONE personality developed by Fox.

Those things MUST be done if Fox is to stay in business, if Fox is to contribute its share of successful pictures to this industry. It can and will be done if you stick here for three or four months and break down that dynasty, that czaristic attitude that reaches every nook and corner of your lot. It can and will be done if you are here to encourage advancement and ideas and to generate enthusiasm among your workers.

It won't be done, Mr. Kent, if you permit your present head to continue. Fox hasn't a chance under such a guiding hand. And this industry needs Fox. It needs any and every company that can make good pictures. It needs any and every individual that can contribute to their making. You have such men and women on your production payroll, but they dare not give Fox what Fox is supposed to be paying for.

If you think we have been unjust in these accusations and the suggested remedy, ask any man or woman on your lot—away from the front office and that influence—and our statements will be confirmed. If you feel so inclined, ask people who are not in your employ, but people whose judgment you respect, people who have been around Hollywood for the past year or more. They too will confirm our statements.

Since your early days as a Kansas City branch manager for Paramount, we have admired your capabilities. There is not another man in this business better equipped to run an organization than Sidney R. Kent, but Hollywood feels that he has sort of "dogged" it so far as production is concerned, that he is reluctant to insist on measures he KNOWS will benefit the Fox product. We don't know what you may be afraid of other than the fact that, if something is not done immediately, Fox will certainly be out of business, for a hundred Chase banks would not be able to finance the losses on such a program.

We will make one prophecy, Mr. Kent. If you stay here for three or four months and give this production angle your complete attention, AFTER you have addressed every man and woman employee on that lot in a talk such as only you can give, we will stake all the old type we have in our shop against the cut outs from "The Big Trail," that Fox will run one, two, three with the quality producers of pictures next year, will make money for Fox, will make money for this entire industry. And, Mr. Kent, you could do no greater service.
INDUSTRY FEELS FEDERAL INVESTIGATION GOOD THING

‘Have It Now And Get It Over With’

New York.—Insiders here believe that the proposed federal investiga-
tion of the affairs of motion pictures is bound to go through, with the op-
ion general that the time has arrived for such procedure. This is an about-
face from every previous step made in that direction by those in the indus-
try, such moves being resisted at ev-
ery turn, but, with this present push in that direction, comes the feeling, “better have it now, clean up the mess and have it over with.”

It is understood here that a promi-

nent film attorney, probably Nathan Burkan, is slated to be counsel to the House committee of seven which will conduct the investigation.

It is known that President Roose-
velt is determined that the stock-
holders and investors in motion picture enterprises shall be protected.

Those in the know around here feel that the first move of the investiga-
tors will cause the subpoenaing of the heads of the American Telephone and Telegraph Company to determine just what interests the Electric have in this business.

Art Directors Will

Drive For New Members

An immediate drive for members will be launched by the Art Directors section of the Academy Technicians Branch as a result of last night’s meet-
ing of the section.

After decision was made to invite all art directors who are eligible to join the group, a membership com-
mittee was appointed, composed of Hans Dreier, Robert Haas and Al To-
loff. A means and means committee, in-
cluding Bud Gillespie, Bernard Herz-
xun, John Hughes, Jack Okey and Max Parker, was also appointed. The section will meet again on April 19

New One For Murfin

Jane Murfin is now working on the screen play of “Double Harness” for Radio. Howard Green started the assign-
ment a few weeks ago, but was switched to another story which is

needed for immediate production.

Sam Spring Here

Sam Spring, attorney for the Katz enterprises, is in town looking over

the new Katz layout. He was accom-
pa nied on his trip West by Mark Hey-
man, one of the founders of the new Katz organization.

Two For ‘Bed of Roses’

Jane Darwell and Eileen Percy have been added to the cast of Constance Bennett’s ‘Bed of Roses’ at Radio.

Kennedy In ‘Careless’

Edgar Kennedy is the latest addi-
tion to the cast of “Careless” at Ra-

dio.

Shaw, Off His Pose, Enjoys Pictures

New York.—In spite of his ex-
pressed contempt for motion pictures, George Bernard Shaw watched the screening of “One Hour With You” and ‘Strang-
thers in Love’ aboard the Empress
of Britain and roared with laughter, seemingly enjoying the des ipled entertainment as much

as anyone.

Son of ‘King Kong’ To Be In ‘Jamboree’

Although “King Kong” is just be-
ing released by Radio, the company is already producing another prod-
duction, under title of “Jamboree.” Ernest Schoedsack is directing the pic-
ture, which will have the son of King Kong as the “heavy.”

When “Jamboree” is ready for the market, it will likely get a change of title to “Little Kong” and theatres can take advantage of the advance plug through showings of “King Kong.”

Para. Switches Leads

Paramount has switched leads in ‘The Gambling Ship’ and replaced Car-

dle Lombard with Frances Dee, the

studio making the change because they felt the role was not suitable for Miss Lombard. Max Marcin and Louis Casnier are directing.

Thew To Universal

Universal closed a deal yesterday with Harvey Thew to write the con-

tinuity on “One Glamorous Night,”

based on the story “Bagdad to the


Chain Asks Order to Prevent Foreclosure

New York.—Midtown Amusements Inc., which is the same as the Man-
hattan Theatre Circuit and which op-

erates 21 theatres, has applied for a restraining order to prevent the fore-
closure of a $150,000 mortgage.

Ben Sherman, operating head of the circuit, obtained this loan in 1928 to equip the houses with sound. Some of the other interests in the circuit al-
lege that Sherman permitted a de-

fault in tax payments to aid a con-

spiracy with the mortgage holders to bring about the foreclosure.

Directors Called Off

Last Night’s Meeting

The meeting of the Directors branch of the Academy was called off last night through a wire sent to each member advising them that the meet-

ing would be held at a later date, pending further developments regard-

ing resumption of cuts and possible studio closings.

Sailings For Europe

New York.—Sailing on the Em-

press of Britain today are Zoe Akins, Ernest Torrence, Samson Raphaelson and Jerry Horwin.

Prudence Co. Takes B’klyn Paramount

New York.—It is understood here that the Prudence Company has taken

the operation of the Brooklyn Para-

mount out of the hands of Paramount-Publix and will continue its operation.

Both the New York and Brooklyn Paramounts will cut out all stage shows, starting Friday a week, and go through with a straight picture policy from now until Fall.

It is understood that the Paramount in New York will be turned over to other operators after July 1, at which time the bondholders’ committee of the corporation controlling its des-

inations will be able to step in.

Shut Down Being Talked

(Continued from Page 11)

ready in the cans. MGM is quoted as saying: “What? Close up and let Warners get a jump on us as they did at the start of sound? Not MGM, gentleman.”

But it looks now as if almost all the plants may close for an eight or twelve week period, taking advantage of their 45 out of 52 week agreements with contact people. By these closings they would save the payrolls for that amount of time right at a time when it is needed most, but would cause a summer shortage of product that may force the closing of 30 per cent of the theatres throughout the country.

Player List To Be Cut

(Continued from Page 11)

eastern officials was that companies were continually losing substantial sums in carrying large groups of con-
tract people in all branches, and gen-

eral pruning of those lists would re-

sult in material savings.

One suggestion was made to have each company carry only its group of stars or ‘ace’ featured players, and as other artists’ contracts expire, they would be dropped by the studio and offered a new deal with a central booking office to be established and maintained by the several companies. This office would provide a guarantee of a specified number of weeks’ pay for a player among all the major studios.

It is expected that the two groups will then get down to definite plans at two sessions held at a later date, and the eastern officials hope to get the pro-

duction end straightened out so they can leave for New York by the end of the week.
A play is first BUILT
Then it is written — edited — produced

A talking PICTURE
is a play projected on the screen

It Must Have Premise, Development, Climax

DRAMA, CONSTRUCTION and DIALOGUE
are first considerations.
All other ELEMENTS are IMPERILLED if these three are not SOUND

No expert can excel

EUGENE WALTER
in these vital departments of production.

Producers: You have in your libraries a wealth of material, costing millions, awaiting the skill, judgment, suggestion and treatment of a man who is outstanding in this field. I COMMEND HIM TO YOU — — — —

"A DOCTOR OF PLAYS"

HARRY M. GOULD
MANAGER
6560 Hollywood Boulevard
Gladstone 3797 and Gladstone 8898

SPECIAL ASSIGNMENTS ONLY
Screen Guild To Spons or Borzage Picture At Col.

Frank Borzage has been signed to direct "A Man's Castle" for Columbia release, and his deal to make one picture for MGM is off until he finishes at Columbia. "A Man's Castle" is from an original play by Lawrence Hazard, and will be sponsored by the Screen Guild, which was formed several months ago by M. C. Levee to enable directors, writers and players to participate in picture profits instead of taking full-scale salaries. Under terms of the deal, Borzage receives a retainer, plus a cut of the picture's profits, and there is a chance that one or both of the leads may sign on the same basis. Columbia will fully finance the production of pictures slated for release on the 1933-34 program. Negotiations for the Screen Guild to sponsor "A Man's Castle" and for Borzage to direct were handled by Levee.

Elizabeth Allen In Morley Spot At Radio

Elizabeth Allen has been courted by Radio from MGM to replace Karen Morley in the spot opposite Richard Dix in "Ad Man," which starts this week under direction of J. Walter Ruben.

Cohn For Federal Radio

Washington—Al Cohn, Hollywood writer, will be appointed a member of the Federal Radio Commission by the Department of Commerce within a few days. Cohn's department will comprise the eleven western states, Hawaii and Alaska.

Disney London Record

New York—Disney's Silly Symphonies cartoon, "Flowers and Trees," is hanging up some kind of a record in London, where it has run in its 25th consecutive week in the West End of London.

Jane Storm Assigned

Jane Storm is preparing the continuity of "The Last Adam" for Fox, in association with Paul Green, who wrote the screen play. Picture is slated to star Will Rogers.

*Rain Girl* For MGM

New York—MGM has bought the rights to Edward Doherty's story, "Rain Girl," which was based on the life of Jeanne Eagels.

**Sunday Movies Up To Towns In Jersey**

New York.—The State Legislature of New Jersey has passed a law which gives each municipality the right to determine whether or not its citizens shall be entertained at movies on Sundays.

**Seidelman May Be Para. G.M. In Eng.**

New York.—Joseph Seidelman, who has just resigned as executive-secretary of Paramount International Corporation, may be made general manager of all Paramount interests in England, succeeding John Cecil Graham, whose resignation is expected very soon.

Eugene Zukor, who will go to England with Seidelman next week, is slated to become head of the foreign theatre department of the corporation.

**Ernest Torrence Gravely Ill In N. Y.**

New York.—Ernest Torrence, who planned to sail on the Empress of Britain Tuesday night, was taken off the liner before she left, gravely ill with toxic poisoning. He is at the Lenox Hill Hospital, and last night was said to be improving. Mrs. Torrence is with him.

Committee Declares Waivers Invalid And Rules That All Sums Withheld Be Paid Back

Warner Brothers last night refused to accept the date set by the Academy Emergency Committee for the restoration of salaries. The Committee, acting under the authority given it by the waiver agreement, promptly declared invalid all waivers signed by Warner employees and ruled that all money withheld from employees by reason of the cuts since March 6 should be paid back.

The Academy committee, after checking the Warner figures, set April 10 as the date for the restoration of full pay. The Warners objected, counter with an offer to drop the cuts April 17. This happened Tuesday night. The committee stood pat on its date and, after the Warner representatives had conferred with Harry Warner, the company declared last night that it would stick to April 17.

The committee tried again to change the decision, but was unsuccessful, and therefore passed this resolution: "Be it resolved, that this Committee shall, and hereby does, rule that all employees and officials of said company who have waived partial payment of salaries pursuant to the general program announced in the Committee's Emergency bulletin of March 14, be restored to full pay as from April 10."

Radio To Double Picture Program

Radio Pictures, originally slated to make 20 pictures for its own release during 1933-34, has now increased that output to 40, with 12 outside pictures to complete the years program, and they will be made by the KBS organization.

Richard Dix has been signed for two more pictures at a salary of $30,000 per, with a percentage of the profits. Irene Dunne has been ticked for another brace and, as already printed, three more from Wheeler and Woolsey over a two-year stretch, with the comics getting a big salary boost, said to be $100,000 a picture.

**MGM Closes Deal With Rodgers and Hart Team**

MGM has made a deal with Richard Rodgers and Lorenz Hart for a 52 week contract, which will be signed officially when the studio and the writing team straighten out the technicalities on the music publishing rights. Rogers and Hart are writing some numbers for the "Hollywood Review" as their first assignment.

**Cromwell and Jessie Ralph Set For 'Biddy'**

Harry Cohn will feature Richard Cromwell and Jesse Ralph in "Biddy," a novel by Travis Ingham, and Jules Furthman will write the screen play for Columbia on his return from MGM.

**Lien Against RKO-ROxy**

New York.—A mechanics lien for $9000 has been filed against the RKO-Roxy Theatre by the William H. Jackson company, which did the architectural work. The Rockefeller Centre Inc. is named as lessee.

**'My Weakness' For Harvey**

Lilian Harvey's second production for Fox is slated to be an original screen play, "My Weakness," which Buddy DeSylva is writing.
Hays Ballws Story
Heads About Filth

The scenario and story heads of the seven major studios were called together by Will Hays yesterday afternoon and told that all originals submitted through their offices had to conform to the Producers Code and recent infractions of the latter by some studios had to be stopped. Hays claimed there were still too much dirt creeping into film productions, and he did not intend to have the practice continue. He pointed out key scenes of several that had been removed in recent months, and told the editors that material in those pictures was definitely in violation of the Code.

The report that story editors were also reduced to prices offered for original material in line with general cuts that will be instituted in all branches of production, was denied emphatically.

Goldwyn Sailing

New York.—Samuel Goldwyn sails for home on the Berengaria from France this Saturday. He will meet Frank Tuttie, Richard Day, Arthur Hornblow and John Harkrider in New York to confer on the new Cantor picture.

Clark In ‘You’re A Liar’

Charles Dow Clark has been spotted into the cast of “You’re A Liar” which major studio directors, Jimmy Durante, Jack Pearl and Ted Healy got too billing.

All Warner Cuts Cold

(Continued from Page 1)

1933, should revert to full compensation effective as of March 6, 1933, and that all salaries withheld pursuant to said waivers should be paid forthwith.

A spokesman said that the committee considered itself virtually a trustee for all money retained by the companies under the waivers. He said that, if the committee had not practically disregarded the anticipated grosses in key spots on “42nd Street,” Warners’ biggest hit of the year, the company probably would have been told to restore salaries after only two weeks of the cuts. As it stands now, Warners are told to return approximately $250,000 to employees.

It was understood last night that Harry Warner and Comptroller Snyder were the ones who threw the wrench into the works, taking the decision out of the hands of Jack Warner and Darryl Zanuck, who had represented the company in all the local sessions. The committee also held a conference with Emanuel Cohen at Paramount yesterday and that company agreed to restore salaries on April 21.

The committee was deeply impressed by the attitude of Mr. Cohen who, after stating the position of the company and saying that he was not sure Paramount would really be able to drop the cuts on that date, acceded to the terms of the committee and lived up to its decision.

The committee confers with Fox officials at 11 o’clock this morning and, if it has time, with Universal this afternoon.

Kent Delays Move To 13-Room Apartment

New York.—According to the superintendent of No. 770 Park Avenue, the house in which is located the thirteen-room terrace apartment which Sidney R. Kent has leased, the Kents will not move in until October.

Hayes Uncertain About ‘Night Flight’

New York.—Helen Hayes will not leave for Hollywood until after the first of May and she is still undecided as to whether she will play the lead in MGM’s “Night Flight.”

She will go on the air next Thursday on the Fleischman hour, doing a scene from J. M. Barrie’s “What Every Woman Knows,” one of her stage hits.

Albertson With Sale

Frank Albertson, who finished in “Ann Garver’s Profession” at Columbia Tuesday, has been signed by that company for the juvenile lead in “Full Speed Ahead,” which stars Chic Sale. Nat Goldstone set the deal for Albertson.

Sparks In ‘Apple Annie’

Ned Sparks has been signed by Columbia for a featured comedy spot in “Apple Annie,” which Frank Capra will direct.

Union Row Closes 40 Houses In K.C.

Kansas City.—Forty Kansas City theatre management had made good their threat yes terday and closed their doors because of the refusal of the unions to take cuts. They will remain dark indefinitely.

Theatre owners demanded a 25 per cent reduction in salaries in first run houses and removal of one stage hand, and removal of one operator in the neighborhood houses, with 20 per cent increase in salary for the remaining operator, for the purpose of split week employment.

Horkheimer Indorsed—By The Studio Locals

The Federated Voters of the Los Angeles Amusement Organization, comprising members of the IATSE, have indorsed the candidacy of E. O. Horkheimer as Hollywood member of the City Council. They feel that he, as an old-time picture producer, is fitted to represent the interests of the industry.

The Federated Voters include the managers, cameramen, sound men, stage hands, operators, lab workers and studio technicians.

Madge Evans Assigned

Madge Evans is slated for the ingenue lead in “Tugboat Annie,” with Marie Dressler and Wallace Beery for MCM. Mervyn LeRoy will direct.
WHEELER AND WOOLSEY

IN

"DIPLOMANIACS"
WILLIAM A. SEITER

Directed

"Diplomaniacs"
HUGH HERBERT

Was The "Chink" In

"Diplomaniacs"

EDWARD CRONJAGER

Photographed

"Diplomaniacs"
HARRY AKST
and
EDDIE ELISCU
wrote the words and music for
"DIPLOMANIACS"
Sirovich: Up for Vote Today

Washington.—The resolution offered by Congressman Sirovich for an investigation of the motion picture industry will come out of the rules committee for a vote today. It is urged, however, that regardless of the action on this resolution, those behind such an investigation will await the report of the special Assistant Attorney General, who is now in the Hollywood sector.

The lawmakers here have been told that every studio in Hollywood is on a money-making basis, and, this being the case, they want to know the whereabouts of the big losses in the companies.

Fowler Heads Writers

Publicity Committee

At a meeting of the board of directors of the Screen Writers' Guild, John Howard Lawson, president, appointed a publicity committee of five, composed of Claude Binyon, Lester Cohen, Sam Spewack, Louis Weisenthal, and Gene Fowler, chairman.

The object of this committee is to present the standpoint of the Screen Writers' Guild and to outline what the Guild believes to be the purpose and aim of all screen writers.

'Oliver Twist' For 22 Southern Towns

New York.—The Monogram production of 'Oliver Twist' has been booked into theaters in 22 Southern and Southland Carolina. All the houses are controlled by the Public Kinsey Theatres Inc.

Dick Halliday gave a cocktail party for Dorothea Wich, who created a minor sensation by turning out to be a very delightful maiden when everyone was more or less expecting a frau. And the lady's arrival in this country was anything but auspicious. It was reported that German manager had forgotten to tell Paramount that she was arriving two days ahead of schedule. And the reason for that slip is verry amusing, yes, New York was a great source of amusement and amazement to Miss Wich. Wait till she sees Hollywood. And will La Dietrich be delighted to see that one else on the lot who speaks her native tongue?

Madeleine and Marc Connelly had to tear themselves away from the party in order to be at the circus in time to make remarks at Noel Coward, Alfred Lunt, Lynn Fontanne and Nessa McMeen as they rolled by on elephants heading the opening grande marche. Mrs. Connelly must lastly have been a clown for one performance, or was it a trained seal?

Joan Crawford, (fresh from Lunnon and Peggy Wood were there, with Johnny in rare good form spouting scathingly funny remarks about people they knew. Also known it was that Gene Fowler hasn't stopped talking yet. Stanley Smith walking around behind the most wistful moustache we've seen in a long time. However, one of one brighter young critics was there and the unsmilingly confided to one of the guests that the reason for her tricky's success in the field of written criticism was due to the fact that she had read him all the exploits of Frank Merriwell and his much vaunted tribe, when he was a child. Well, that may at least account for some of his bitterness.

The following was culled from a review of "She Done Him Wrong" in the Norwalk Sentinel: "Miss West is pushed around from pillow to pillow by one villain after the other." Maybe that's why she's finding such a good time. Didja ever know that Jeanette MacDonald was presented with an e-normous plaque made of bronze by the townspeople of a European city and Bob Ritchie, in making the acceptance speech for her, referred to the plaque as being "Just what she wanted!" -- for those cold winter nights, no doubt. The Harry, (Globe theatre,) Brands are looking forward to welcoming a new member of the family in the fall...

Hughes Flying East

Piloting his Sikorsky amphibian, Howard Hughes takes off this morning for New York. The producer will spend the summer in the East. On his return to Hollywood next fall, Hughes will embark on a new program of production.

Ginger Rogers At 'U'

Universal has set Ginger Rogers for the lead opposite Lew Ayres in "In The Money," if the actress finishes at the start of the picture. The yarn is an original by Howard Emmett Rogers and Murray Roth, with the latter set to direct.

Hughes Lacks Suit

New York—Paramount lost the suit that it brought to recover an additional allowance of $2000 for court costs in the Edward Quinton action, in which Quinton was the loser.
MY DEAR MR. HAYS:

(Continued from Page 1)

collection of individuals that are leading it (backward) at present.

Every move, every word and action on the part of our industry leaders is made and spoken and done for the protection of that one individual and, in some cases, for the protection of his individual company. There has been little said and certainly NOTHING done for the protection of the motion picture industry as a whole. Everything now seems to be for the self-glorification of the individual and for the protection of what is HIS. You know, Mr. Hays, that no industry can survive under such management, guided by such thoughts.

If we are to believe what we hear, if we are to be permitted by the acts of your executive heads, there is only one thing that stands between the picture business and prosperity and that is to cut everyone's salary from 25 per cent to 50 per cent or maybe more, and we tell Kahane that if such cuts would save the picture business, there is not a man or woman working in Hollywood who would not gladly consent.

But, Mr. Hays, you know and we know, as does every other intelligent person, that salaries, sky-high as they are, are only a drop in the bucket when the general overhead of each studio is taken into consideration. Executive blunders, executive waste, account for 98 per cent of that money that must be saved if our present companies are to be carried on.

There has been not ONE indication of a cut in those blunders and in that waste, so is it any wonder that the rank and file of employees' who were cut, are mad because of that cut? They donated their money gladly to help out in an emergency, but if company and production heads continue with their wild expenditures, heavy slices in the intake, big bonuses paid for those mistakes, that emergency will become permanent, with the salaried individual subsidizing those acts by further donations. You would not want that, Mr. Hays; no more would any other sensible person.

We are going to acknowledge to you, as we have repeatedly done on many occasions in the columns of this publication, that SALARIES ARE TOO HIGH and should be cut, but the cutting of these salaries will only serve one purpose, according to the present set-up of production, that purpose being an opportunity for executives to spend more money on their blunders and mistakes. So what's the sense of that?

But getting back to salaries and their cuts. Do you know that never in the history of Hollywood, on any proposed or completed cut has there been but one executive who offered to show figures justifying a cut? And that man was Ben Kahane when he asked his people at Radio to come through with their 50 per cent cut weeks ago. Do you know that never in the history of Hollywood, other than Kahane's act, has there ever been a request for a salary slash, that all those subject to that slash felt that his or her money was being STOLEN?

And, Mr. Hays, there has been plenty of justification many times, and more justification now than ever before for savings, but what are our executive heads doing? Certainly not presenting, with any degree of honesty, facts and figures that will back their demand for greater economy.

Mr. Hays, we could take ten of the toughest eggs in this business, wage earners, we could take representatives of the unions, park them in a room and lay the facts and figures AS WE KNOW THEM before their eyes, and walk out with any reasonable slash in less than one hour. We could, for example, show where the Paramount Theatre in New York last week played to less than $18,000 on the week. We could show them that the Paramount in Brooklyn did not do $10,000. We could show that the loss on those two houses alone would top $30,000 on the week, and, Mr. Hays, those are representative houses.

We could show, Mr. Hays, where any one of the big circuits played to less money last week than during any week in the history of this business, even less than during the bank holiday. We could show where a picture, "Gabriel Over The White House," rated by this paper as the greatest prospective moneymaker of all time (had it been released at the time it was originally scheduled), is dying the death of a flop in many spots throughout this country. We could talk to those men and women and prove to them that ALL the money in ALL banks in this country could not continue to meet the weekly deficit of this business for long.

Why don't the members of your organization, you yourself and the executive heads of our major studios, tell the right story? Why do you continue by every word and act to give, not only the workers in this industry, but lay people attending the theatre and the bankers back of the whole thing, the impression that NOTHING is being done in this picture business? Why is that, Mr. Hays? Why did studio heads here ABSOLUTELY refuse, at the start of the cut thing, to accept free work to the amount of the cut a person was to take, rather than have 50 per cent of his salary deducted, when the savings would be equal? Of course, they agreed later to do it, but why did they refuse it at the start? It's things like that, Mr. Hays, that destroy every confidence held by workers towards industry leaders in this business.

Certainly this business is in trouble, certainly costs must be cut, BUT THERE HAS NOT BEEN ONE HONEST PROGRAM ADVANCED for this overhead slash that will take in every activity in this business. ALL BRANCHES, all expenditures must get the same percentage of cuts. Why don't you, or your organization, make up such a program, why don't you do something to give people in this business the assurance that SOMETHING IS ON THE LEVEL and that their contribution will help the whole BUSINESS, not the eight or nine INDIVIDUALS who have done everything physically possible over a term of years to wreck the business and received fabulous sums each year for this activity?

The men and women, the stars, artists, writers, directors and technicians connected with this business, would rally around the HONEST PLATFORM for an economy that would cause the intake to balance the outgo. They would do anything to preserve this business. They all love the business because it has made many things possible for them. They will help even in a larger measure than you and the members of your organization would ask, but not on any kind of a premise such as was set up on this 50 per cent cut thing. In this instance they gave up their money but divorced themselves from all the feeling of cooperation and enthusiasm they ever had for their studios. And, Mr. Hays, without the cooperation of your workers, without their enthusiasm, NOTHING IS POSSIBLE in this business.

So, we say to you as we said last Monday, DO SOMETHING before returning to New York, have something coming out of your meetings here that will build up the confidence and morale of the men and women who are drawing pay out here, give them something to feed on, give them something to arouse their ambition, build up that most necessary enthusiasm.

It can't be done, Mr. Hays, by a lot of closed door meetings of your group. Take over the Hollywood Stadium or some place that is larger, hold your meetings there, invite every man and woman who is a part of this business, or committees they will elect to represent them, to help you work out a program of economy.

From past history your organization has given no evidence of being able to attack such a problem. Call for help, the help of intelligent men and women who are really THE PICTURE BUSINESS. Get something done and this industry will go forward.
Hays Group To Have Clearing House For Players, Writers, Directors—Stock Co. Planned

The often-planned but never-materializing general booking office for the handling of all players, writers and directors not on contract lists, will now be a reality. Eastern executives and production heads of major company members of the Hays organization have voted the measure through and preparation has already been started with the actual start set in two weeks.

In addition to the handling of all production people not under term contract at the studios, this office will contract for a number of artists, handling each artist selected a 40-week ticket, their services to be split up among all studios with each plan guaranteeing a certain amount of work a year. By this means the stock company of every major plant will be dispensed with entirely just as soon as present contracts expire, except for stars and immediate star possibilities.

The office will be handled much in the same manner as the old United Booking Office of vaudeville, differ.

Collective Suit On Warners Advised

The refusal of Warners-First National to accept the date set by the Academy Emergency Committee for the restoration of full salaries was the main topic of conversation in picture circles yesterday. Most of the discussion centered around whether or not Warners would repay the cuts as the committee ruled, or whether it would be necessary for the employees to sue under the agreement.

Legal authorities believe that, if court action becomes necessary, the wisest course would be for all signers of waivers to assign their claims to one person, who could then sue as assignee, making the action in effect a collective suit and saving much time and expense.

Jack LaRue Gets Lead In DeMille Picture

Cecil B. DeMille has picked Jack LaRue for the top spot in "Pay Day," his next picture under the Paramount banner. The yarn is an original idea of DeMille’s and the story was developed by Bartlett Cormack.

Fox Buys Two Yarns

New York—Fox has just purchased two more stories for next year’s program. They are “Sleepers East,” by Fred Nebel, which “Little, Brown” and Company will publish in June, and “Lead Harvest,” by Edward Dean Sullivan.

Henry Henigson To N.Y.

Henry Henigson left last night for New York, due to an illness in his family. It is expected he will be gone from two to three weeks.

Kent East Today

Sidney R. Kent, Fox president, leaves for New York today. Interests returning here for protracted stay the first part of June.

SUPPORT THE MOTION PICTURE RELIEF FUND
U.S. Picture Companies Clash In Australia

Sydney.—Charges that representatives of Paramount and RKO have broken their promises that they would not compete with each other will be upheld by T. S. Shores, president of the Independent Theatres Corporation for the showing of their product were made by Ralph Clark, managing director for Warners, testifying in a restraining suit which he brought.

Clark said that he had agreed to lay off any deal with Empire Talktles Ltd., lessees of the Empire Theatre, on condition that Paramount and RKO kept away from General Theatres. He declared that he had been double-crossed and testified that such action by the competitors has seriously impeded his negotiations.

Warner product is now out of the Empire Theatre, which is running double bills of Paramount and RKO pictures, trying to catch up with the handling of orchestras. He is Theatre is about closed, and this means that this product will play the Haymarket here.

Paramount and RKO expect to show approximately 135 pictures at the Empire during the coming year, and this makes things easier for the shareholders who can get these films for second runs. If these pictures had continued to be run, the shortage probably would have driven some of the smaller theatres out of business.

Fink Will Produce His New Play In Beverly

Morris Fink, former story editor for Reliance Pictures, will produce his play, "The House of Magic," at the Beverly Hills Community Playhouse on April 24.

The play was written by Fink in collaboration with L. Carpenter Jones and will have as the featured player Janet Sheppard, daughter of Senator Sheppard of Texas.

Grant Editor Pro Tem

Dorothy Donnell, western representative of Motion Picture and Classic fan magazines, leaves tomorrow for a six-month vacation trip to Europe. Jack Grant moves in Monday to take charge of the office during her absence.

Hillman Opens Office

David Hillman has opened offices as an agent in association with the Arthur Landau office and will specialize in the handling of orchestras. He is managing Earl Burnett's orchestra and Jimmy Grier's.

Scola To Warners

Katherine Scola has been signed by Warners for a ten-week engagement which starts when that studio reopens in June. The Edward Small office handled the deal for the writer.

Weems-Brock Team

Walter Weems and Lou Brock are writing the next Masquers story titled, "Stolen By The Gypsies," or Beer and Bicycle, which the latter will produce for Radio.

Annette Kellerman Will Try Comeback

Sydney.—Annette Kellerman has returned to Australia, her native country, after ten years away. She and her husband, Billy Sullivan, are going to the South Seas to make three pictures, featuring undersea photography.

Para. and Frances Dee Engage In Argument

Paramount and Frances Dee have been unable to get together on a new deal, the player declining to sign unless the company agrees to give her better assignments. The expiration date of her contract is May 5.

Miss Dee has also refused to sign the transfer of her contract from Para.-Publix to Paramount Productions, Inc.

John Barrymore's Pair For Radio Set

John Barrymore will appear in two or more pictures for MGM during the coming year under terms of a deal signed yesterday.

The player will split his time between MGM and Radio, as he holds a two-picture deal with the latter company. These two are "Fugitive From Glory" and "Long Lost Father," the latter with Katherine Hepburn.

Beulah Bondi At MGM

MGM has signed Beulah Bondi for a featured spot in "The Stranger's Return," the Phil Stong story which King Vidor will direct.

Tradewives

(Continued from Page 1)

came that hoggish demand for one more week of cuts.

The personnel on the Warner lot would not have signed those waivers if they had known that Harry Warner was to set the date for restoration. There are too many of them who bought Warner stock on his advice, stock that he unloaded on them from his own holdings, only to buy it back later at lower prices.

No, they trusted Jack Warner and Darryl Zanuck. Men were the men for and with whom they worked, those were the men from whom they felt they could get a square deal. And Harry Warner has done an awful thing to his brother and to his production head. He has ruined in a few minutes a great structure that they had erected and one which will take years of time and all their energies to rebuild, even to a faint imitation of what it was.

You have to ask yourself, Harry Warner. May the one who decides how you shall answer be more merciful, more just to you than you have been to the people who tried to help you.

Twelvetrees For Para.'s Disgraced

Paramount switched leads yesterday in the Alice D. G. Miller yarn, "Disgraced," formerly called "Apartment Nine," and gave the top spot to Helen Twelvetrees, taking Claudette Colbert out of that picture to be assigned to another soon.

The studio is about to close a deal with MGM for the loan of Phyllis Holmes for the male lead. Bayard Veiller is supervising, with no director yet assigned.

Remakes For Rogers Pix

In order to lighten up the last half of "I Love That Man," Charles Rogers has had his new ending written for the picture and starts remakes today. The producer decided to have the light comedy existing during the first half of the picture continue right through.

FWC Case Continued

Continued hearing of the Fox West Coast bankruptcy case slated for this morning before Referee in Bankruptcy Samuel McNabb, when Charles Skorosas, one of the three trustees will be examined.

NBC To Build Here

(Continued from Page 1)

closing can not take place until after August 1, as Anthony's license has that long to run.

It is understood that Hearst already has stations under option at pivotal points throughout the State and these options will be exercised immediately after his contract for the NBC service is signed.

Aylesworth, while here attending the conferences of the Hays organization, is doing a little conferring of his own with members of that group in an effort to prevail on them to use this new plant he will erect for his own programming, insisting that it is an NBC affair and not one of Radio Pictures. As such it should receive their attention because of the compilation of programs for their own advertising benefit and that of sponsors who stand willing to pay a lot of money for such programs.

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Direction, Story
And Cast Admireable
"SAMARANG"
B. F. Zeidman


How many pearls—or their equivalent in good Roosevelt dollars—"Samarang" will gather into the three offices of the country depends upon how big a dose of native pictures any given community has already swallowed. On its merits, it can hold its own with the best of them. Most critics will go for it like the Malay pearl divers plunging beneath the tropical seas for the mammoth pearl oysters. It should be a welcome oasis in a desert of stereotyped pictures. With the possible exception of Murnau's "Tabu," it can boast the finest cast of actors, for looks, sincerity and interest, that any picture from these eternally fascinating latitudes has brought to America.

Ahmang, Number One Pearl diver, lover and main sex appeal, can give Johnny Weissmuller cards and spades, not only on physique, but on aquatic performance. And that's nothing against Weissmuller. This boy is doing his stuff as only a Malay native, built like this one, knows how to do it. He's the perfect amphibian, he does his pearl-diving as if he enjoyed it, with the same sort of athletic control that is seen after breakfast. And he has a way of making love that might shock even Clark Gable's lady friends, but is strictly a la Ma-Del Men.

The girl, Sai-Yu, is not only a beauty contest winner and a potential baby star—judged by both white and brown standards—she is a perfect mate and a match for Ahmang in the water and at the gentle business of pearl-retrieving. Thanks to her absence of civilized inhibitions and the fact that she lost her home-made brassiere for the entire cannibal island sequence, "Samarang" lifts the championship from "Gunga Din's" own particular ground by about fifteen shots.

Ahmang and Sai-Yu, between them, are more than adequate to carry the simple but impressive story of the joys, sorrows, hazards and hardships of these far-off people. Ko-Hai, Ahmang's younger brother, is a sparkling, handsome kid, just maturing, with all the devilry and daring of a growing boy in any clime. The mother of the two lends a stately and tragic dignity to the drama. "Samarang," told only with sound effects and music, has a world-wide appeal. Everyone connected with it has done superior work, from Lori Bara and Ward W. to Tom Geraghty and Charlie Hunt, not forgetting the camera crew.

Australian Film
Tax 25 Cts. A Foot
Sydney.—The Government has just imposed the new tax on film from eight cents to 25 cents a foot, the idea being to develop the local film industry. A feature film made on a 6000-foot feature will be $1500.

Sirovich Measure
Held In Committee
Washington.—The house rules committee, after approvingly approving the Sirovich resolution calling for a government investigation of the motion picture industry, yesterday reconvened and voted to hold in suspension of the resolution to the House.

C. C. Pettijohn, of the Hays organization, is here talking passage of the Sirovich resolution, which provides for investigation of every phase of the industry from bankruptcies to distribution and exhibition of pictures.

'Dinner At Eight' Shot
Exactly On Schedule
Finishing production of "Dinner At Eight," George Cukor brought his company in on scheduled time to the day. During the four weeks of shooting, there was not a single bit of over-time; in fact, the average hour for quitting was five o'clock.

On the final day of shooting, Philip Holmes was added to the cast on twelve hours notification. He began and finished the same day.

Mae West Title Changed
Paramount has again changed the title of the Mae West picture from "Don't Call Me Madame."" to "I Am No Angel. Miss West is now in Santa Barbara, writing the dialogue for the script written by Claude Binyon and Frank Butler.

Laughton Back In June
Charles Laughton is due back in Hollywood on June 12 on a new picture deal with Paramount, the first of which is slated to be "Hangman's Whip," from the play by Norman Reilly Raine.

New One For Jaffe
Merian C. Cooper has handed the yarn, "Fratolous Sam," an original by Norman Houston which Radio acquired last week, to Sam Jaffe to produce,

New One For Sennett

McCrea Lead For Bennett
Joel McCrea has finally been set as the lead opposite Constance Bennett in "Bed of Roses," at Radio. Others added to the cast include Robert Emmett O'Connor, W. C. Fields, Tom Francis and Wade Boteler.

Warren Hymer To MGM
Warren Hymer gets the part of Angelo in MGM's "Midnight Lady," which features Ricardo Cortez and Loretta Young. Picture starts tomorrow, with William Wellman directing. Edward Small office handled the deal.

Receiver Denied for Film Productions
New York.—Judge Valente, of the New York Supreme Court, yesterday denied the application of Milton Ernst and other Paramount bondholders for a receiver for Film Productions Corporation, the subsidiary to which Paramount turned over its negatives.

The court ruled that bondholders might sue for the amount of their bonds, but he did not see how a court could appoint a receiver in a case involving properties worth several millions on petition of bondholders representing only a few thousand dollars.

Eddie Buzzell and
Columbia Parting
Finishing shooting on "Ann Carver's Profession," Eddie Buzzell has been taken off the Columbia payroll, his contract, according to its terms, was due to expire three weeks ago, during which time he worked at half pay. Buzzell, however, has been permitted to remain for the cutting of the picture, which is under his supervision.

Allied Starting New
Gibson Next Tuesday
Following its four weeks production full, Allied is a comrade of "The Fighting Parson," starring Hoot Gibson, next Tuesday. Story is by Harry Frisch, who will also direct.

"Boots of Destiny," which was scheduled as the next Gibson picture, has been pushed up the slate for production after "The Fighting Parson."

Columbia Makes New
Deal With Fay Wray
Columbia has signed Fay Wray on a new picture deal in addition to the three picture deal made with her a few weeks back.

Miss Wray's first picture under the new deal will likely be "Kaleidoscope in K," the hospital yarn by A. J. Cronin.

MGM Keeps Weissmuller
MGM has exercised option on term ticket of Johnny Weissmuller. During the 18 months the player has been under contract to MGM, he appeared in only one picture, "Tarzan, The Ape Man," and made a personal appearance tour in the East.

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Central Booking Office Approved by Hays Group

Stock Company To Be One Feature

(Continued from Page 1)

New York—Governor White, of Ohio, has just signed a bill exempting newsreels from censorship in that state. Similar exemption now obtains in Kansas, Pennsylvania and New York City, but censorship remains in Maryland and Virginia.

No Censorship In Ohio On Newsreels

Franklin Group To Make Indie Picture

New York.—A group in which H. B. Franklin, M. H. Aylesworth and others are financially interested will produce a feature at the Eastern Service Studios in New York, starting production on May 15. Chester Erskine will direct.

The picture will be titled "Midnight," and is from a play by Paul and Claire Sifton, which was produced by the Theatre Guild some time ago. Sidney Fox will have the lead, and RKO will release.

No Copyright In Ohio On Newsreels

Phil Ryan To Make Para. Short Series

Phil Ryan, general manager of RKO Pathe Studios for the past year, has signed a contract with Paramount to produce at least 12 and not more than 18 two-reel comedies for the 1933-34 season. Lou Diamond, in charge of Paramount News and shorts, negotiated for the company.

The producer has signed contracts with Walter Catlett, Eugene Pallette and Sidney Tolmer to be featured in several of the comedies, and deals with the trio provide for exclusive services of each for shorts.

Del Lord, recently with Roach, will direct, and Ryan is now assembling a writing staff. The first comedy is slated to go into production about May 15, and will co-star Walter Catlett and Eugene Pallette.

It is likely that the comedies will be produced on the Pathe lot, with Ryan remaining in charge of that plant as general manager.

Thomas Signs With New Victoria Outfit

Jameson Thomas is the first Hollywood screen actor to be signed by Kenneth Bishop, president of the Commonwealth Productions Ltd. of Victoria, B. C.

Thomas signed for the lead in the first picture and will leave for Victoria about May 1. Bishop is negotiating with Billy Bevan about comedy spot in this picture.

Tupper To Lackey To Rosen

Klondike

Phantom Broadcast

Self Defense

Monogram's Triple Play
Columbia Waives Four Days of Cuts

Columbia Pictures, which announced restoration of full salaries for April 3, was notified by the Academy Committee that it had set April 7 as the date. The contract stood, and the庄园 from Sam Briskin, stated that it would stick to the April 3 date and would not ask any employee to refund the four days' pay. Harry Cohn had made the decision in New York and wired Briskin.

Powell to Make One Outside Pix Before New Warner Ticket

According to the terms of the contract between William Powell and Warner Brothers, he is to be given employment for 40 straight weeks, with a maximum of four pictures during that time. He has the privilege of doing the first picture of this group for a company other than Warners, provided the picture is completed by July 1.

Don Clarke Coming To Do One Spot For Radio

New York—Donald Henderson Clarke left for Hollywood last night by plane to work two weeks at the Radio studio. He will do a treatment of "Front Porch Girl." The Society for the Suppression of Vice has just made a violent attack on Clarke's book, "Female," alleging that it is indecent.

Ace Producer's Resignation Accepted — Cut Resumption

The Cause—Walls Successor

Harry Warner announced yesterday afternoon: "Due to a disagreement of policy in company management, Darryl Zanuck today tendered his resignation to Warner Brothers Pictures Inc., which the company accepted. The resignation is effective Saturday, April 15. The future business policies of the company will be handled by Jack L. Warner."

This was probably the most astounding single announcement that has ever been voiced in the long history of the picture business, and one that will furnish food for conversation for days to come.

Darryl Zanuck has been in the employ of Warners for the past ten years, first as a writer, then supervisor, production head for Warner Pictures and, for the past two years, in charge of (Continued on page 5)

Para. Help to Renew Payments on Stock

New York—The employees of Paramount-Publix who bought stock at $12 on weekly payments are up in arms over the reported intention of the company to force a resumption of these payments, even though the value of the stock is now practically nil.

When the salary cuts were put into effect, these employees were granted a respite from these payments, but, with full pay being restored, it is understood that they must start paying again.

Write to Oppose Booking Office

Following closely the Hollywood Reporter's story of the forming of a general booking office and preceding by a few hours the official announcement by the Producers' Association of such a plan, the artists, writers and agents yesterday voiced determined opposition to the idea and prepared to fight it.

The new board of directors of the Screen Writers Guild met last night and passed a resolution, protesting against the plan. The agents meet this morning to take similar action, (Continued on Page 6)

Kent, Aylesworth And Cochrane Start East

Sidney R. Kent, M. H. Aylesworth and R. H. Cochrane left last night for New York. It is understood that the other New York heads, including Will Hays, will remain here until the first of the week.

Powers Co.Owes $211,000

New York—The bankruptcy schedule filed by Powers Pictures Inc. lists liabilities of $211,000 and assets of $73,000.
Major Will Refuse
Any Help To Indies

Independent producers who release
movies through channels outside of the sev-
eral major distributors will find it
impossible to obtain any sort of co-
operation from the major studios in the
future.

A resolution, it is reported, was
presented and passed at one of the
joint meetings of the eastern and stu-
dio heads this week, putting all the
big companies on record as ready to
discourage the independents through
withholding loans of contract players
or personalities, eliminating further
rental of studio space or sets to the
smaller producers, and taking any
steps that would help to eliminate
competition from the little companies.

This action, according to an inside
source, comes as a result of the many
times independent producers have
made box-office hits for figures that
are but a small percentage of the cost
of a major company release for com-
parable “draw.” Coast producers have
become tired of advancing allibs to home offices with the question of
their heavy negative costs in compari-
son to the independent product has
arisen.

The move was a follow-up of an
attempt, nearly a year ago, of a major
studio head to get Universal, Metrop-
olitan and RKO-Pathe to enter into
an agreement not to rent space or sets
to any independent whose picture
less cost than $35,000 each. At that
time, RKO did the rule into effect at
the Pathe lot, but Universal declined to
toss out several companies that had
been renting space for several months
prior to the meeting.

As a result of the stand of Univer-
sal at that time, the round-robin
agreement went cold, but its sponsor
figured the matter timely to jam
through at this week’s meetings.

Educational Pays Off:
Resumes Work Monday

Educational is reported having set
plans to supply the production of the
remainder of its program, although no
new developments regarding the Con-
sidered platter on the company’s
prints have been learned.

The studio paid off its salary obli-
gations for the past two weeks and announces that pro-
ducers plan to return Monday, some of the unit producers, however, has re-
ceived official word to start.

Meyer-Nelson Deal

Abe Meyer has signed a deal with
Jack Nelson, of Eden Productions, to
supply the score and synchronization
for the superstitution series which the
Borden unit is producing.

Lahr Succeeds Cantor

New York—Bert Lahr has been
chosen, as the Paramount, to

U.S. Wants FWC To
Return Its 9 Houses

A petition, asking for the return
of nine theatres included in West Coast
United Theatres, a subsidiary of Fox
West Coast, was presented by attor-
neys of United Artists Theatre Cor-
poration to Referee in Bankruptcy
McNabb yesterday. Attorneys for the
subsidiary stated that rentals were not
being paid on the several theatre
leases because of the FWC receivers

Morri Frank Hutton, representing
Pantages Theatre Corp., a large cred-
itor of FWC, asked the right to ex-
amine Charles P. Skouras on his qualifi-
cations to continue as one of the three trustees of FWC. Referee Mc-
Nabb listened to both petitions, and
then held the matter over until April
20, at which time the hearing will
adjourn to the FWC offices for ex-
amination of the bankrupt. The latter
move is being made to allow examina-
tion of books and other records of the
defunct circuit.

Included in the list of theatres that
will go back to the United Artists are
houses in Long Beach, Inglewood, Palo
Alto, Pasadena, Berkeley, Sacramento,
the U. A. houses on Wilshire and
Whittier Blvd., besides the Egyptian
and Grauman’s Chinese.

It is understood Sid Grauman again
assumes full control of the Chinese
and plans to reopen the house shortly
with run pictures, supported by tech-
nical Grauman prologues, with a scale
set at $1 top.

Rockwell To Warners

New York.—Warners have signed
Dr. Rockwell for two shorts and starts
the first within ten days.

Added Credits

Through an oversight in the re-
view of “Samarang,” in yesterday’s issue, credits for the musical accompaniment by Sam Weitzenkorn, and the music supervi-
sion by Abe Meyer were
omitted.

EASTER FLOWERS
Lilies Plants Cut Flowers Corsages Baskets

COLONIAL FLORISTS
Inc. Irma May Weitenkorn
445 North Beverly Drive
Oxford 1156

Hugh Herbert
Management
BREN & ORSATI

Mr. Conrad Nagel
We Thank You For Your Patronage
RICHARDSON 
& MARTIN, Inc.
THE MUSIC LOVERS’ SHOP
LOS ANGELES

Movies 39 Years
Old Yesterday

Yesterday was the 39th birth-
day of the motion pictures. The first
movies, they called them kinetoscopes—were put on ex-
hibition at 1155 Broadway,
New York, on August 14, 1894.
The first stars were a Gaity
Girl dancer, Annie Oakley, Buf-
falo Bill, Sandow, the strong man,
and Ruth St. Denis.

Producer-Labor
May Be Delayed Again

New York.—The meetings of the
international heads and the coast rep-
resentatives of the studio locals,
tenatively set for April 24, may be pos-
tioned again, this time until May 10.
The labor men wish to see what the
producers accomplish in Hollywood
during their present sojourn there.

Torrence Better

New York.—Ernest Torrence, who
starred here with toxic poisoning
and inflammatory rheumatism, is
reported slighter better and expects to
continue his journey to England in
about ten days.

Rainger Arrives

Ralph Rainger arrived in town yester-
day from New York, where he has
written some music for the radio
stars appearing in “International House.”

Move By Electrics

Hollywood.—Lester Cowan, execu-
tive secretary of the Academy, said
last night that he had no knowledge
of any advances having been made to
the organization by Erpi, nor did he
believe that the Eastern production
plan had much chance of success.
Warner People Ask Return of Cut Money

The Warner offices were flooded yesterday with requests and demands from employees for the return of their cut money. Richard Barthelmess, Kay Francis and James Cagney were the first and were followed by a combined demand, signed by nine writers, the last two of whom signed in red ink.

Van Beuren Settles Cameramen’s Fuss

New York.—Van Beuren Enterprices and the IATSE have settled their difficulties and the existing ban against the road companies of the corporation will be lifted.

This means that the Joan Lowell expedition, which has been tied up in Graysend Bay, will get cameramen and may go on its way to the South Seas.

Chases Sail Today

New York.—Charley Chase, Roach company, and his wife sail for Europe on the Bremen today. He may appear in the picture that Hal Roach is to make in England for MGM.

Hans Kraly To ‘U’

Universal has signed Hans Kraly to write the adaptation of “Lilacs of Broadway,” in which June Knight will be featured as her first assignment for that studio.

One For Schaeffer

Armand Schaeffer has been signed by Tren Carr to direct Rex Bell in “Fighting Texans,” the sixth of the Bell series of Western for Monogram. Melynn Tetzin is doing the story.

Fox Trying To Turn Bonds Into Stock

New York.—The principal feature of the plan for the reorganization of Fox Film which Sidney R. Kent and the bankers are discussing, involves freeing the company from its huge load of bonded interest.

To do this it will be necessary to convert the outstanding bonds into stock and to offer a swap that will be attractive to the bondholders. If this can be accomplished, the main obstacle to Kent’s plan for the ultimate recovery of the company will be removed.

Houston On Own Yarn

-Radio signed Norman Houston to write the screen play of his original story, “Frivolous Sal,” which Sam Jaffe is supervising.

Short For Barnett

Warren Doano is preparing to place a short subject, featuring Vince Barnett, into production next week at Universal.

Terrett At Columbia

Courtenay Terrett is writing an original story for Columbia, titled “Beauty Merchant.”

Three Trustees For Paramount Planned

New York.—The latest development in the Paramount-Publix situation is the reported plan of Paramount to secure authorization of the election of three trustees instead of one. One of these would represent the company, another the bondholders and a third the interests of the creditors.

Counsel now representing the bondholders in the court action state that they have not been consulted about this plan and will cross that bridge when they come to it. Counsel for the creditors intimate that, if a trustee can be elected to protect those interests, they might be willing to drop their suits.

Zeidman Going East To Launch ‘Samarang’

Ben Zeidman leaves for New York early next week for conferences with Earle Hammons.

He will arrange for the release of “Samarang,” and formulate plans for the picture’s exploitation campaign. An extensive, nation-wide campaign is being mapped out. He returns in ten days.

Atwill To Monogram

Lionel Atwill has been signed for the lead in “The Sphinx,” Sid Rogell’s first production for Monogram. Phil Rosen will direct from Al DeMond’s screen play.

See the Crown of Thorns in our window

EASTER FLOWERS

TALMADGE-JONES
GRanite 2911
8008 Sunset Boulevard
It may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

But it was time's judgment of its merit that again and again confirmed Eastman film as a leader in the industry it helped to father.

Today it's Eastman Super-sensitive Panchromatic Negative that points the way to new heights of accomplishment, in a new era of cinematography. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors).

EASTMAN FILM
SERVICING COMPANIES PLAN WAR ON FILM BANKRUPTCIES

Losses of Group
In Year $1,500,000

Nicked for a loss of thirty per cent of their business since January, 1932, the industry’s servicing companies, composed of organizations which extend credit to the trade, are joining hands in a war on bankruptcies. During the past fourteen months these companies have suffered losses estimated to total nearly $1,500,000. The organizations include laboratories, costume houses, raw stock suppliers, appliance manufacturers, property dealers and other companies handling film accessories.

The first step will be an unwritten agreement to discourage all business with production companies involved in bankruptcy, which are regarded at present as inadequate for the needs of the service units with whom the ex-tending of credit is the customary basis for nearly all picture deals. An attorney will be selected to handle the matter for the companies who are planning to carry it through without forming an official organization for the purpose. The head of one service organization company said:

"The readiness with which picture people go into bankruptcy, shuffling off their debts by law, has grown to such proportions that it has become a downright criminal. And we are helpless to do anything about it under existing conditions. We are going to take immediate and drastic action to discourage it. My company has taken it on the chin for thirty per cent of its gross business. I have been in the industry since its inception and am regarded as having good common sense. I know the people I have been dealing with, know what they are trying for and how much, and still have been unable to prevent a huge loss, due to bankruptcy.

"Only concerted action can possibly remedy the situation. Kick out the criminally irresponsible producer, eliminate the sharps and tricksters and this industry will be relieved of a constant headache. By preventing bankrupts from getting back into the game and repeating their tactics, the business will be improved."

Sam Briskin, P. A.
Sam Briskin, Columbia general manager, has other talents besides running a studio. He's a great ad writer. He prepared the copy for the ad on the Temple Israel benefit which appears in this issue. In his first copy he failed to tell what the benefit was for, and in the revised draft he failed to tell where it would be held.

Writer Trio Walks Out On Wynn Story
Harry Ruby, Bert Kalmar and Joseph Monckiewicz walked out on the Ed Wynn picture, "The Perfect Fool," which Harry Rapf is producing for MGM. Charles Reiner, the director, wanted to follow suit, but was tied down by his contract.

The trio decided to check the job after they were shown the Wynn picture, "Follow The Leader," which Paramount made two years ago. They felt it impertinent to write a story which Ed Wynn could carry through seven reels and also felt that it would hurt them to try to write the yarn.

Harold Austin Bitten By Shark On Picture
A wire to the Foy Productions studio yesterday disclosed that Harold Austin, who is making a sea picture at Montery, had part of three fingers bitten off by a shark, causing work to be temporarily called off until he is able to resume.

Work on the picture, "Killers of the Sea," was kept sub rosa by the Foy organization, which is planning on making a sea special dealing with the capturing alive of sea monsters. Austin was directing, with Jay Turner handling the cameras.

Juliette Compton Set
Juliette Compton has joined the cast of "Berkeley Square," which the Laskey unit is producing for Fox. Frank Lloyd directs.

Para. To Repeat ‘Gatsby’
Paramount will do a talkie version of "The Great Gatsby," done four years ago in the Long Island studio.

British Gaumont Bids For Doug Jr.
Douglas Fairbanks Jr. received an offer by cable from British Gaumont last night, offering him the starring spot in one production to be made in England.

The player starts in a few days at Radio, co-starring with Katharine Hepburn in "The Morning Glory," and he may accept the British Gaumont offer after the Radio picture is completed, according to his manager, M. C. Levee.

Five For Howard Cast
Russell Simpson, Frank Melton, Pat Hartigan, James Burke and Boris Snignoff have been assigned subordinate spots in "The Power and the Glory," which has Spencer Tracy and Colleen Moore in the top spots, with William K. Howard directing.

Two For ‘Ad Man’
Radio has signed David Landau and Allen Dinehart for featured roles in "Ad Man," with Richard Dix and Elizabeth Allen in the top spots. J. Walter Ruben will direct.

Zanuck Resigns
(Continued from Page 1) production for Warner-First National. In this latter position he hung up a record for accomplishment in pictures that has never been topped and will hardly ever be topped. That Warners would have precipitated anything that would lead up to his resignation and the acceptance of that resignation is plenty cause for astonishment.

It is understood that Hal Wallis will succeed Zanuck in the production spot at the studio.

The cause of Zanuck's resignation was Harry Warner's refusal to accept the rule of the Emergency Committee of the Academy on the date that Warner employees should go back on full pay. Zanuck stood with the Emergency Committee and Warner insisted that he would tell the Committee when his organization could stop giving him money.

Zanuck resented the idea of Warner breaking a promise, of repudiating an agreement, and openly stated so at the meeting, within the hearing of Warner and members of the Emergency Com-

Acad. Committee To Examine Indies
The Academy Emergency Committee, in its bulletin issued yesterday, said that, having cleaned up most of the major companies on the salary cut proposition, will now turn its attention to the independent producers. There are two points to be settled with this group:

First, whether or not they were entitled to secure salary waivers and, second, when resumption of full salaries shall be effected for those who are found to have been entitled to secure the waivers.

Marion Dix At Radio
Marion Dix joined the writing staff at Radio yesterday and has been assigned to write the screen play of "The Death Watch," by Edgar Will-iam, which Burden is supervising the picture, which will have Irving Pitcich as director.

Newman A Producer
Mike Newman, former exchange manager for World-Wide-Fox, has built a stage unit which he is spot booking along the coast. Eddie Nelson, Val Harris and a girl orchestra are featured, with Nelson and Harris partners with Newman on the unit.

From Warners
The cancellation of Zanuck's contract, which had four years to run, and his general release were signed in the presence of Will Hays, an attorney for the Producers Association and counsel for both parties of the agreement. Zanuck insisted on such a procedure to get around any and all side agreements that producers have had in the past and maybe working under at present.

The release was clean, with the Warner organization holding no strings whatever on Zanuck or having any say where or with whom he can go, giving him the open field to negotiate a new contract with any company of his choosing, or organizations and individuals who, up to midnight last night, had put in bids for his services.

When asked last night for a statement Zanuck replied:

"I have nothing to add to the statement that has already been given you. You know as much about my future plans at this time as I do. For the present I am going to take a rest."

Pearl, Whiteman and Troupe On Long Tour
New York—The William Morris office has lined up a tour for the Oasis and Southwest with Jack Pearl, Paul Whiteman and orchestra and company of the inclinations of the Bowells ides.

The tour starts April 22, in Mem-

Watch For
Listen For
‘DEAK’ AYLESWORTH GIVES VIEWS ON PICTURES AND RADIO

‘Keep Movie Habit Alive,’ He Urges

‘Deak’ Aylesworth, head of Radio-Keith-Orpheum, fears only one thing so far this year, that the habit will be con-}
If a man steals another's wife, he is a home-wrecker; if he steals his money, marbles or chalk, he is a thief; if he steals his good name he is a slanderer... but if he steals his idea for a motion picture and gets it on the screen first... then he is a smart and shrewd showman!

That, unfortunately, seems to be the general idea in Hollywood. The word plagiarism doesn't sound so badly as thievery. So let's start calling those who steal ideas and themes and rushing them into quick production to be the first to cash in... thieves!

Idea filching is one of the glossed-over evils which has bred a lack of cooperation among the people who run this industry... a lack of faith in each other and a lack of unified progress towards the common good of an institution.

The toes of many Hollywood producers, who have corns, would ache for weeks if someone started stepping on them by mentioning some of the brazen instances of this practice, recorded on the cinema grapevine in the past few years. Often such a stunt has been privately boasted about, as if it were an achievement of which to be proud.

Perhaps one way to protect an idea might be to shout it to the world, instead of keeping it secret. Suppose we try that treatment with one new idea that comes from Lou Brock, a producer who takes great delight in doing things differently. We believe Brock's idea for his next musical feature is virgin material... novel and new, original in theme, treatment and background. Nothing like it has been produced or even contemplated by anyone in this business. But Lou is fairly trembling in his shoes for fear some "smart" producer will filch it and rush it into production before he can get half his scenes shot. That would be yesterday's formula. Let's gamble on what's going to happen now.

Here's Lou's idea, and, if anyone has the guts to steal it within the next few days, weeks or months, he'll be branding himself.

The RKO extravaganza will be the first flying musical filmed partially in the air, in huge passenger planes... with their motors rung in for musical effects... with girls doing numbers on the wings in flight... with a thousand and one other new and novel ideas that Lou has worked out. Its tentative title is "Flying Down To Rio."

Brock's idea is cards on the table. If there's going to be any shoplifting it will have to be done in broad daylight!

You can copyright a story. You can register a title and synopsis with the Writers' Guild... but you can't build enough secrecy around a hot idea in Hollywood to make it plagiarism-proof. The Academy has organized a committee on plagiarism to protect its writer members. But how about a code of honor among producers to protect one from another who steals his basic idea and writes a story around it, a story that can't be legally attacked?
GALA MIDNIGHT SHOW
For the Benefit of Temple Israel of Hollywood
TONIGHT!
AT PANTAGES THEATRE

WILL ROGERS    BURNS & ALLEN    BING CROSBY    BEBE DANIELS
CHIC SALE      LYDA ROBERTI     CLIFF EDWARDS  TED HEALY
HELEN BRODERICK FRED SANTLEY   EDDIE BUZZELL  BENNY RUBIN
GINGER ROGERS  JAN RUBINI      JIMMY SAVO      CHICO MARX
KEN MURRAY     ART JARRETT     CLARENCE MUSE  BEN BLUE

The Nation's Foremost Songwriters
including
NACIO HERB BROWN & ARTHUR FREED  SAM COSLOW & ARTHUR JOHNSON
HARRY AKST      KALMAR & RUBY   AL GOODHEART  L. WOLFE GILBERT
RODGERS & HART

PHIL HARRIS and his COCOANUT GROVE ORCHESTRA
LEO FORBSTEIN'S VITAPHONE ORCHESTRA
60 FANCHON AND MARCO GIRLS 60
HOLLYWOOD LEGION BAND

Tickets on Sale at the Theatre
CURTAIN AT TWELVE MIDNIGHT
ARTIST BUREAU OPPOSED

Every Force In The Industry Except Producers Lined Up Solidly In Opposition To It

From all indications the proposed formation of the "non-profit sharing" Artists’ Service Bureau will be chalked up as another huge executive error even before the organization opens its doors, if that ever happens. Every force in the production industry has lined up solidly against it. Resolutions have already been adopted by the Writers’ Guild and the Artists Managers’ Association against doing any business through that office at any time. Similar opposition is unofficially announced by the directors, with the Academy board of directors and all artists voicing resentment against any form of general clearance for their services.

The forces lined up against this new producer measure will not listen to any suggestion that such a service might be to their advantage, for the simple reason that those forces are not in a receptive mood for any producer move that may be used to crush them at some later date. Those more tolerant of the idea claim that it

(Continued on Page 2)

New Term For Oakie

Paramount has signed Jack Oakie to a new term ticket as a featured player, with the Edward Small office handling negotiations for the player.

Eugene Walter To Fox

Eugene Walter has been engaged by Fox as a play doctor on "I Loved You Wednesday," which Henry King is directing.

K.C. Theatres Get Cuts From Unions

Kansas City.—The dispute between the motion picture theatres and the labor unions, which closed 41 houses last Wednesday, has been settled amicably.

In three large downtown houses the operators agreed to accept a 20 per cent reduction. In the other houses, most of them neighborhoods, one instead of two projectionists will be in each booth and he will get an increase in pay. A stagger plan will permit work for all operators.

The settlement followed the announcement by the theatre men that they would reopen with non-union help, after they had turned down a compromise offered by City Manager McCann.

Bill Dover Resigns;
Will Go With Zanuck

William Dover, who has been associated with Darryl Zanuck for the past ten years, has resigned from the Warner Brothers-First National organization.

He intends to cast his lot with Zanuck and will go wherever his chief goes.

Bergerman East

Stanley Bergerman goes east Wednesday night to act as associate producer on "Shoot The Works," musical feature which Rowland and Brice will make for Universal at the Paramount studios in Astoria, Mrs. Bergerman (Rosabelle Laemmle) accompanies him.

Radio Signs Delmar

Radio has signed Vina Delmar on a one picture deal to write an original story for co-star Joel McCrea and Dorothy Jordan.

Harry Cohn On Way

New York.—Harry Cohn recovered sufficiently from his illness to leave here yesterday for Hollywood by train.

Economy Note

Philip Menvale, who has been on the Fox payroll for three months at a salary estimated at $1,500 per week, is going back to New York with out having made a picture for that company.

No National Meet For Para. This Year

New York.—Owing to the chaotic conditions in the Paramount organization, the national sales convention held this year

There will, however, be a series of regional conventions. The first one will be held at Atlantic City, April 26 to 30. The division manager, district managers and field men will get together to discuss plans for the coming season.

Lionel Barrymore On Eighth Year At MGM

MGM has exercised its option on Lionel Barrymore's term ticket and the player's deal is extended for another year. It will be Barrymore's eighth year with the company. The Edward Small office handled his negotiations.

No Loan For Lombard

MGM negotiated for the loan of Carole Lombard for the lead opposite Robert Montgomery in his next vehicle, "Half Married," but Paramount turned down the loan.

BEVERLY HILLS HOTEL WILL CLOSE WEDNESDAY

'Trumpet Blows' Out;

New Raft Yarn Sought

Paramount called off preparations for "The Trumpet Blows." Saturday, with insiders reporting the shelving due to story troubles. The picture was slated to start within the next two weeks, with George Raft and Carole Lombard in the top spots.

As a result, Paramount is looking for another yarn to use as a starring picture for Raft.

The depression has hit the Beverly Hills Hotel and the famous old hostelry, which has been a landmark of this section for 21 years, will close its doors Wednesday for all time.

A notice has been given to each of the 105 guests that, on that day, he or she must find a new home. Among the picture people who have been living there recently are the Richard Barthes, the Warner Olands, Alice Brady, Una O'Conner, Louise Mackintosh and others.

The old hotel, which has seen the picture business grow from the barn

(Continued on Page 3)
Union Row Starts
In Saenger Houses

New York.—Trouble with the unions has started in the Saenger houses in New Orlean. E. V. Richards, receiver for the Saenger circuit, has locked the union help out of the Tudor, Globe and St. Charles Theatres, and the unions claim that, by this action, he has violated an eight-week agreement, made following the declaration of the bank holiday.

Junior Returns As
Henigson Goes East

Henry Henigson, business manager of Universal, rushed East Friday night because of the serious illness of his father.

Carl Laemmle Jr. was recalled from his vacation in northern California Saturday to take charge of the studio until Henigson returns, at which time Junior will resume his vacation.

Film Distributing
Gaumonts In Australia

New York.—Clayton Sheehan announces that Fox has started the distribution of Gaumont British product in Australia and New Zealand and will handle about thirty pictures a year.

Two For Werker Cast

Fox has signed Theodore Lodi and Laura Treadwell for featured spots in "It's Great To Be Alive," which A1 Werker is directing for the Wurzel unit at the Western avenue plant. O'Reilly and Mann office set the deal.

DeVally Score In Short

Antoine DeVally, noted composer, is writing the musical score which will be used as background music for "Spilling Salt," the novelty one-reeler which Jack Nelson has just completed at the Mack Sennett studios.

George Frank Married

George Frank and Barbara Sheldon, of New York, were married Saturday at the home of the groom, 611 North Camden Drive, Beverly Hills. Mr. and Mrs. Scott Dunlap were the witnesses.

Two For 'Rhapsody'

Eugene Pallette and James Bell have been signed by MGM for featured roles in "Strange Rhapsody," which Richard Boleslavsky will direct.

Only Justifiable
Parricidal Mania

At a meeting of writers the other night, the question of relatives being made supervisors came up again, of course. There seemed to be no remedy until one bright mind had an inspiration. "It's a cinch," he said. "Shoot the fathers."

Kraly On Screen Play
of Morehouse Story

Hans Kraly has been signed by Universal to write the screen play of "One Glamorous Night," from the original by Ward Morehouse and Jean Dalymple. David O. Selznick has been attached and Robert Wyler will direct, and Sam Jacobson will act as associate producer.

Simpson At MGM

MGM has assigned Ivan Simpson to a featured role in "Midnight Lady," the Jean Harlow production under William Wellman's direction.

Artists Bureau Opposed

(Continued from Page 1)

should not have been broached right at this time. It might have a chance later, but to try it now places it in the mistake column.

The agents devoted all day and evening Saturday to threshing out their attitude and discussing the evils of the plan as it would affect them. Thirty-three of them finally signed a resolution, agreeing to refuse to do business with the Bureau, if it ever starts. They put teeth into the resolution, saying that anyone who violates the agreement shall forfeit $1000 to each of the other signers.

Agents who operated under the old U.B.O. told what that organization did to vaudeville, and predicted that the proposed one would do the same for pictures, in addition to driving the agents out of business. A request will be sent by the agents to all clients, asking them to take steps against this "danger to their future welfare." M. C. Levee, at the Saturday night meeting, opposed the resolution, demanding that it be modified in such a way that it would not offend the producers. He could not see the use, he said, of fighting the bureau before it had really been established.


The writers, through the new board of directors of the Screen Writers' Guild, went on record Friday night as unalterably opposed to the Bureau idea, calling it a "form of peonage." They saw in it a scheme to reduce salaries, to cut prices for written material and the abolition of all competitive bidding for all creative talent.

It is understood that the directors will hold a mass meeting tonight or tomorrow to voice their protest against the bureau, with the writers awaiting some official action by the Academy before they start any concerted action.
PRODUCERS ADJOURN: PLAN FUTURE SIMILAR MEETINGS

Committee to Work Out Service Bureau

Their forensic labors finished, the heads of the producing companies adjourned the meetings Saturday after passing a resolution to hold similar gatherings periodically in the future and to consider further programs of cooperation within the industry. The conferences just over were the most important in point of significance ever held by the industry, the conferences being the heads of all the major companies, in addition to the studio executives.

One of the important decisions reached was that the subject of salarv adjustments is not one for joint action, but should be dealt with by companies individually. The interchanges is there. There will be no more horizontal cuts. Public approval or disapproval of any artist, expressed through the box-office, should be handled by the artist's compensation, the conferences believed.

Another plan decided upon is the organization of the Artists' Service Bureau which, in the opinion of the executives, will broaden the opportunities for existing talent and facilitate the largest range of employment for the artist, thus contributing much to the improvement of screen entertainment.

A committee composed of Jesse L. Lasky, B. B. Kahane, M. H. Aylesworth and Col. Jason joy was appointed to work out the details of starting the Bureau. There seem to be a number of people in Hollywood, however, who disagree with the idea of the producers as to the usefulness and benefit of such an organization.

Plans were also made for the exchange or sale among studios of story material which is not in use or is unused. A market for such material by weekly meetings of studio story heads. The producers realize that their Hollywood artists in the matter of such material run into millions of dollars and they propose to move this investment if possible.

Interchange of studio properties, such as standing sets, both interior and exterior, and various "props" is also to be arranged through weekly meetings of studio production managers. This will also apply to stock shots, sound effects, technical effects, miniatures and models. A great saving is seen in this idea.

The plan is to extend also to artists, weekly meetings of casting directors being planned to discuss mutual studio problems. They will be authorized to exchange proper interchange of players.

Suggestions were also made for a Process Patents Pool to try to straighten out the difficulties that arise from the system of pooling subjects, and for a co-operative industrial insurance plan, the possibilities of which will be given close study. Following the closing meeting, W. H. Hays said:

"Free and frank discussions unalterably established the fact that the good of one factor in the industry was the good of all; that none can afford to stand aloof, regardless of the position of others; and that the asset which falls last is the asset of co-operation. Moreover, the meetings proved that the greater economies in this, as in most other industries, is in the economy of waste in the location of waste, by short cuts in operating processes and by the cooperation that results in the best possible use of talent and material."

Columbia Borrows 3 Warner Players

Columbia and Warners got together over the weekend and settled loan-out deals for Warren William, Guy Kibbee and Glenda Farrell, who meet the top spots in Columbia's "Apple Annie," which Frank Capra directs.

Jesse Ralph, Columbia contract player, has the title role in a story by Donnelly, Red Langdon, Robert Q. Lewis, and will make the screen play. Work starts May 6.

'Rascal' Still Tops In London

London.—The fine Spring weather gave the box-office here a bad triming during last week, with every theatre in town off from receipts of the previous week. "Cavalcade" is still doing the miracle business at the Tivoli. "Kid From Spain" is sagging at the Adelphi. "State Fair" at the Capitol and "White Sister" at the Empire held up okay. The Geumont-UFA production of "F. P. I." continues to surprise at the Marble Arch, and "Luxury Liner," rated poorly by the industry and press, was one of the stand-out attractions.

Langdon Will Do Indie

Picture in Pantomime

Eugene Frenke, husband of Anna Stem, and Sylvia Vardal, former Radio director, have signed Harry Langdon for a feature production which they are making independently. The picture is entirely in pantomime and has a cast of only two players, the second of whom will be selected this week. Vorkapich directs.

E. A. Dupont On 'Lilies'

E. A. Dupont has been assigned to direct "Lilies of Broadway," for Universal. The picture, a filmicusal, will have June Knight features. John Francis Larkin is writing the adaptation of the William Hurlbut play.

Bosaberg On 'March'

MCM has assigned Al Bosaberg to the script of "March of Time," as comedy constructionist." The writer returns later to the Jack Pearl-Jimmy Durante production, "You're A Liar."

Retakes For 'Peg'

MGM will start a second group of retakes today on the Marion Davies picture, "Peg O' My Heart," to polish some of the rough spots. Robert Z. Leonard is directing.

New Play For Columbia

Harry Cohn has purchased the play, "The Party's Over," written and produced by Daniel Kusel in New York, for Columbia's next year's program. The Jack Curtitis office made the deal.

Hostelry To Close

(Continued From Page 1)

He's on his way to Hollywood, so you're not too likely to see him around the city very much. It's a bit difficult to resist the temptation to be facetiously funny, because the props are all there just waiting to be used. One of the things we would be unfair to the easiest way because the man is consciously amusing and deserves credit for being entertaining, not for being one of the most effective men in the business. We usher you into a room banked with lilies. Two platter casts of the heads of two lovely ladies occupy the space not filled with lilies. A group of smartly dressed women can hardly wait. The press is there, self-consciously indifferent. A pair of black satin lounging pajamas, (Russian style), walks into the room. Enter Monsieur Antoine, handkerchief extraordinaire, showman and aristocrat. He wastes no time in showing his creations. In fact, because of his enthusiasm, he starts demonstrating a newspaper gal.Still some one reminds him that Bette Davis is the costar of that afternoon. And besides, which, Antoine is due to play with Bette Davis again. And no one could persuade him to let Antoine coif his shaggy mane.

Laced hats transformations are Antoine's stock in trade, and, though some of them are bizarre, most of them are good, clean fun and amusing in the way that they can charm the weather. It is also discovered that Antoine sculpted the plaster heads. It is also discovered that lilies are his favorite flower because they suggest "And then... in fact, legend has it, (what we don't see, we don't entirely credit,) that Antoine once used to sip a cup of coffee so's he can accustom himself to dying. Or maybe he expects to wake up in heaven any day now. They say that when good showmen die they go to Hollywood, ... And he likes best to entertain by giving champagne suppers. And he is entertaining. And though he was discovered in Paris, Hollywood is the place to glorify him.

To go from the sublime to the ridiculous, the AMPA resumed meetings this week and the boys were so out of practice that, as Hal Horne put it, "the stooges were stooging for each other." W. David Beards got up and did a George Bernard Shaw, only amusingly, except on the subject of pictures. At one point, he took a bow and was so happy to be back in New York that he keeps reminding everyone of the fact that he's a New Yorker and not a Virginian. They screened the "Barbarian" up at MGM the other day and, during the showing, after listening to a lot of Hal Holbrook and several Arabic all over the place, one of the brighter boys said he was enjoying the picture so much, he'd like to see them make an English version of it.
MR. ZANUCK:

I have not always agreed with you in the past. . . .

But for the future I want to wish you what you so justly deserve and most certainly will have. . . .

A long and prosperous career in the Motion Picture Business.

RUTH COLLIER
ACAD. AGAINST BUREAU

Three Branches Have Voted Opposition—Fourth Meeting Tonight—New Plan Doomed

The proposed Artists’ Service Bureau being formed by the major companies seems doomed, with three of the four creative branches of the Academy already voting opposition to the move and the fourth, the Actors branch, meeting tonight with indications that like measures may be drawn. Also there is a definite stand against such an organization by the majority of the agents.

Eastern Heads Plan To Cut Studio Execs

At a closed meeting of eastern heads of the major companies, held last week away from the offices of the Producers Association, agreement was reached that salaries for studio executives, associate producers, supervisors and high bracket department chiefs were entirely out of proportion to current grosses of pictures.

In view of this, the heads decided (Continued on Page 2)

Bill Howard May Do ‘Harbor’ For MGM

Metro-Goldwyn-Mayer is angling for the services of William K. Howard for the direction of “Harbor,” which organization will make in the very near future.

ZANUCK WILL HEAD OWN PRODUCING COMPANY

With flattering offers made for his services by every major producing and releasing organization in the business, indications are that Darryl Zanuck, former production head of Warner-First National, will head his own organization, producing from eight to twelve pictures a year. Powers big in finance and equally powerful in dictating whatever they may wish within the motion picture industry are said to be backing Zanuck in this independent move, guaranteeing him his last Warner salary, in addition to giving him a 50 per cent ownership in the company he will head.

It is understood that the above deal will be signed, sealed and delivered within 48 hours, with definite announcement held off until the week-end.

Cukor Set To Direct Joan Crawford Picture

George Cukor has been set to direct Joan Crawford in a story to be selected, as his next picture for MGM on his return from Radio.

He will direct “Little Women” for Radio, according to his agreement when he received his release from that studio.

Col. Promotes Nelson

Joseph Cooke, production manager at Columbia, has resigned and has been succeeded by Sam Nelson, formerly an assistant director on the lot.

Hackett-Goodrich Team

MGM has assigned Albert Hackett and Frances Goodrich to write a treatment of “Dancing Lady,” which Joan Crawford is slated to do.

Glasier Resigns From Acad. Because Of Writers’ Rule

Benjamin Glasier yesterday sent a letter to the Board of Directors of the Academy, resigning as vice-president, director and member of that organization. The letter will be made before the board at its meeting tomorrow night and the probabilities are that his resignation will not be accepted.

Mr. Glasier’s resignation is due to the fact that he finds himself in a unique position. He is a member of the writers’ branch of the Academy.

Milestone Wants To Make Hemingway Yarn

Lewis Milestone is negotiating with Ernest Hemingway for the film rights to the novel, “Death in the Afternoon.”

The director, who is preparing an independent production venture, contemplates making the bull-fight story in Spain providing he works out a favorable deal with the writer.

Harry Warner East

Harry Warner ducked for the East Sunday night to be present for hearings on the new petitions that are on file in New York courts for a proposed receivership for Warner-First National.

‘U’ Film of Ziegfeld

Universal will produce “The Great Ziegfeld,” a story based on the career of the late Flo Ziegfeld, written by Billie Burke in collaboration with William Anthony McGuire.

Kaplan Ducks Contempt

New York.—Sam Kaplan has averted a penalty for contempt of court by turning over to the new officers of Local 306 all records and property of the union held by him.
Humberstone To Do ‘Balloon Buster’

Lucky Humberstone was signed yesterday by Radio Pictures to direct “The Balloon Buster,” the story by Norman S. Hall, based on the life of Frank Luke Jr., famous ace, who ran serially in Liberty. Radio understood to be planning to make this a special and to give it a lavish and costly production. The deal for Humberstone was handled by Collier and Wallis.

Sam Harris To Produce ‘Of Thee I Sing’ Sequel

New York.—Sam H. Harris announced yesterday that he will produce a sequel to “Of Thee I Sing,” written by the same authors, next season.

It will be called “Let ‘Em Eat Cake,” and William Gaxton, Victor Moore and Lois Moran will head the cast again.

Kennedy Preparing To Produce In Florida

St. Petersburg, Fla.—Aubrey Kennedy, who came here from Hollywood two years ago, is preparing to start a picture, entitled “Chloe.” His studio, which is being built on Weedon’s Island, is under careful completion, and his technical crew is expected within a few days.

Vivian Gaye With The Joy-Polimer Office

Vivian Gaye has joined the Joy-Polimer office, handling the department of stories and writers for that agency.

Warner In Pep Talks

J. L. Warner gave over most of yesterday to giving pep talks to various units and individuals, with the Warner contract holders. He has issued a call for a conference today, with artists and writers listening in yesterday.

Craig Does Short

Jack Cummings yesterday borrowed Ricky Craig Jr. from the MGM writing staff for one day’s work. Craig pounded out a short subject for Ted Healy and today goes back on “You’re A Liar,” for Durante-Pearl.

Tinning Bankrupt

James S. Tinning, Fox director, yesterday filed a petition in bankruptcy. He has availed himself of the ten day period before filing his schedule of assets and liabilities.

Plan To Cut Execs

(Continued from Page 1)

that salaries in these classes will be slashed considerably during the coming few months, and that present conditions within the industry were so uncertain that no company should sign further term contracts with producers and execs. As contracts expire, individuals will be dropped from payrolls or offered salaries of approximately half of what they now draw for continuance on a week-to-week basis.

New Television Patents Issued

New York.—The Radio Corporation of America and A.T.& T. have obtained additional television patents. The one issued to the A.T.& T. covers the transmission by television over telephone wires.

Monogram Crowd Off To Eastern Convention

Trem Carr, Lou Ostrow and Howard Stebbins are on their way to the Mayfair in New York which starts at Atlantic City, April 24.

They will pick up on route Floyd St. John from San Francisco, Bob Worboys at Kansas City, Barney Roseenthal and Nat Steinberg at St. Louis, Bill Underwood and Claude Ezell from Dallas, to represent the writers Harry Lewis at Chicago, and Nat Lefton and J. S. Jossey at Cleveland.

Fred Santley Signed

Radio yesterday signed Fred Santley for a featured spot in Katharine Hepburn’s “Morning Glory,” which Lowell Sherman directs. The Litchig and Englelander office set the deal.

Two For ‘Flying Circus’

Lee Kinney and Jean Carmen have been added to the cast of “Flying Circus” at Radio which Russell Birdwell is directing.

Cheron At Columbia

Andre Cheron has joined the cast of “Cocktail Hour,” in which Herbert Schertzinger is directing for Columbia.

Glaser Quits Acad.

(Continued from Page 1)

but he is also a producer. The Screen Writers Guild withheld that any writer who becomes a producer automatically ceases to be a member of the Guild.

Glaser is a representative of the writers branch on the Academy directorate, and, under the ruling of the Guild, feels that he now is not qualified to be a spokesman for that branch. However, he does not wish to join the producers’ branch, so he figures that resignation is his only recourse. He says in his letter to the Board:

“It follows that, if I am not qualified to stand in good standing where their rights and their freedom of action shall be infringed upon. There is a principle involved for which they are ready to give blood and, before they are through, the producers, if they insist upon their bureau, will know there has been a fight, with probably more destructive results than those which have followed their recent fifty per cent cut fiasco.”

Bar Against Indies Starting At Once

The plan decided by production and compensation bureaus last week to refuse studio space, set rentals or loans of contract personalities to any independent producers whose pictures cost less than $53,000, goes into effect immediately.

Universal will be forced to decline further leasing of space to Chesterfield and Irvinclene Pictures, which have been making their product at that studio for the past year. RKO-Pathe Studios closed its doors to small producers several months ago when the proposition was first brought up, but the Allied unit will remain there until expiration of present contract.

Western Service Studios, formerly Metropolitan, is said to be outside of the pact, as the plant is now being operated by a separate company that is a subsidiary of Erpi.

Toomey With Levine

NAT Levine has signed Regis Too- mey for a featured role in “I’ll Be Hanged If I Do,” which will star Victor McLaglen for Mascot Productions.

Tradeviews

(Continued from Page 1)

might have gone through. But the creative element in pictures today is of a different class. These men and women are great brains. They can think and think clearly. The okay of a pro- producer does not satisfy them.

They have thought this proposition over and they have put their fingers on its flaws. They recognize that it is unfair, that it is unjust. They know their own value. They know that they, and not the producers, make the pictures. And they do not propose to be in any position where those whose rights and their freedom of action shall be infringed upon. There is a principle involved for which they are ready to give blood and, before they are through, the producers, if they insist upon their bureau, will know there has been a fight, with probably more destructive results than those which have followed their recent fifty per cent cut fiasco.”

DACHSHUND

GRAYCE GREENBURG

3607 Cahuenga Blvd.
Hollywood

3 Minutes From Hollywood
OPPOSITION OF PERSONNEL DOOMS BOOKING OFFICE PLAN

Battle Against It Developed in Acad.

(Continued from Page 1)

agents so that they will have no representation from their union, a situation that will be shacked and tied to the producers’ apron strings.

The resolutions as voted by the writers, directors and technicians follow:

The Writers

Resolved: That the Executive Committee of the Writers Branch of the Academy of Motion Picture Arts and Sciences unqualifiedly concurs in a resolution by the Screen Writers Guild, criticizing and condemning the proposal to form a central booking office for actors, directors and writers.

The Directors

Resolved: That the Writers Executive Committee points out to the producers’ responsibility to the purposes of the Academy; and that, in resorting to processes outside of the management of the Academy, they are pursuing a course which can only tend to destroy industry morale.

The Technicians

“Resolved: That the Executive Committee of the Technicians Branch that definite opposition be expressed to the principle involved in the proposal of an Artists’ Booking Office, as formed and currently in the press. Such an organization will tend to the restriction of salaried competition, the limitation of freedom for individual bidding and harmful bureaucratic control of creative personalities, thus working to the detriment of the workers and the industry.

“The Committee is not opposed to reasonable cooperative action between the studios which may be free from those objections.”

Three Trustees Elected For Para.

New York.—Three trustees were elected yesterday for Paramount-Publix, following the refusal of the U.S. Circuit Court of Appeals to stay the election. The three are Charles D. Hilles, who has been one of the receivers, Louis J. Horowitz, president of the Thompson-Stattey Company, and Eugene W. Leake, an attorney. Each is ordered to post a bond of $100,000. The motion before the Court of Appeals was for a writ of prohibition, mandamus or writ of certiorari to prevent the election. Following the court ruling, the election was held in the office of Referee Henry K. Davis and the three men were named over the protest of counsel for the bondholders.

There was special objection to Mr. Horowitz because of his close business connection with Adolph Zukor, his company having built the Paramount building.

McCarey Will Direct MGM’s ‘You’re A Liar’

MGM signed Leo McCarey yesterday on a one-picture deal to direct “You’re A Liar,” with Jack Pearl, Jimmy Durante and Mickey Mouse.

Hardy Films Re-issued

Saul Goodkind, former eastern film man, has secured the world rights to a series of old single reel negatives of Oliver Hardy comedies, made about 12 years ago. He is now synchronizing these with sound effects, music and dialogue and will release them through the independent market.

Mintz-Cesar Out

Sam Mintz and Arthur Caesar handed in their closing notices at Radio yesterday, completing a one picture deal by writing the script for “The Public Be Sold,” the new title for the Richard Dix picture, formerly called “Ad Man.”

Gillstrom-Para. Deal

Avid Gillstrom will produce the series of six Bing Crosby two reel comedies for Paramount, in addition to the group of six Harry Langdon starring shorts for that company.

Max Arnow East

Maxwell Arnow, Warner’s casting director, leaves tonight for New York on a two week talent hunt, taking advantage of the studio shutdown for that purpose.

Screen Writers’ Guild Calls Vital Meeting Tonight

The actual re-birth of the Screen Writers Guild will take place tonight at the Writers Club at the first general meeting of members called since the recent reorganization and election of new officers. The board has telegraphed every member, urging attendance, as the meeting is one of vital importance to the organization.

The Guild now has a membership of 231, of whom 212 have signed the new constitution at the recent meeting. The proposed close affiliation with the Dramatists Guild will become a fact within a short time, as Robert Prevel left for New York Sunday night to consult with the heads of that organization. In his absence, his duties as chairman of the membership committee have been taken over by Henry Myers.

The Code Committee, which will draw up the set of working rules for the writers, is holding regular meetings. One of the first planks up for consideration deals with the impeding move of the producers to set up a general booking office. The writers are bitterly opposed to this plan, construing it as an attempt to reestablish production costs at the expense of the writers, directors and artists instead of remediating wasteful studio methods.

Warners Hold Houses

New York.—Executives of Warner Brothers, speaking before the meetings of theatre men in the Middle West, are saying that Warners do not intend to relinquish any of the theatres they now operating.

Goldstone In Chicago

Chicago.—Phil Goldstone, producer for Majestic, is stopping here a few days on his return trip to the coast. He expects to pull out today or tomorrow to arrive in Hollywood the end of the week.

Leads For Brock Short

Leslie Fenton and Dorothy Crainger will have the leads in “She Outdone Him,” a comedy short for Radio which Louis Wolfberg produced. The picture starts this morning, under direction of Harry Sweet.

Stunt Man Wounded

Hurl McCollan, stunt man, was seriously injured yesterday when Mrs. Marian Semmelmeyer, champion pistol shot, accidentally shot him while making pictures for Universal newseer at Universal studios.
O. H. P. GARRETT—RALPH BLOCK
RESIGN FROM THE ACADEMY

Believe Guild Is
Writer Salvation

Oliver H. P. Garrett, a member of the Academy Board of Directors, and Ralph Block, member of the Executive Committee of the Writers Branch, last night tendered their resignations as officers and members of the Academy.

In a joint letter, a copy of which was requested by the Hollywood Reporter, the writers gave these reasons for their action:

1. The announcement by producers of their intention to open a Central Artists Bureau to handle the services of all writers, directors and actors. This is the third time within the last few months that the producers have ignored the Academy in regard to a major issue.

2. The impossibility, in our opinion, of any reorganization of the Academy, especially at this late date, to achieve the proper conditions in the industry for its creative workers. To reform the Academy to bring about the essential results for writers at least, would necessitate, we believe, an entirely new organization, free of the present limited powers, objectives and authority of the Academy.

3. The reorganized Screen Writers Guild, we are convinced, is the only means, which can bring about the ends necessary to screen writers. Now that the Guild is an accomplished fact, we are unwilling to compromise its hard won success by tardy and uncertain efforts to achieve similar aims through the Academy. Further, our experience and knowledge tell us that the Academy does not and cannot commend the universal respect and attention of motion picture writers. This, the Screen Writers' Guild is able to do.

4. We believe implicitly in any possible effective cooperation of the four employee branches of the industry in regard to matters affecting them all. But it is our sincere conviction that such cooperation is only possible if it is the Screen Writers' Guild, whose members have signed a contract and assumed serious obligations to each other, which represents writers for such a purpose.

5. We recognize and are grateful to the extraordinary services to us and the whole industry of the Emergency Committee, the Committee on the Producers' Arbitration Agreement and the Conciliation Committee, all of the Academy. But their work is mostly an evidence of the honesty and skill of their individual members. In no instance have they been able to do more than try to make the best of a bad bargain. Already, the authority of one of these committees has been defied by one producer. Nor is there any force inherent in the Academy which can do anything further about it.

At a meeting of the executive committee of the Academy last night, Howard Green was chosen to replace Garrett on the board, while Robert Riskin was elected to succeed Block.

Collective Suit On
Warners Preparing

The effort of the employees of Warner Brothers—First National to recover the sums taken from them by the salary cuts will take the form of a collective suit, which probably will be filed within a few days.

The suit will be based on the allegation that, by violating its agreement signed with the Academy Emergency Committee with regard to the date on which salaries were to be restored, the company made all the waivers invalid, this having been the ruling of the committee. Claims are being assigned as rapidly as possible and it is expected that practically all the employees will be plaintiffs in the collective action.

'Grain' Yarn For Rogers

Charles R. Rogers has assigned Casey Robinson to write an original story, "The Golden Grain," for the new schedule. The story will be produced by Harry Joe Brown on his return from Europe.

Aubrey Smith Signed

Radio has signed C. Aubrey Smith for a role in the Katharine Hepburn picture, "Morning Glory," which Lowell Sherman will direct.

'Jamboree' To Catalina

The "Jamboree" company left yesterday for Catalina where they will spend a week shooting exteriors. Ernest Schoedsack is directing for Radio.

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the World's Greatest Film Laboratory Service

NEGATIVE DEVELOPING • TITLES • DAILY PRINTS • CERTIFIED RELEASE PRINTS

A NEW COMPLETE DEPARTMENT

OPTICAL PRINTING

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A special Number to call for this New Consolidated Service

Hollywood 1441 - Station 9
ZANUCK JOINS SCHENCK

Will Head All Production For New Company, With U. A. Chief Supplying the Financing

Darryl Zanuck has formed a partnership with Joseph M. Schenck for a series of pictures for release through United Artists. Zanuck stated last night:

"It is with the greatest pleasure that I wish to take this means of thanking the various major and independent producing organizations who have been so kind to extend to me an invitation to join them. However, it has long been my ambition to produce pictures independently."

Therefore, I am pleased to announce my association and partnership with Joseph M. Schenck in organizing an entirely new corporation for the production of pictures. The name of the company and its production plans will be announced very shortly."

Zanuck's deal, it is understood, will give him a 50 per cent ownership in the company he and Schenck will go on to form.

3-Cornered Moon' Goes To Paramount

New York—Paramount has purchased the current Broadway play, "Three-Cornered Moon," by Gertrude Tomtonology, for $22,500, and it will be turned over to Elliott Nenug to direct. He is on his way here now to look over the play.

Writers' Contract Made Operative With 256 Signers

With the receipt of $100 from each of 172 signers, the contract which means the re-birth of the Screen Writers Guild became operative last night at a meeting at the Writers Club. The contract itself provided that 150 signatures were needed to make it legal.

In addition, 84 other writers have signed the contract and have given promissory notes for the $100, being unable to pay the full sum at this time. This gives the Guild a membership of 256.

Offers of loans, totalling $2900, were made by members of the Guild (Continued on page 2)

Harold Smith, Story Ed. At Warners, Resigns

Harold Smith, scenario head at Warners for the past five years, has tendered his resignation, which has been accepted. It is understood that he will move into a similar spot with the new Zanuck organization.

Fox Convention May 15

New York.—The annual sales convention of the Fox Film Corporation will open May 15 at Atlantic City.

Para. Hearing Tomorrow

New York.—The examination of Paramount officers by counsel for the creditors will take place tomorrow before Referee Davis.

Lubitsch East

Ernst Lubitsch leaves for New York tonight for another story session on "Design For Living."

Cohn Back Today

Harry Cohn, Columbia head, arrives this afternoon from New York on The Chief.

DIRECTORS' NUMBER    Deadline on all copy April 25    OUT MAY 1
Majestic Boosts Production Budget

New York.—Majestic Pictures announces that a decided increase in the company's production budget has been authorized by Phil Goldstone, and that there has also been a change in its sales policy.

Five special productions, including "The World Gone Mad," will be released before the end of the season. Each attraction will be sold separately.

The other four are "Sing, Sinners, Sing," "The Woman in the Chair," "Gurtin," "Eight," and "Buried Alive."

Sherman To Produce

Four For First Choice

Harry Sherman, former MGM producer, has closed a deal with J. D. Williams to produce a series of four features for First Choice Pictures, with an agreement that each production should cost approximately $100,000. Sherman is considering a deal with Sidney Olcott to direct all four. Production is scheduled to start around June 1.

Sturges Directing

Proctor Sturges is acting as dialogue director on "Power and the Glory" for Fox, taking the assignment with the Jesse Lasky unit without pay since he receives a percentage on the production's gross.

Leo McCarey To 'U'

Universal has signed Leo McCarey to direct an all star musical comedy to follow his one picture deal at MGM, where he will direct the Jack Pearl-Jimmy Durante yarn, "You Are A Liar."

Mirador Stays Open

El Mirador Hotel at Palm Springs is remaining open, probably until May 1, this year. Business has been suspended and will be continued so that the extra day will be enjoyed by the hotel's numerous guests.

Writers Pact Legal

(Continued from Page 1)

to help out those unable to pay immediately, but it was decided that the acceptance by the Guild of the notes was preferable.

While last night's meeting was not a regular one, there was considerable discussion on several points. Most of it was on the subject of the proposed Artists Service Bureau. It was finally voted the sense of the meeting that the proposal be unalterably opposed to the Bureaus idea. This sentiment will be included in the first article of the Code of Working Rules, which is being drawn up by the writers and will be considered at a meeting next Tuesday night, prior to being submitted to the membership for a written vote.

In his capacity as President of the Guild, as a body, withdrawing from the Academy was brought up. It was decided that the Guild should take no action and should not discuss this subject just now. Both Ralph Block and O. H. P. Garrett, who resigned from the Academy Monday night, urged that no action be taken.

Emergency Committee Holds Hearings Tonight

The Academy Emergency Committee will meet at the Academy tonight to hear problems that may have arisen over the waiver situation. It asks that persons who signed waivers come before the committee to be informed of their rights with regard to restored payments.

Any company, not a member of the Producers' Association, which took any waivers is also requested to get in touch with the committee today.

McLeod Assigned

Paramount has assigned Norman McLeod to direct "Mama Loves Papa," which Douglas McLean is producing for Paramount, Mary Boland and Charles Ruggles will be co-featured.

Zanuck In Own Co.

(Continued from Page 1)

form. The latter will assume full responsibility for the financing and business operation, while Zanuck will be supreme in production control with not less than eight pictures and a probability of twenty for the first year.

The distribution, so far as present plans are concerned, will be handled by United Artists. All the pictures will be made on the United Artists lot, with preparation for story and other advance production movements getting under way immediately.

Producers In Mad Scramble For New Story Material

New York.—As the time approaches when each of the major companies must set its program for the coming season, the rush for new material becomes more and more mad. Also new writers are being sought and signed to contracts.

Fox has just purchased a novel by Graham Greene, called "Orient Express." Paramount yesterday purchased the rights to a play, entitled "Through Cornered Moon," which is designed as a vehicle for Alison Skipworth. Columbia, in addition to "The Party's Over," and "Twentieth Century," recently announced, has bought a play by Owen Davis, called "The Ninth Guest."

It is understood that Columbia paid $25,000 for the Hecht-MacArthur play, and $17,500 for "The Party's Over."

Among the players engaged are Harvey Stephens, who is now playing in "The Party's Over," and who goes to the coast for Fox, and Peter Adrian, a stage veteran, who has been signed by Columbia. Adrian starts for the coast today, and Stephens will leave early next month.

Daves To Europe

Delmer Daves, lately of MGM, has left for a six months vacation in Europe after four years of steady writing.
Inadequate Story Hampers Good Cast

"PRIVATE DETECTIVE 62"
Warner Bros.

Showmanship
"Buttons" Joyce, young son of Frank Joyce, is a showman at heart. He went to church East Sunday and sat next to Leo McCarey. When the service was about half over, "Buttons" turned to McCarey and remarked that they were doing here—and with the same show every Sunday!

New Pictures On B'way This Week

New York—Seven new pictures are scheduled to make their bows at the big New York theaters this week. The openings are:

"A Bedtime Story" at the Rivoli today; "Supernatural" at the Paramount, and "The Working Man" at the Radio City Music Hall tomorrow; "So This Is Africa" at the Rialto, "Humanity" at the Seventh Avenue Roxy, and "Great Day" at the Roxy. "Kule Wampre" at the Cameo Saturday.

Leontovich For Col.

Harry Cohn is reported to have concluded a deal with Eugenie Leontovich to star in the Ben Hecht-Charles MacArthur play, "Twentieth Century," in the role she created on Broadway.

Colleen Moore Free

MG M did not exercise the option on Colleen Moore's contract. The player has been under contract to that studio for the past year without an assignment.

MG M Tests Astarie

MG M has tested Fred Astaire for the lead opposite Joan Crawford in "Dancing Lady" and also for possibly one of the other musicals.

Maude Eburne At Fox

Maude Eburne has been signed for the role of the movie mother in "My Lips Betray," the Lilian Harvey picture at Fox.

Good Adhesion

For Neighborhoods

"CITY HALL"
Wm. Berke Prod.

Direction... C. Edward Roberts
Screen Play... C. Edward Roberts
Photography... Robert Clive

Carrying an interesting story and a cast of dependable names, "CITY HALL" is an independent attempt at the Zanuck front page type of picture. It hits a mark above the average run of indie efforts, and the studio personnel, for whom it is obviously made, should go for it.

The fact that William Berke, who made the picture for the state right front, operated on a restricted budget didn't seem to keep a goodly portion of brains from getting into the production. According to the credit list, E. H. C. Robert wrote the screen play and directed it.

There is plenty of speed and comedy in the yarn, which deals with the irritations of City Hall and its big league politics. Preston Foster, a lawyer, rises to the mayor's chair and starts the rats into their holes when unseated by his party's head. A fanatical Russian, the city's chemist, helps him out of his dilemma, but before a group of the worst politicians are ingeniously murdered by him, Evelyn Knapp, as Foster's secretary, is in his pocket, her boss, so you know what happens.

Besides Foster and Miss Knapp, there are Tully Marshall, Warner Richmond, Charles Delaney and Mischa Auer, all doing nicely. Auer's work as the Russian chemist is outstanding.

The neighborhoods can buy "City Hall" with all confidence, but the key spot exporter may be shy of it because of its production shortcomings.

Wallace Ford To Be Star In Foy Picture

Wallace Ford has been signed by Bryan Foy to be starred in "Called On Account of Darkness," which will be released through Columbia.

Based on a story that has been signed for the female lead, with Sammy Cohen and Frank Moran also in the cast. The screen play is being written by William Mack and Ben Stoloff will direct.

Speed From Birdwell

Execs at Radio are enthusiastic over the record being made by Russell Birdwell in directing "Flying Cross." The picture will finish Friday inside of the limit, and the mark will give other directors on the lot something to shoot at.

There's a new Russian picture playing in town this week at the Little Europa Theatre, of all places, and it's an all-Yiddish talking production, of all things. Having been nurtured in the belief that the movement of prime importance in Soviet Russia was the erasure of all racial and religious lines, we were naturally curious to see what had prompted the making of a Yiddish talking picture in Russia.

The reason of course, is obvious. It was made more for outside consumption, to convince the skeptical Jews outside of Russia that the Soviet gift them greater opportunities, materially and culturally (although not in the religious sense), than any other country in the world. And in view of two recent frontier page happenings, there is a great deal more to be said for the idea.

We must also confess that "The Return of Nathan Becker" was our first experience in seeing a Russian picture and it yielded riches. This production is a comedy, albeit a comedy with a purpose. It is naive, simple and direct, and the humor impressed us because it was not the result of carefully planned gags, but of a genuinely humorous slant on life.

Nathan Becker is the nominal hero of the piece: actually the hero is the U.S.S.R.; in this instance represented by a bricklaying contest in which the superior care given to the individual by the state triumphs over mere mechanical efficiency. The thing that struck us most, however, is that Russian and American producers both work on the theory that they are making pictures for an audience, the mental age of which is approximately twelve, but with this vast, fundamental difference between them.

The American producer caters to the weaknesses of such a state in order to make his profits and the Russian producer proceeds on the assumption in order to teach intelligently a majority that is childlike in mental prowess. And it is effective child psychology.

Propaganda is a word that stirs fearful misgivings in the hearts of American audiences, although they have been the victims of it, unlabeled of course, in refreshing to meet up with a wholesome admission of it, one that, to the best of its belief, is trying to accept is Polish Dutch and see what's happening. That's why we so much appreciated "Gabriel Over The White House." But the idea was amusing, with the exception of Richard Watts Jr., who took time out to give the producers credit of it. We applauded Lewis for his motive, in their decision to show Russian pictures. With such violent contrasts between products shown, we don't see a more equitable mean in pictures.
ACTORS TALKED OUT OF VOTE ON PLAN TO REORGANIZE ACADEM.

Voice Opposition To Service Bureau

(Continued from Page 1) In a situation that has again ignored the Academy in announcing publicly the intention to establish a central booking office or clearing house for creative workers in motion pictures.

"From the information contained in the authorized newspaper statements by the Producers' representatives concerning the proposed Bureau, this meeting hereby goes on record as being unalterably opposed to the establishment of such a booking office."

George Nagel, who presided, read the reorganization plan. He said that it had been framed and discussed by representatives of the four branches of the industry, and was ready for discussion. While he did not speak definitely in favor of the plan, his remarks indicated that he approved it, and he felt that the meeting should express itself, for or against.

He also outlined talks that have taken place among certain artists during the past few weeks. This statement that the feeling at this time seems to be opposed to any attempts to bring the Actors Equity into present conditions, largely because Equity would not grant the necessary autonomy to a coast branch.

There was considerable discussion of the reorganization plan, both pro and con. Among those who spoke were:

Mr. Levee, who was invited by Nagel to speak on the many benefits the Academy had obtained for all branches of the industry during its existence, and advised against any hasty action by the actors.

His attitude seemed to be the same as the one he held at the agents' meeting though, in his speech Saturday night when he asked for an agreement that would not offend or antagonize the producers. After some discussion, the matter was tabled, no vote being taken.

The plan, as outlined by Nagel, includes:

No further subsidies from the producers or studios to carry on technical research within the Academy.

Academy benefits to be confined solely to members.

Associate membership open to any workers, or artists, who work in the industry and who can qualify as recognized employees of the studios. This would result in a closed union but open shop. An applicant who qualifies as a definite worker would be classified for his branch and would be taken in without initiation fees, and when his branch feels he is eligible for Academy membership, he then would pay initiation and assume regular membership.

The Academy to be a federation of self-governing branches of workers in the industry. Each branch to be autonomous in its activities, governed by an executive committee of 15; with three representatives from each branch to be elected to the Academy board of directors.

The Academy Board of Directors shall not take any action on salaries or contractual rights without those proposals going to the various branch executive committees for consideration.

A new election of officers to be held as soon as the reorganization is completed.

The Producers Branch to be completely organized, with no producer member who is an employee of a studio and holding the right and power to sign talent contracts eligible for an office in the Academy.

Compulsory arbitration clause in all contracts of artists or workers, providing for handling or arbitration cases through the Academy machinery. This section also provides for arbitration set-up between members themselves.

Special class in the Academy for agents, who will become eligible for membership and administration in that particular group only after they sign the artist-agent code of practice which is to be drawn up. Agent relations also provide for arbitration machinery to take care of all disputes between artists and the managers.

Bruce Planning Epic of Far North

Robert Bruce, who has been identified with the Far North plan, is planning to make a feature in the Far North and will use an amphibian tractor, which is a combination auto and boat.

He will sail across Great Bear Lake, follow the Arctic Circle to Bering Sea, cross the Seward Peninsula to Nome, and come back on the last steamer out late in the summer.

His tractor, now being built here, resembles those which crossed the Sahara Desert. It will have a boat body and a telescopable propeller.

‘U’ Will Reissue ‘King of Jazz’

New York.—Universal will reissue "The King of Jazz" about May 15. The picture will be re-edited and may have a few added scenes. This picture, it is asserted, returned full production costs to Universal as a result. It was released in fourteen different language versions. What it got in this country was velvet.

Levine Casting For ‘I'll Be Hanged If I Do’

Nat Levine has signed Raquel Torres for the spot opposite Victor McLaglen in the Mascot production of "I’ll Be Hanged If I Do."

Others in the cast are Conchita Montenegro, William Beyd, Ivan Lebedeff, Ruth Hall and George Humbert. Ford Beebe will direct.

Tradeviews

The first sales talk to be given by Messrs. Kahane and Lasky will be at a meeting with the agents' committee tomorrow night. Judging from the sentiment expressed by the agents and others at their meetings recently, the members won't get very far. No, probably, they will make much more headway when they try to sell the writers, the directors, the actors, the technicians. But as far as the studio is concerned, they'll do their best and, whatever the result, the fact remains that Mr. Hays knows his politics and his history. You've got to give him credit. He knows this stuff.

"BACK DOOR LOVER"

AN ORIGINAL

BY

BARTLETT

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Page Four

THE HOLLYWOOD REPORTER

April 19, 1933

42nd Street’ Saved Him, Says Exhib

Lloyd Bacon received a cigar humidor as a gift from Warren Hamilton, Sr., at a recent dinner, in appreciation of his production of "42nd Street." Hamilton said that, if it had not been for that gift, he would not have been forced to close his theatre.

Roberts Signs New Paramount Termer

Paramount has signed Stephen Roberts for another year, in which time he will do three or four pictures.

The first two will be "One Sunday Afternoon," with Gary Cooper, and "The Lives of a Bengal Lancer," which is on Paramount's schedule for next season. The Schulberg-Feldman office made the deal.

Fay Wray At KBS

Fay Wray has been assigned the feminine lead in the KBS production of "The Big Brain," written by Bartlett and to be directed by George Archainbaud. George Stone and Phillip Holmes are also set for leading spots.

'Song of Songs' Cutting

Final shots of Marlene Dietrich's picture, "Song of Songs," were made Monday under the direction of Robert Mamoulian and it is now in the cutting room.

The Academy of Directors shall not take any action on salaries or contractual rights without those proposals going to the various branch executive committees for consideration.

A new election of officers to be held as soon as the reorganization is completed.

The Producers Branch to be completely organized, with no producer member who is an employee of a studio and holding the right and power to sign talent contracts eligible for an office in the Academy.

Compulsory arbitration clause in all contracts of artists or workers, providing for handling or arbitration cases through the Academy machinery. This section also provides for arbitration set-up between members themselves.

Special class in the Academy for agents, who will become eligible for membership and administration in that particular group only after they sign the artist-agent code of practice which is to be drawn up. Agent relations also provide for arbitration machinery to take care of all disputes between artists and the managers.
THE RESIGNATION OF CONRAD NAGEL AS PRESIDENT OF THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES.

NAGEL OUT AS ACADEMY HEAD

MGM Will Have Two $2 Films on B'way

New York. — MGM home office heads have done a rave over “Reunion in Vienna” and have set it into the Gaity at $2 top, opening April 28. This will make the second $2 MGM film in the same block, “The White Sister” being at the Astor.

MGM Buys Two Novels For Coming Program

New York. — MGM has just purchased two novels for its next season’s program. They are “The Transgressor,” by Anthony Richardson, and “Five Days,” by Eric Hatcher. The latter has just been completed in serial form in Liberty and will be published in September.

Hecht on Coward Play

New York. — Paramount closed a deal with Ben Hecht to write a treatment of the Noel Coward play, “Design for Living,” which Ernst Lubitsch will direct. Lubitsch is en route east to confer with the writer.

Zanuck Will Head Hunt Expedition

Darryl Zanuck will head an expedition of “hunters” to the Canadian wilds after grizzly bears. He will be accompanied by Lloyd Bacon, Ray Griffith, Mike Curtiz, Ray Enright, John Adolphi and Sam Engel.

They will leave here April 28, and go direct to Vancouver. From there they go to Valemont, British Columbia, then by pack horse for four days to the headwaters of the Canoe River, thence by canoe down the river to the headwaters of the Columbia River. The party will be back by June 1.

HARRY COHN RETURNS WITH NEW EXECUTIVE

Happy over a successful trip New York in quest of picture material and over his company’s prospects for its new program, Harry Cohn, president of Columbia, reached home yesterday on the Chief.

Accompanying him from New York was Max Winslow, vice-president of Irving Berlin, Inc., who is to be associated with Columbia in an executive capacity.

NEW TERM FOR LAUREN

Paramount has signed S. K. Lauren to a new term writing ticket and the writer will leave for New York soon with Elliot Nugent, director, to look over the play, “Three Cornered Moon.” He will write the screen play for the B. P. Schulberg unit.

ALL U. S. PICTURES MAY COME OUT OF GERMANY

New York. — American film producers have served notice on the German Government that all American pictures will be withdrawn from distribution in Germany on May 15 unless the Hitler censorship is lifted.

A number of American picture people have been transferred to other countries by their companies because of the Hitler Government’s attitude. Among them are Henry Kohn, of Fox; Max Friedland, of Universal; Christopher Goldstein, of United Artists; Phillip Kaufman, of Warners; William Linnemeyer, of RKO, and also employees of Columbia and MGM. The Hays office insists that these men left the country willingly and have since returned to work there.

DIRECTORS' NUMBER

Deadline on all copy April 25
OUT May 1
French Film Envoi
Will Try for Peace

New York.—The enormous decrease in the receipts of the French picture theatres because of the absence of American films is bringing Charles Delacr, head of the French producers, to this country in an effort to end the Franco-American war. He will confer with Will Hays in an effort to open the French market without restrictions to American pictures, and will ask Hays to do the same for French films here. The present unsatisfactory arrangement between the two countries ends July 1, and the Government is expected to accept any suggestion made by Delacr.

Nichols Finishes One
Script, Starts Another

Dudley Nichols has turned in his script on "The American," for Spen- cers, but each branch has been assigned by the Sol Wurtzel-Fox unit to write the screen play for "Lady Top," which will feature Tracy and Sally Elers.

Golden on Way

Phil Golden returns to Holly- wood tomorrow from Chicago. He spent the past few weeks in New York, conferring on the Majestic program.

Tala Birell Free

Universal did not exercise the op- tion on the contract of the player who received an extensive build-up by that studio and made two pictures in two years.

Alvarado at Radio

Radio has signed Don Alvarado for a role in the Katherine Hepburn picture, "Morning Glory," which Lowell Sherman will direct.

Two for 'Big Brain'

Helen Stephenson and Reginald Owen were yesterday by KBS for "The Big Brain," which George Arch- airbaud directs for Radio release.

Tradeviews

(Continued from Page 1)

four members, each with a vote on all Academy matters.

There would be no difficulty over the selection of these five persons and no question of the capabilities of those selected; each branch would have selected its own representative and each branch would, of course, use great care in such selection.

There may be flaws in this plan; probably many; but it looks, at first glance, to be a better idea than to have the presiding officer of a body of such importance to the industry a member and a representative of only one branch of that body. That such a presidential committee—for that is what it would be—would function successfully, is amply proved by the work that has been done by the Academy concillation committee and, in the past few weeks, by the Emergency Committee.
LILY TURNER UNPLEASANT AND UNINTERESTING PICTURE

Sordid Yarn Balks
Work of Good Cast

"LILY TURNER" Warner Bros.

Directed by Wm. Wellman
From Play by George Abbott, Philip Dunning
Screen Play and Dialogue Gene Markey and Katherine Scala
Photography James Van Trees

Cast: Ruth Chatterton, George Brent, Guy Kibbee, Robert Barrat, Frank McHugh, Marjorie Gateson, Gordon Westcott, Grant Mitchell

There doesn't seem to have been any rhyme or reason for the production of "Lily Turner." If the story as pictured on the screen bears any relation to the play upon which it is supposedly based, then it must have been taken a large portion of imagination to conceive any entertainment in it. For the development of the "menace" is so sodid, slow, lacking in drama and in practically every quality which could possibly endeared it to picture audiences.

The good work of a fine cast, and the injection of a large amount of light, and medicine shows rather than go back home after she discovers that the harm he has committed bigamy and walked out on her just as she was to have a child. The baby dies, but Lily has married a boozing side-show Barker (Frank McHugh) who has promised to give it a name. Now they go from place to place together as "man and wife in name only," wending up with a fake health doctor, with Lily as his perfect physical form, and the husband as a sidewalk Barker.

Lily strikes a fair average by reeling as many men as she sleep with, and then falls hard for a taxi driver (George Brent), a college man, who joins their show to keep with her until a job as a civil engineer comes along. The vague ending finds Lily supposedly sticking with her drunken husband who has been badly injured by an escaped maniac (who was in love with Lily) and the lover giving up his big chance to remain with them.

William Wellman, though somewhat handicapped by the shortcomings of the yarn, handled it with restraint.

It's all so futile and so uninterestingly done, that the good work of Ruth Chatterton, George Brent, Frank McHugh (who does splendidly with a sympathetic role), Robert Barrat and the dependable Guy Kibbee, is entirely wasted on a lot of film that can only be classed as garbage.

Dudley Nichols Quits The Academy

Dudley Nichols, Fox contract writer, yesterday notified the Academy of his resignation from the writers' branch.

He is the third writer to withdraw during the past week, O. H. P. Garrett and Ralph Block having taken similar action. Nichols based his action on the same reasons expressed by the others.

Leonard With Crawford

Robert Z. Leonard will get the assignment to direct Joan Crawford in her next starring picture for MGM, "Dancing Lady." John Considine, Jr., will be associate producer.

Clarke-Creelman Team

Donald Henderson Clarke and James Creelman are collaborating on an original story, titled "Blonde Poison," for Radio.

Harold Huber at MGM

Harold Huber joined the cast yesterday of "Lady of the Night," which William Wellman is directing for MGM.

Nagle Resigns Presidency

(Continued from Page 11)

The Academy, of which he was one of the founders and which he felt could now best be served by his withdrawal from the office of president. The intensive struggle within the industry within the last few weeks has resulted in many questions of Academy policy, with some of which Mr. Nagle felt he could not agree. The Board of Directors, therefore, feeling that the expression of the majority will of the Academy should govern its action, complied with his proposal to resign.

"Mr. Nagle remains as a member of the Board where he will continue to give the Academy the same loyal service and devotion which has always characterized his past association with the Academy."

At the close of the directors' meeting, Mr. Nagle made the following statement:

"The Emergency Committee of the Academy has done the finest piece of work for the Academy in the history of that institution. I applaud, concur in, and support whole-heartedly every action and decision of the committee."

"Section 8 of the By-Laws of the Academy states that one of the duties of a president is to generally supervise the affairs of the Academy."

"In pursuance of that function, as President of one organization, I appealed to the president of another organization, Mr. Will Hays, to persuade a recalcitrant member of his organization to admit that said member was wrong in his action and should agree to abide by the just and correct decision of the Emergency Committee.

"This action, performed in good faith for the general welfare of the industry, to avoid unpleasant lawsuits and unfavorable publicity, met with the disapproval of members of the Board of Directors."

"In view of the criticism of the Board members, I have tendered my resignation as president, which was accepted by a majority of those present. This action, I believe, is for the best interests of the Academy and its continued well-being."

"I am especially pleased to note that the Academy has done the finest piece of work for the Academy in the history of that institution. I applaud, concur in, and support whole-heartedly every action and decision of the committee."

"Section 8 of the By-Laws of the Academy states that one of the duties of the president is to generally supervise the affairs of the Academy."

"In pursuance of that function, as President of one organization, I appealed to the President of another organization, Mr. Will Hays, to persuade a recalcitrant member of his organization to admit that said member was wrong in his action and should agree to abide by the just and correct decision of the Emergency Committee."

"This action, performed in good faith for the general welfare of the industry, to avoid unpleasant lawsuits and unfavorable publicity, met with the disapproval of members of the Board of Directors."

"In view of the criticism of the Board members, I have tendered my resignation as president, which was accepted by a majority of those present. This action, I believe, is for the best interests of the Academy and its continued well-being."

Positively the last space that will be given over to the mad marqueses, but quoted here because it represents a nicety of that fine business interest of American idealists: "The Life of George Grosz." The Four Marx Brothers."

And the office will on hearing it up and marked it, and is to be a heart-of-gold trouble-maker. For those of you who visit New York and wish you could go on to Paris, but for some unimportant fundamental reason, we make sure that French to this writing at least, recommend a place called the Bal Musette, situated right in the heart of this fair city. It's run by an ex-prizefighter of the French ring, it has a barmen dress like apaches; some of the controls act like them—in fact, we thought quite a few of them were props until we found out they were born that way.

The orchestra is French, with the exception of one who is Scotch, and you have a variety of French, English, and American music. They play tangoes and French music and occasionally an American dance, which they manage to make sound French, and, as a concession to their American custumers, they indulge in their idea of American humor by singing popular songs and other excrescences, inverting the phrase, "Ah, nuts!"

The drummer in the orchestra is quite a character. He smokes long black cigarettes, has a languid manner and hates to be disturbed.

And that leads us right up to the destructive forces of a great personalitiy. They tend to completely destroy individuality and cast a blight over both performer and listener. That's probably one of the major ills of the entertainment business. We go through whole seasons, nay, years, of Chevaliers, Carols, Bert Lahr's, Al Jolson, Edrolli, and Jack Pearl. Jackie Cooper and Marie Dressers, and never really get to know and enjoy the real talents of so many aspiring entertainers. Chevalier is a hit and the French musical comedy output suffers a rush of bad comparisions. Caro takes a world by storm and we have to look at thousands of unbecoming haircuts and distorted mouths, to say nothing of distorted presentations. I'm not saying there is no position for the unbecoming and the non-singing from sex. Jackie Cooper is discovered to be a darling and a natural and the country gushes for over-production Marie Dresler's wearing away and everybody wants to stop a custard pie or be a heart-of-gold trouble-maker. For those of you who visit New York and wish you could go on to Paris, but for some unimportant fundamental reason we make sure that French to this writing in length, recommend a place called the Bal Musette, situated right in the heart of this fair city. It's run by an ex-prizefighter of the French ring, it has a barmen dress like apaches; some of the controls act like them—in fact, we thought quite a few of them were props until we found out they were born that way. 
Schulberg's Ideas For New Deal For Industry

Co-operative production of pictures, and two classes of theaters so that two classes of pictures may be made and shown were two of the suggestions made yesterday by B. P. Schulberg, speaking at the first meeting of the Motion Picture Symposium, at the Hotel Biltmore.

This organization plans to cement more closely the relations between the motion picture industry and the public, and is composed of people from within the industry, society women and club women. Mr. Schulberg, the principal speaker yesterday, in urging a reorganization of the business, said:

"Theaters, and there are too many of them, must be segregated into two classes. In this way producers can make pictures which will not have to appeal to 200,000,000 people of all classes of mentality in order to be financially successful.

"Artists must band together on a mutual, profit-sharing plan to make better pictures and at the same time, be satisfied with lower salaries. High salaries are the cause of much of the trouble, and it will be hard to reorganize the business until material success is minimized."

Seidel with Sterling

Ira Seidel, former comptroller with Tiffany and Allied, has joined Sterling Pictures as treasurer and comptroller.

Late Comers Welcome in the Writers’ Guild

In consequence of completing the organization of the Screen Writers’ Guild Tuesday night, many requests for contract forms were received yesterday by the membership committee from writers who had been overlooked in the membership drive, or who had not been accessible during that time. These writers can visit the Guild offices, at the Writers’ Club, where the secretary will take care of their enrollment.

New Deal for Helen Mack

Radio yesterday exercised its option on the services of Helen Mack, who has been assigned to a top spot in "Jamboree." The player has a six picture deal, with options, negotiated by the Joy and Polimer office.

Baronness to MGM

Barbara Barondess has been signed by MGM for a role in "Hold Your Man," with Jean Harlow and Clark Gable. The Edington-Vincent office made the deal.

F. S. Campbell to 'U'

F. S. Campbell, former head of the Pathé camera department, has been signed by Universal to fill a similar post, succeeding Charles R. Glounier.

Fox Film Sets Release Dates On Sixteen Films

Fox has set release dates on sixteen films as follows:

- "Hello Sister," April 14
- "Cavalcade," April 15
- "Trick For Trick," April 28
- "Zoo in Budapest," May 3
- "Warrior’s Husband," May 12
- "Adorable," May 19
- "5 Cents a Glass," May 26
- "Hold Me Tight," June 2
- "It’s Great To Be Alive," June 9
- "I Loved You Wednesday," June 16
- "The American," June 30
- "Life in the Raw," July 14
- "Consul of the Damned," July 21
- "Shanghai Madness," July 28
- "Arizona To Broadway," August 4

Oldest Living Stage Stars In Cast of Short

New York—Three of the oldest living stage stars are in the cast of the new short that Rowland and Brico are making for Universal release. The trio are Billie Swan, who was famous forty years ago; Annie Hart, leading woman with the John L. Sullivan troupe that toured Europe, and Harry Brooks, a member of the original Primrose and West minstrels.

Doane Starts One

Warren Doane started a two reeler for Universal yesterday titled "Their First Case," with Vince Barnett, Bert Roach, Sterling Helloway, and Fred Kelsey in the cast. The yarn is an original by Maury Lightfoot and W. B. Hafney, and James Horne is directing.

New High Speed Camera Developed

New York—A new high speed camera, capable of taking from eight to 2000 frames per second, has been developed by Eripi, the Bell Laboratories and Eastman Kodak. Its ultimate is 125 times the present normal speed.

There is also an arrangement on the edge of the film which permits clocking the time.

Screen Art Productions Plans New Type of Film

The Screen Art Productions, recently organized by Dr. Eugene Frenke, is planning to make a feature picture of a new and novel type. Dr. Frenke has written the story and will direct. The picture will specialize in beautiful outdoor locations and in high class music.

Harry Langdon will have one of the leading roles and the leading woman will be Bebe Farnum, an unknown.

Dan Totheroh Signed

Dan Totheroh was signed by Radio to develop the story of "The Balloon Buster," which Lucky Humberstone will direct.

‘Satan’ Hits the Road

New York—Crosby Gaige is sending a road company of "Old Man Satan" out, opening in Philadelphia April 29.
Plans To Eliminate Them From Membership and to Refuse All Financial Support

A plan to eliminate the influence and financial support of the major producers from the Academy as a feature of the reorganization of that body is being discussed by the executive committees of the branches, and, from the present outlook, the idea will be put into effect.

The Academy has the expected authority to discuss this subject at the meeting called for next Monday night to elect a new president to succeed Conrad Nagel. Whether any decision will be reached at that time cannot be predicted.

Ever since its foundation, the Academy has depended upon the producers for partial support. This, while it has been of great value in keeping things running, has also given rise to charges that the organization is "producer-controlled." It is to get away from this accusation that the ousting of the producer influence is advocated.

The plan, as it has been outlined, states flatly: "No subsidies shall be accepted from the producing company."

(Continued on Page 2)

Next for Connie

Radio has lined up "Dubious Lad." as a starring production for Constance Bennett to follow "Bed of Roses." Kenyon Nicholson wrote the original, and William Goetz will act as associate producer.

(Continued on Page 3)

Harding Will Star in Radio's 'Ann Vickers'

"Ann Vickers" will be an Ann Harding starring picture for Radio, being switched from Irene Dunne because the latter is lined up for two films, "Frivulous Sam" and the Francis Lederer production. John Cromwell gets the assignment for the Harding production.

MGM Starting "Annie"

"Tugboat Annie" is scheduled to get under way at MGM today with Marie Dressler and Wallace Beery co-starred. Mervyn LeRoy is directing.

Writers Accused of Violating Own Pact

Several apparent violations of the Screen Writers' Guild contract were reported yesterday to President John Howard Lawson and the writers concerned will be summoned before the Guild's Executive Board for rigid investigation and whatever action their offenses may call for, it was announced last night.

The violations relate specifically to Paragraph 9A of the contract, whereby none of the 256 signers of the contract is permitted to sign term contracts with any producer prior to May 31. Until that time they may only work under existing contracts, week to week, or on a one-picture agreement.

Laughton Set for Lead in 'Straight Jacket'

Charles Laughton is slated for the lead in "Straight Jacket," the Malcolm Stuart Boylan and Harvey Gates original, as the second of his two picture deal with Paramount.

His first will be Norman Reilly Raine's play, "Hangman's Whip."

AGENTS ASK VOICE IN DRAWING ACADEMY CODE

A committee of agents, composed of Ruth Collier, Morris Small and Scott Dunlap, last night requested the Academy Board of Directors to give the agent body representation on the Academy's Agency Committee, which is framing a code of practices and a standard form of contract for the agents.

The agents naturally do not want any code drawn unless they are consulted as to its provisions. They agree that, if they get representation on the committee and a satisfactory code, contract and arbitration procedure are framed, they will abide by them. Their

(Continued on Page 3)

And, anyhow, if the producers have reasons to believe that this board would act as a threat to the industry, why did they not state just what that service was at the time they announced its formation? To have it approved in their organization they must have known what it was going to represent, so why keep the thing a secret this long?

For them to say that "with studios located in Culver City, Hollywood, Beverly Hills, Burbank, Universal City, etc., there is a lot of lost motion," and, as a consequence, the board would cause a common meeting ground here in Hollywood to save that lost motion, is a lot of hooey, and has little to do with the formation idea of the bureau.

You who have dealt with studios know just how far a casting director can go in signing anyone to a contract for one or more pictures. That signing, or what leads up to the signing, is done in the executive offices of those studios located in Burbank, Culver City, Hollywood, etc., and this is why the Academy has reason to believe that the executive will move their desks (Continued on Page 2)

Erpi Comes to Aid of Educational

New York.—With Erpi coming to Educational's assistance, Consolidated has agreed to remove its attachment against the shorts producing organization.

Consolidated had declined to allow Educational to draw out its prints for release until Erpi arranged for extended credit. At the same time, Erpi has advanced the finances for the completion of the company's present picture (Continued on Page 2)

McKaig Now Associated Producer for Radio

Alexander McKaig, Radio scenario editor, takes on extra duties as an associate producer, having been assigned to handle the production of "Rafter Romance," Garret Faro is writing the screen play.

The story has been removed from the schedule as a Joel McCrea-Dorothy Jordan production, and other leads will be sought when the story has been developed satisfactorily.

Kirkland-Fox Split

With approximately seven months to go on his contract, Alexander Kirkland and Fox agreed to split, the producer feeling he could do better free lanceing. Paramount is negotiating with him for the lead in "Disgraced."

New Term for Seiter

Radio has signed William Seiter on a new one-year contract. The director will direct the next Wheeler and Woolsey picture on the team's return from abroad. The Breen and Orsatti office made the deal.

Colbert in Fowler Yarn

Paramount has assigned Claudette Colbert the top spot in the Gene Fowler story, "Sheo the Wild Mare," which Wesley Ruggles is slated to direct.
New York Reviews

"BE MINE TONIGHT"
Gaumont-Universal prod.; director, Anatol Litvak; writers, J. V. Cube, A. Joseph, John Ortun, Mischa Sponsiansky, Frank Eyton

Paramount Theatre

American: The offering, a first-class program entertainment of its genre, is distinguished by the presence of the leading role of Jan Kiepura, once a Chicago operatic tenor, who sings in fine voice and presents as well an agreeable film personality.

Times: It is a welcome feature to parents with children on their holidays, for everything is done in good taste. The comedy is nowhere bad, but it is always amusing, and the characters are quite well drawn from an operetta viewpoint.

World-Telegram: You will hear some mighty fine singing of popular operatic arias by a young tenor named Jan Kiepura. Except for one or two imaginative directorial touches, its treatment is undistinguished, and its un-inspired plot moves along with all the fluid mobility of a good block of concrete. Its wit is feeble.

Harald-Tribune: While "Be Mine Tonight" is, on the whole, pretty commonplace entertainment, it is pleasant to look at and, when it is singing, rather than talking, agreeable to listen to.

Minor: Radiant, both in fun, lighting with melody, "Be Mine Tonight, " in this English version, measures up to Hollywood and proves a captivating film.

News: Jan Kiepura's singing of "Love Me Tonight," the melody which runs throughout the picture, "Be Mine Tonight," and his rendering of arias from the operas "Rigoletto," "Traviata," and "La Boheme," make the new Paramount feature a treat for music lovers.

Journal: Charming and tuneful entertainment. Music and acting are blended engagingly and director Anton Litvak handles his people and situations with a light and graceful humor, sustaining interest deftly through what really amounts to a featherweight plot.

Sun: I suspect the American audiences will not find it particularly to their relish. Whether it was fashioned in English in Germany or whether an English studio merely copied the original in English, I do not know. In any case, the result is something of a hodge-podge.

Post: The story, though not especially original, is enlivened by tuneful melodies ingeniously worked into the plot, and the actors go about their business in a pleasantly carefree way, intimating that their sole desire is to please.

Tradewires (Continued from Page 11)

into this bureau. So throw that reason out.

Certainly the bureau will recognize all agents at the start. It will have to. But week by week that list of agents licensed to deal through that office and their offices has been expanded to the point of confusion. In the case of a bureau of hearing is the crime in the case of the producers and NOT the clients on whose commissions they are living.

The Artists' Service Bureau is being formed to REGULATE SALARIES and, in that regulation, TO REGULATE GBASES and to work out the plan of a labor union for the upkeep of one end of the business that the business would be much better WITHOUT.

We'll credit Jesse Lasky and Ben Kahane with not believing these things and also with the thought that they don't know what the bureau will be, insomuch as they were on the committee that worked it out. BUT, there are other producers sitting in the background who feel that people are going to visit these their effects into something totally different, and for this reason we suggest to Mr. Lasky and Mr. Kahane that they don't go too strong in their recommendations because they may bob up later to embarrass them.

Zanuck Takes Former Caddo Offices at U.A.

Darryl Zanuck has selected the former Caddo offices as his production headquarters on the United Artists lot. William Dower, assistant to the producer and personnel manager, will be in charge of getting the offices in order for Zanuck, who returns from a Canadian hunting trip June 1. Howard Smith, former scenario editor for Warners, joined the Zanuck staff yesterday.

Field on Dialogue

Salisbury Field has joined the writing staff at Radio to prepare the dialogue for "Little Women."

Erpi Aids Educa.

(Continued from Page 11)

program. It has six more shorts to go, two Langdons, two Andy Clydes and two Moran and Macks, all of which are to be released by early June.

The exhibitors’ expected change from the double bill policy to single bills is seen as the reason for Erpi’s interest in Educational’s difficulties. The feeling is that the shorts market will boom, once single bills go into effect.

Hollywood—Official okay to start production has been received here by E. H. Allen, Educational manager. Arvid Gilstrom today starts work on "All Aboard," with Harry Langdon.
Star, Story, and Entire Cast Click
"THE SILVER CORD"
RKO-Radio
Direction ................. John Cromwell
Original by ............. Sidney Howard
Screen Play ............. Jane Murfin
Photography ............ Charles Rosher
Cast: Irene Dunne, Joel McCrea, Laura Hope Crews, Eric Linden, Frances Dee

If more pictures like Radio's "Sil- 
ver Cord" reach the screen, the Broad-
way playwrights will certainly have to
"eat their words" regarding movie ten-
tures as small. But it is not lacking in 
action. The producers of "Sil-
ver Cord" may congratulate them-
selves upon a brilliant and faithful 
production, and one which affords to be 
as well as an ar-
tistic achievement.

True, the film (which could well 
undergo a little more cutting), is 
sketchy and lacking in action. But it 
is not lacking in drama, even though 
this portrait of "smother love" is a 
bitter and indicting character study, 
rather than a play of movement and 
plot.

Exhibs who may figure that their 
box-oftices won't welcome any picture 
which de-hoikes Motherhood in any 
form, should give a thought to the 
fact that, in "Silver Cord," they have 
a film which features a type of woman 
of which there is at least one in every 
community, and a type for which de-
serves to be de-hoiked. This pic-
ture is amusing and of enough human 
interest to please even those who may 
possibility fail to grasp or appreciate the 
penetrating psychology embodied in 
Sidney Howard's play. The idea and 
its presentation are brand new, per-
fectedly acted and directed —without 
sugar-coating or hooey, and if you can't capitalize on that with the 
buxhounds of trade, fare, it just isn't ad-
tract unusual interest and sell tickets.

letter to the Board also states that 
the director explained that they are to 
be invited to become members of the 
Academy, either before or after the 
adoption of the code. 

The Board closed the question of the 
proposed Artists Service Bureau. B. B. 
Kahane and Jesse Lasky, producer representatives on the 
Academy Agency Committee, discussed the 
Bureau plan with the three agents last 
night, and it was understood that, 
Bureau or no Bureau, the code shall be 
operative.

Messers. Kahane and Lasky promised that the plan would be announced as soon as completed, but thought that work on it would last two or three weeks. They 
asked that, meanwhile, the plan be 
not prejudged. There was no thought 
of abolishing competitive bidding, they 
said, nor would any charge be made by 
the Bureau to artists or agents. Its 
service would be free to them, the 
producers paying all expenses.

The availability of studio representa-
tives, all gathered in one place, to 
be contacted by agents and artists 
who sought business, although it was stated 
that there would be nothing to 
prevent personal contacts with studio executives at the studios if 
they desired. It was suggested further that in the state would be recognized, 
the only restrictions being against those 
whom they might regard as illegal or 
unethical practices.

More Delays in the 
Paramount Matter

New York—Delays seem to be the 
rule in matters pertaining to Para-
mount-Publics affairs. Reference to 
Henry K. Davis yesterday granted the 
Paramount-Publics trustees thirty 
--- to continue a bond of the 
the illustration of the assets, pending an examination of the 
situation.

The General declared that Warner's 
"Baby Face" had to be sent back to 
the studio for extensive re-cutting as a 
result of the highly commendable 
situations.

Agents ask Voice 
(Continued from Page 1)

Direction Acting, 
Writing All Great
"NEVER GIVE A SUCKER A BREAK"

MGM

Director ................. Jack Conway
Original by ............. Chandler Sprague
Screen Play ............ Paul Comly and W.R. Mansfield
Photography ........... Gregg Toland
Cast: Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Charles But-
terworth, Virginia Cherrill, Standing, Herman Bing, Greta Meyer, Sid Saylor, Sam Mines, Tom Nawn, Tenen Holtz.

This breezy, perfectly paced epo-
time story offers one of the most 
unusually known as an "ambulance 
chaser," should easily rate as the sec-
ond best Lee Tracy picture to date. 
A high-powered young man came to the 
screen. A lot of people will think it 
ties "Blessed Event." And plenty of box-office will do the same.

This picture shows a great 
reception to a "bigger-than-life" 
artistic achievement.

Perfect retort to an unasked-for 
criticism voiced to Irving Hoffman. 
A couple of people were looking for 
at a caricature of a movie actress that 
he had just dashed off. One said that she was a nice caricature work, but 
he couldn't recognize the gal. The other 
offered the fact that the trouble with 
her was the removal of recognition of the 
hair and eyes, it might be anyone. 
Whereupon Irving upped and said, 
"That's the trouble with the gal, too.

And Thurban countered with, "But 
they have for my men."

Lowell Brenanto has just suc-
dezed the eighth plagiarism suit 
against "The Spider." This last one 
got all the way up to the Super-
nappellate Court. The victim was 
pretty damned hollow, ... All the so-
called profits from the sale of the play 
for pictures never having been 
cashed by the author, but immediately 
dashed over by him to a lawyer so's he could 
prove he had a legal right to spend it 
that way... that it be not too good for 
trying to write an original story. 
The same idea seems to occur to so many 
people and people will pay you for an 
adaptation, no matter whose. 
William Lyon Phelps, simultaneously 
with announcing his retirement and 
just before going into a sound sleep, 
took his prize literature and dramatic 
classes to a private showing of "Se-
crets" and then just had to write a 
fan letter to Mary Pickford about it. 
Well, now, that's just dandy, but it 
seems to us it would have been wise 
if Mary Pickford had written to 
William Lyon Phelps, writing letters being no novelty for the old 
sage of Yale.

Corey Ford and Ben Washon rushed 
over to the Dutch Treat Club to see 
who would really be funnier at their 
luncheon, Huey Long or Jimmy 
Deranze, only to discover that the King-
fish had come there on the serious 
business of giving his plans to save the 
country and Jimmy saved the country 
by laughing at serious business, ...

How the stories keep rolling in 
about the building of that large theatre 
that the parent company is now being 
driven to disown. It seems that the 
bidding on the costs of erecting the 
structure as well as complete exter-
ned anything that was ever asked 
to bid on. Instead of bidding low, 
they are raising it higher and higher in 
order to impress the execs with how de luxe it would be. 
And then the contractor got a sum of money and did the whole construction, all of which he hasn't been able to get rid of yet. We could 
have shown him and it would have been constructive spending, too.
The intricate maze of subsidiaries, holding companies, stock controlled companies, etc., in the Fox West Coast Theatre System was un- covered in the creditors' meeting of the bankrupt circuit before Referee Samuel McNabb yesterday. Charles Buckley, vice president for the bankrupt, tried to unravel the interlocking companies and agreements and apparently only scratched the surface.

A court order approved action of the trustee in terminating leases on various theatres in the Western division of any subsidiary, including United Artist Theatres, Ltd., takes back nine houses and FWC a total of 45. The court was asked that all creditors were UA Theatres and FWC for back rents due from the houses; while Dave Croft held conditional sales contracts for three theatres in El Segundo and Adolph Ramish held a chattel mortgage on equipment in a theatre in Inglewood.

It is understood that the UA Theatre Circuit will make a new deal with FWC for the latter to operate its theatres on a profit-sharing arrangement. UA owns houses in Long Beach, Pasadena, Wilshire Blvd., Whittier Blvd., Berkeley, Inglewood, Palo Alto, and Sacramento.

Buckley admitted that FWC at one time, before bankruptcy, intended to hypothecate its stock in West Coast United with Chase Bank, but the deal was not closed because of stock set-up of the subsidiary, which made a secured loan impossible.

Fox West Coast Service Corporation, he said, was formed as a wholly owned subsidiary to operate the various theatres of FWC and its subsidiaries. This was done to facilitate accounting and bookkeeping records, with the service company taking a fee of three per cent of the gross intake of each theatre. All officers and executive salaries of the circuit were paid by the service unit. Charles Skouras and S. R. Kent drew no salaries.

A petition was approved by Referee McNabb, giving the trustees the right to elect themselves officers of any subsidiary where FWC holds a controlling stock interest. This move was granted to allow the trustees full operating control and direction.

Buckley told of the formation and growth of FWC, and the acquisition of various circuits. On examination by Attorney Ruth Hunt, representing the trustees, he stated that Fox West Coast had a claim of about $3,000,000 against the Fox Midland Theatre in San Diego, but that the Fox Midland situation was decided completely as West Coast Service Corporation had advanced several million dollars to the Midland subsidiary and would file claim for that amount.

Buckley stated Wesco was a wholly owned subsidiary of Fox Film Corporation, and was in turn held entire ownership of FWC. Wesco, according to Buckley, was expected to file a claim against FWC for about $11,000,000, which included moneys advanced at the request of the bankrupt, besides a large amount arising over a dividend declared in 1930 but which was set up as an obligation because no cash was available. The latter dividend was declared as a result of the sale of First National V stock owned by FWC to Warner Brothers for $400 a share.

Buckley admitted Wesco charged $3,000 a week against either FWC or FWC Service Corporation, but he was not familiar with what the amount covered. Regarding the contract the Skouras Brothers held to operate FWC, Buckley believed that deal was with Wesco and not with the bankrupt circuit. The court ordered a copy of the contract produced at the next hearing, set for May 4.

Gillstrom Signs Dent

Arvid Gillstrom has signed Vernon Dent to a contract for the twelve shorts the producer has signed to make for the Paramount banner next year. He will be featured in six Langdon shorts and six Bing Crosbys.

Lawrence on 'Mago' Paramout has handed the script of 'The Great Magoo' to Vincent Lawrence for a treatment. Fredric March has the top spot. Al Lewis is supervising.

Lilian Bond to KBS

Sam Bischoff has signed Lilian Bond for a featured role in "The Big Brain," with George E. Stone and Fay Wray. George Archainbaud is directing.

Dillon Greets Firemen

John Francis Dillon entertained the Holmby Hills fire department at his Strathamore Drive home last night with $1000 damage blaze in the living room.

Agnes Johnston Signed Agnes Christine Johnston has been signed by Radio to do an original six- filament "The Speed King," which David Lewis is supervising. The Benn and Orsatti office made the deal.

Song for Florine

Florine McKinney has been assigned by Fox to do a song number for "It's Great to Be Alive," fil musial production being directed by Al Werker.

Radio Has New Plan for Picking Titles

Radio has established a new system of selecting titles for pictures submitted by studio employees. The head office memo sent out, requests title suggestions, will hereafter call duplicate numbers in serial form. Titles submitted by any employee are written on the back of the original notice, with the worker retaining a stub with a corresponding number of the memo.

This plan, according to officials, will eliminate any chance of prejudice, favoritism or bias in the selection of the final titles, as the identity of the winner can only be checked via the serial numbers.

Coudling East to Look Over Musicals for MGM

Edmund Goulding left Wednesday night for New York to look over the new musical comedies on Broadway and also to see Jimmy Durante work in "Strike Me Pink." He will return shortly to resume work on "The Hollywood Revue," which he will direct with Alexander Leftwich for MGM.

Carregie Hall for Pix

New York.—Carnegie Hall, the most famous concert place in the city, may become a motion picture house if it does not receive more support from artists and their managers. This was announced yesterday by Robert Simon, president of the company controlling the hall.

Hotel AGUA CALIENTE and CASINO

Agua Caliente provides one grand place for a little golf, for a cooling dip in the Spa or a bit of restful relaxation—and remember, the beer here is that good old 6 per cent brew, aged three months and drawn right from the wood—there's a difference!

New Low Summer Rates

Rooms with lavatory and toilet, $3 single, $4 double. Rooms with bath in Hotel or Villas, $5 single, $6 double. Also low rates on suites. Daily luncheon and entertainment in the Patio, with bottle beer or wine, $1. Nightly deluxe Dinner Dance, with cocktail and cordial, $2.50 per plate. No cover charge. Golf course greens fee, $1 daily. Spa plunge, 20c, including suit. Experienced therapeutic treatments. The Tijuana valley is pleasantly cool in summer.

Agua Caliente Hotel & Casino

In Old Mexico — 20 Miles South of San Diego
WARNERS OBEY ACADEMY

Will Accept The Emergency Committee Date and Restore Full Salaries From April 10

Faced with suits by practically all of their employees for full salaries for the entire eight-weeks cut period because of the decision of the Academy Emergency Committee that the waivers on that lot were invalid, Warner Brothers have accepted the committee's restoration date of April 10 and will notify the personnel that full pay will be restored as of that date.

Jack Warner said last night that the company had re-checked the method used by the Committee in arriving at its decision and had decided that the committee was right and the company wrong. Employees will be advised as soon as possible.

When the Emergency Committee told Warners that they should restore

(Continued on page 3)

N. Y. LOEW CIRCUIT CANCELS '42ND ST.'

New York.—The Loew Circuit here handed Warners a cancellation on "42nd Street" yesterday, due to the fact that Warners have held the picture at the Strand for eight weeks and the Loew heads figure that too many of their customers have seen it. This cancellation means the loss of about 300 days.

New York's largest circuit is understood to have decided that long Broadway runs dip into their box offices too much, and in the future such pictures will either be dumped entirely or will be spotted in some houses with dual programs.

SOVIETS PRODUCING COMEDIES AND CARTOONS

Berlin.—The Soviet film producers have gone into the shorts field. Directors Eisenstein and Dovzhenko are producing a series of two-reel comedies in Russia, and a series of color cartoons, based on Gulliver's Travels, is also in work.

GLADYS LEHMANN TO PARA

Gladys Lehmann has gone over to Paramount from Fox to write the screen play of "Hangman's Whisk," by Norman Reilly Raine. Charles Laughton will have the title role.

COHN EUROPE-BOUND

Harry Cohn, Columbia head, will supervise preparations for advance pictures during the next three weeks and then hop to London for a six-weeks trip.

NEW ONE FOR YOUNG

Columbia has handed Felix Young the production reins on "Brief Moment." He is also supervising the development of Brian Marlow's original, "We Go To Town.

ENGLISH FILM TRADE GOOD, SAYS GOLDWYN

New York.—Samuel Goldwyn, just back from abroad, is highly optimistic over motion picture affairs in England. He says commodity and admission prices are rising, and people are spending money freely.

Regarding Ronald Colman, Goldwyn says that he may work for British and Dominions, but if he makes pictures for anyone else, their distribution in this country will be barred.

FOWLER-GLAZER-TAUGRO SAILING FOR NEW YORK

Gene Fowler, Benjamin Glazer and Norman Taurog leave tomorrow on the President Jackson, "around the Horn" for New York. Boat trip is for the purpose of completing script on the next Maurice Chevalier picture.

ACTORS MEET TO PLAN FOR REORGANIZING ACADEMY

Following the meeting of the Academy actors at the Roosevelt Tuesday night at which time Conrad Nagel made public an outline of the plan for the reorganization of the Academy, the executive committee of the Actors Branch met yesterday to discuss their support of this plan and also to devise ways to strengthen the branch.

The committee members present were Chester Morris, Warner Baxter, Hedda Hopper and Regional Barlow, Chairman Edward Robinson being in the East. Two auxiliary committees were appointed, one of contract players and the other of free lancers. The contract players are Frederic March, Kay Francis, Guy Kibbee, Spencer Tracy and Louise Closer Hale. The other

(Continued on Page 3)

Oscar Mayer Will Direct "NEWSREEL" for Radio
The Harold Lloyds had a lot of fun entertaining the admiral and staff of the Japanese battleship, Iwate, yesterday. The lads are just curiously fond of Lloyd, and in Japan, every pair of horn-rimmed glasses is sold as “Harold Lloyd glasses.” Mae West says that the reason that she didn’t shoot up Japan last week is that she wasn’t invited. And Bing Crosby, we hear, waited around for two hours for his turn to appear, then gave up and went home.

... When Harry Cohn got back from New York, he found his house in pieces on account of its being done over. And the Cohns are going to Europe in three weeks. Mrs. Paul Lukas has gone in for gymnastics in a big way. The Bill Powells have leaped to the Hearst ranch for the week-end.

It looks as though a well known director who is already paying alimony to two blonde wives, will try again, with a pretty brunette, any minute. The Dick Wallaces are prolonging their European jaunt to see lots more places, ... Kathyn Menjou and Rosabelle Bergerman, shopping (and how) at Magnins. Lloyd Corrigan is mooring to the Grand Canyon and all the National Parks. We know a girl who got “painters’ colic” from riding in Nat Goldstone’s car Thursday night. Aside to the producers of “Oliver Twist.” “Well?” Minna Wallis left in a rush the other night for New York and big business.

Paul Martin (who made “Congress Dances”) learned to speak English in three weeks. He should really divulge his method to some of our producers who’ve tried for thirty years to master it. Mrs. Raoul Walsh, Edith Coe and Virginia Zanuck, Alice Joyce Brown, Joan Bennett, lunching at the Derby. ... Wonder if the Doug Fairbanks, Jr., will have their “usual” table at the Beverly Wilshire tomorrow night? Thanks to Walter Winchell for that Wednesday soub in Manhattan.

New York REVIEWS

"THE WORLD GONE MAD"

Majestic prod.; director, Christy Cabanne. RKO-Rosy Theatre

American: The film is sufficiently exciting, even though the suspense misses in being somewhat obvious.

Time: It is a picture which is constantly implausible, but through the audacity of its incidents it does succeed in inveigling one's attention.

Mirror: A vivid and exciting motion picture. It has drama, action, thrills, comedy, a neatly knotted plot and first rate dialogue. Made by an independent, "The World Gone Mad" is a better picture than many recent pets of the big studios.

News: No better than a fair entertainment. Here and there were touches of off direction which proved that Christy Cabanne hasn't entirely lost his touch and that the fault lay with the story rather than the handling.

"THE COHENS AND KELLY'S IN TROUBLE"

Universal prod.; director, George Stevens; writers, Homer Croy, Vernon Smith, Fred Guiol, Al Austin. RKO-Lolette Theatre

World-Telegram: In spite of its leg-breaking efforts to be funny in a knock-down, slapstick fashion, the picture succeeds only in being a hopelessly ineptic bore.

Post: Differs from its predecessors in that the two comedians are loving pals instead of nearest enemies throughout the story. It is also the worst of the series.

Journal: Your reaction will depend entirely upon how you felt about all those other films in the series. This one has the same slapstick, the same squabbling, the same noises and the same chases.

Tradeworws

(Continued from Page 1)

resentment against the manager of that theatre, to the decided detriment of his box-office receipts. There are a lot of fathers and mothers in this country, Mr. Hays, who go to the movies once or twice a week only because they can take the children with them, because the picture prices permit them to afford that type of entertainment. And we know of no sure way for a theatre—and for the business generally—to lose that trade than by the use of either of the signs, “For adults only” or “Not recommended for children.”

We could never be elected on any morality ticket and we like a little shock ourselves at times, but some of the stuff that has been put on celluloid is just too, too. Just because one or two of those pictures got a big play, just because YOU let the producers get away with those pictures, every other producer in Hollywood figured he had to get into that money, and now they find that money tainted.

New York — Sailing on the Champlain today are Dorothy Dondell, Western editor of Motion Picture Magazine, Henri Diamant Berger, French producer, and Mr. and Mrs. I. Berryman, winners of Warner’s “One Way Passage” contest.

European Sailings

New York — The Champlain, today is Dorothy Dondell, Western editor of Motion Picture Magazine, Henri Diamant Berger, French producer, and Mr. and Mrs. I. Berryman, winners of Warner’s “One Way Passage” contest.

The man who has invested his money regularly and systematically in Selected Municipal Bonds knows that sense of security and peace of mind that a sound investment account alone can give.

The essential thing is to plan your investments and adhere with determination to that plan.

Are you doing this?

Chaplin Loses Suit Over Sons’ Fund

Superior Court Judge Crail yesterday decided against Charles Spencer Chaplin in the comedian’s suit for the right to dictate how the $20,000,000 trust fund established for his two sons shall be invested. Judge Crail ruled that the Citizens National Trust and Savings Bank shall be the sole arbiter.

The court also refused Chaplin’s request that all earnings of the boys before they reach majority should be deducted from their $300 monthly incomes, and ruled that such earnings should go into the fund. Chaplin has given notice of appeal from the ruling.

Jerry Hoffman a Dad

A six-pound girl was born Thursday night to Mrs. Jerry Hoffman at the Cedars of Lebanon Hospital. The youngster will be named Karen.

Honeymooners Back

Mr. and Mrs. George Frank, who were married last week, returned yester-

day from a brief stay at Palm Springs.

Sorry, Howard

Through an oversight, the name of Howard Emmett Rogers was omitted from the writing credits in this paper’s review of MGM’s “Never Give a Sucker a Break.” Mr. Rogers was co-author of the original story with Chandler Spaguie.
A Great Star Rises to a Great Opportunity

No finer role has been given any actress to play! No actress could have played it finer!

All Mary Pickford has meant to the fans...and box offices...of America, is summarized in this, the most brilliant triumph of a brilliant career!

Mary

PICKFORD SECRETS
"You’ll Have a Grand and Glorious Time"

Thus sang Irene Thirer in the N.Y. Daily News where she proudly awarded it THREE AND A HALF STARS!

"Mary at Her Best"

So said Regina Crewe in the N.Y. American, adding "There’s scarce a woman in the land who won’t enjoy it! The story reaches into the heart!"

"Should Storm the Box Offices to See It!"

So predicted Billy Wilkerson in The Hollywood Reporter who adds "No actress could have surpassed her and few could have equalled her! There should be a huge audience for a picture like this!"
What the Critics Maintained, the Box Office Now Sustains!

The charm of "Smilin' Through"! The sweep of "Cimarron"! The epic greatness of "The Covered Wagon"! The glory of all of these, woven into one mighty story! What Box Office in . . .

"SECRETS"

DIRECTED BY
FRANK BORZAGE
who gave you:
"Seventh Heaven"  "Bad Girl"
"A Farewell to Arms"

ADAPTED BY
FRANCES MARION
who wrote such brilliant hits as:
"The Secret Six"  "The Champ"
"Emma"

FEATURING
LESLIE HOWARD
who appeared in:
"Smilin' Through"
"Animal Kingdom"

PROUDLY, WE SAY, "IT'S A

UNITED ARTISTS PICTURE
Fine Direction, Writing and Cast
"IDENTITY UNKNOWN"

Paramount

Directors: George Sommes, Al Hall
Original Story: Michael Ball
Screen Play: Milton Rivkin
P. J. Wolfson, Manuel Seff
Photography: Karl Struss

"IDENTITY UNKNOWN" is a moniker for this one and it should be changed with haste, for surely a better one can be found for this lively and at times absurd piece of screen fare that is being pushed around and about a police hospital.

The story, by Jules Furman, is a honey, well told and setting a fast pace right up to the finish line, where a complete lapse of tempo results in a let-down that should be remedied even if it necessitates the re-shooting of the scene in question. A little cut selling, too, should put "IDENTITY UNKNOWN" in a top spot so far as entertainments goes, for the picture is pack ed with it, and needs only a little tightening to prove it.

Jimmy Dunn, though immature in appearance for the role of the fresh-out-of-the-head of a metropolitan police hospital, gives such a smooth and convincing performance that the fact is soon forgotten. The fault less (lighting for a resident nurse) for an unknown beauty who is brought in behind bars. Dunn is faced with the problem of keeping the girl's confidence in his similar case. When it is known to his superintendent that he is fit to leave. After an unsuccessful attempt is made upon the girl's life within the hospital walls, and it looks as though she must go to jail to be free at all, her ex-sweetie plays right into the hands of the lover's and is killed by a young doctor who had a score of his own to pay off.

This film is noteworthy for its attention to detail and the fine production it has been given. The scenes in the hospital room are made doubly interesting because of their technical perfection and photography. George Sommes and Al Hall have handled the entire picture admirably and kept it moving without losing sight of the dramatic values. Therefore it is a pity that the climactic sequence at the end between the doctors and the doctor who tells them their patient is dead was not made in a higher and more hectic pitch, for the audience was surely worked up to a peak and never materialized at that point Screen play and dialogue by Wolfson, Rivkin and Seff, first rate.

Gloria Stuart, David Manners, Wil-

Deep Dank Mystery

What is all the mystery about the meeting of Will H. Hays and representatives of the daily press and serving a notice Wednes-
day night, from which the trade press was carefully ex-
cluded, and which is supposed to have been at a dinner at Joe Breen's house?

Fight Against Para. Trustees Goes On

New York.—The Paramount Bondholders Committee and its counsel, Samuel Zim, die hard. Zim made application before Federal Judge Caffey for an order to show cause why the election of Charles D. Hilte, Louis Horowitz and Eugene Leake as Paramount trustees should not be set aside.

Contract for Steiner

Max Steiner, musical director at Radio, has signed a contract with the Fox Publishing Company for the latter to publish and exploit Steiner's original musical compositions for the coming year.

Cukor to Radio May 15

George Cukor returns to the Radio lot on May 15 to start preparations for the direction of "Little Women" which will star Katherine Hepburn.

Housman With Dix

Arthur Housman has been signed by Radio for a part in "The Public Be Sold," Richard Dix production directed by J. Walter Ruben.

Turnbull Abroad

Hector Turnbull has left New York for his villa on the Riviera, to live there for a few months, and will spend most of his time writing plays.

Maureen for 'Annie'

Maureen O'Sullivan has been set for the ingenue lead in "Tugboat Annie," with Wallace Beery and Marie Dressler, for MCM, Mervyn LeRoy directing.

Smith With Gillstrom

Paul Gerard Smith has been engaged to work on the Harry Langdon comedies with Bud Gillstrom is producing. The Collier and Wallis office set the deal for the writer.

salaries on April 10, Harry Warner flatly refused and set his own date as April 17. The committee tried to make him change his mind, but he stood firm. The committee then, acting under the agreement of which the waiver was a part, declared all Warner waivers invalid and advised signers that they could sue for full pay from March 6, the date the cuts were instituted.

Many of the employees at once made demands on the company for the restoration of the cuts and also assigned their claims so that a collective suit might be brought. Apparently, the Warners consulted their attorneys and were told that the suits probably would go against them. It was easier and cheaper to accept the committee's date and repay salaries for one week more than they had planned, than it was to chance of being ordered to restore five weeks' pay beyond that.

It is probable that the employees will accept the company's offer, as it would mean getting at once the amount deducted from the week beginning April 10 instead of waiting some days on any suit. It is understood that their decision will cost the Warners about $36,000 in money appropriated, and Harry Warner's obstinacy has also cost the services of Darryl Zanuck, whose resignation was caused by the company's attitude.

More Than 300 New Writers in Guilds

The Screen Writers' Guild yesterday announced that more than 300 writers have signed the contract and become members. The Executive Board has made it possible to sign the contract and sign a promissory note for the initiation fee, and these notes will be extended by the Guild to fit individual circumstances, so that nobody need be excluded from membership. Forms of application and notes are available at the Guild's offices, 6700 Sunset Boulevard.

To conserve the interests of song writers, the Guild has appointed Bert Kalmar to the Code Committee and Edward Eliscu and Harry Ruby to the Membership Committee.

Zeidman Releasing Three Travel Shorts

B. F. Zeidman will release three travel shorts made by Ward Wing while this picture was made. "Somebody's Mother," "Roping 'Em Alive," and "Weeping Trees."

Revel at Masques

With William Collier, Sr., as jester and more than 100 actors scheduled to appear, the Masques will hold a Revel at the clubhouse tomorrow night. Charles Irwin is master of ceremonies.

Bruce Cabot to Para.

Bruce Cabot, Radio contract player, goes to Paramount on loan out for the spot opposite Helen Twelvetrees in "Dissociated."

Miss Burke Previewing

Marcella Burke has been given the preview assignment for McCall's Magazine. First opinions go in this week.

Actor Branch Growing

(Continued from Page 11)

er committee is composed of Minna Gombell, Joseph Cawthorn, Lois Wilson, Robert Emmett O'Connor and Alan Dinherst.

These three committees will meet next Wednesday night, at which time the members of the executive committee will acquaint the others with their views. The following Monday night there will be a meeting of the Actors' Branch and the three committees will give the details of their plans to the membership. This meeting will be closed to all except members to avoid a repetition of the happenings of last night, when M. C. Levee was asked to speak. The results of this meeting will be submitted to the Academy Board of Di...
What The Pictures Are Doing In Minneapolis

Minneapolis.—"King Kong" at the RKQ Orpheum is getting the big break. A splendid campaign of unusual ballyhoo ushered in this unique attraction and it seems to be knocking them over, with men and juvenile trade.

"Bedtime Story"—Maurice Chevalier is suffering at the State (Publix). Adverse reviews in local papers didn't do it any good. Opinion from patrons seems to be divided but no one seems at all enthusiastic. The Kid steals the picture. May do average biz.

"Clear All Wires"—Lee Tracy a favorite in the Mill City, but his latest opus just doing the average take at the Lyric (Publix). Picture has entertainment but not outstanding.

"42nd Street"—In its return engagement at the Century (Publix first-run) after an outstanding previous week at the State (Publix), this musical is doing big business and will stay for an eight-day engagement.

Last week "Gabriel Over the White House" failed to get away to a good start, but built up toward the end, and is a widely discussed picture. Title seems to give false impression of religious theme. The suburbs expect to clean up on "Gabriel." Lots of inquiries already registered, and looks like a clean up for the subsequent runs.

"Be Mine Tonight" at the World (Al Stefes' 350 seater foreign pix emporium) is doing real business.

Goldwyn Pleased With Zanuck Deal

New York.—Sam Goldwyn was highly pleased when he heard the news of the deal between Joseph M. Schenck and Darryl Zanuck and got on the phone at once to talk over the situation with Schenck.

Bankruptcy Hearings for Powers and Wilson

New York.—Hearings have been set before Referee Oscar Enthorn in the bankruptcy cases of Powers Pictures, Inc., and Talking Picture Epics. The meeting of the Powers creditors will be held Monday and a trustee will be appointed.

At the other hearing, on May 4, Frank R. Wilson will be examined by counsel for the Irving Trust Company, the trustee in bankruptcy.

Picture pleases the mob as well as the highbrow trade. This theatre has been doing outstanding business on some outstanding foreign productions this past few months. Gets a great break from Merle Potter (Minneapolis Journal's dispenser of star ratings). Potter seems to favor the foreign operas and the World Theatre gets the benefit.

'Big Brain' Goes Into Production at KBS

Sam Bischoff yesterday placed "Big Brain," the Sy Bartlett story, in production under George Archainbald's direction.


Raquel Torres Out of Nat Levine Cast

Owing to a mild attack of appendicitis, Raquel Torres has been given the consent to cancel her contract with Nat Levine for the spot opposite Victor McLaglen in "I'll Be Hanged if I Do." Conchita Montenegro moves up to replace her.

Holmes on Comedies

Ben Holmes has been assigned to write the series of two-reelers which Clark and McCullough will make for the Lou Brock unit at Radio. The comedy team will arrive in Hollywood about May 15.

Mrs. Berres Funeral

Funeral services were held yesterday at the White Mortuary for Mrs. A. J. Berres, who died Thursday at her Beverly Hills home. She was the wife of the secretary of the producers labor committee here.

Seven Pictures in Work on Radio Lot

With seven pictures in production and several more in course of preparation by some of the 35 writers on the staff, Radio is at its peak of activity. The writers are now so numerous that outside offices have been engaged to house some of them.


'Gambling Ship' Starts

Paramount started "Gambling Ship" yesterday, with Cary Grant, Benita Hume, Glenda Farrell and Arthur Vinton in featured spots. Benita Hume went into the picture on loanout from MGM.

Gargan in 'Newsreel'

William Gargan is slated to be co-featured with Artie Lake in "Newsreel," which Otto Brower will direct for Radio. Allen Rivkin wrote the screen play and David Lewis is supervising.

Warwick With Lasky

Jesse Lasky has engaged Robert Warwick for a featured role in "The Power and the Glory," which the producer is making for Fox. William K. Howard is directing.

MAY I congratulate those gentlemen of Warner Brothers who, when I had finished the shooting script from my original story, "PRIVATE DETECTIVE," must have worked so hard over it to effect so many changes?

And may I congratulate, somewhat belatedly, my good friend, Rene, perhaps the finest chef in all of Paris?

I have always considered unfortunate my distaste for tripe.

RAOUL WHITFIELD
TODAY'S FILM NEWS TODAY

Monday, April 24, 1933

BAD PIX—BAD GRAINGER

Try to Dodge the Sword of Damocles

A lot of accounts in studios are being juggled around, with money that has been paid out and charged to studio overhead being returned to the studio exchequer, and the bank accounts of several executives a little weaker as a result. All this as a cover-up in case of a possible investigation of picture business.

Warners to Open Early in June

The Warner studio will reopen for production early in June. The Zanuck departure left the organization with four completed scripts to place in production and eleven other stories bought and paid for, for Is to be worked on completion.

Consequently, it is expected when the plant opens again the company will have fifteen stories ready for casting and shooting.

Jack Lait Story for Rogers' Final Feature

Charles R. Rogers' final picture for Paramount on the 1932-33 program will be "She Made Her Bed," from Jack Lait's story, "Girl Without a Room."

A Richard Schayer is writing the script, and Lait has prepared a serialization for release to newspapers by King Features syndicate.

CONSPIRACY CHARGED BY WM. FOX IN ROXY SUIT

New York,—William Fox won an important point in the suit against him by the Chicago Title and Trust Company to force him to make good $1,000,000 in the matter of stock control of the Seventh Avenue Roxy, by permitting him to bring in several defendants and file conspiracy charges against them.

The additional defendants are Albert H. Wiggins, former president of Chase National; Frank O. Watts and Harley Clarke. Fox alleges that these defendants conspired to divert assets of the Fox Theatres Corporation by preferential assignments to other concerns.

FOX WILL PRODUCE 'LET'S GO, AMERICA'

New York.—Fox Film is to produce a story, called "Let's Go, America," an original by Lamar Trotti and Dudley Nichols. It will be handled by the Sol Wurtzel unit.

CHAS. R. ROGERS EAST

Charles R. Rogers left for New York last night on a three weeks' trip. He will attend the opening of "Song of the Eagle" at the Paramount on Friday, and will also close for distribution arrangements on his three-reel version of "Tilly's Punctured Romance."

Tour of Former Fox Sales Head Shows Bad Pictures Have No Chance; Good Ones Big

New York.—James R. Grainger, former sales head of Fox and now vacationing with pay awaiting a settlement on his contract, returned to New York Saturday from a tour all over the country and reports that "good pictures are getting as much or more business. It is this ever before, but bad or indifferent productions are playing to less money than ever in the history of the industry."

Grainger stated: "The oft-printed remark of Nicholas Schenck that 'there's nothing wrong with this business that good pictures will not cure,' is more applicable right at this time than when Mr. Schenck stated it originally. The trouble with the business now is those bad pictures. Exhibitors are losing so much money on the flop attractions that it is impossible for them to pull their theaters.

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(Continued on page 4)
One would never think that a famous diminutive star had all the in-
stricts, if not the necessary attributes, of a big, husband-hunting
from this girl has had her eyes upon and
hands among a certain actor from the very moment she discovered her own
she probably has a heart such as a hot one after all.
F. L. Berenson married, but she
spenson, who says she never
her romance she shared him
ought to think the world to the altar.
She is married to a girl far more attractive in every way than
as the star, who has been visa.
her marriage, was supposed to have
or a girl—EXCEPT to the actor in
question and the fellow she married—which probably accounts for her
sumptuousness so great as the actor is con-
cerned. He, on the other hand, is
a vainifying nature that he
(cannot have two women happy.
And why should he, when one of them deserves to be?

Dr. Serge Berenson, who is at-
hich to Lewis Milestone’s staff at the moment, has a European back-
ground remarkable and interesting.

That’s something else, again. What we propose to do is to
that Dr. Berenson was
employed at United Artists for some time, a white, while
she did a tremendous amount of
which resulted in such a sug-
gestigly thirty-four different stories,
books and plays as screen material.
were turned down. But
The Doctor made notes in his little

Universal is expected to reach its pro-
duction stride by May 10, the
the gradual resumption of activity having already

The tentative line-up on the fea-
ture slate has the John Stahl picture, “Only Yesterday,” set to go first.
John Boles and Margaret Sullivan get the top spots.

Following it will be “Salt Water,”
the Summerville-Pitts under Kurt
Neuman’s direction; “Left Bank,”
which I. D. Dupont will
the kid Gloves,” featuring Pat
O’Brien, and “Invisible Man,”
the last, which is to start late in June.

Leove Clients Sign
Against Bureau Plan

M. C. Leove has secured signatures
of all but one of his clients to
the AMA waiver on artist-manager con-
tracts, in which the clients agree
the representative is not to negotiate or
seek to secure engagements for
in motion pictures through any
central booking office.

The waiver binds both the artist
and manager to negotiate direct with
the various companies. Leove expects
to obtain the remaining signatures to

Broadway Hit Coming

The comedy team of Olsen
and Johnson have purchased the west coast
rights for the Broadway musical comedy
success. "Take a Chance," and
the task expects to bring the show
in the near future.

Consorove With Fox

Douglas Consorove has been engaged for
a featured spot in "The Ameri-
can," which that Hamilton Fa-
teffects for the Wurtzel unit at Fox-
Western.

Two for Harvey Cast

Irene Browne and Maudie Eburne
have been cast in the title roles in "My Lips Betray," the Lilian Har-
vey production at Fox.

Frances Hyland Set

Frances Hyland has been assigned to
write an original story as the first
production for Sterling Pictures, of
which Sid Algier is production chief.

Harry Cohn was telling ElsieJanis,
Lewis Milestone and Norman Kraska
a lunch on Saturday of his proposed trip
to England when Kraska asked to
be taken along.

"What do I need you for?" Cohn
asked.

"As an interpreter," cracked Kras-
na, and now he doesn’t know whether
or not he is still a Columbia super-

Pantages Theatre
Returned to ‘Pan’

After several weeks of negotia-
tions, Fox West Coast has turned back the
Pantages Theatre, Hollywood, to
Alexander Pantages, who plans to
open the house within the next two weeks.

The deal was closed after FWC as-
signed its contracts for first run prod-
ucts to two major companies to
Pantages for the balance of the
1932-33 season, and assured Pantages that FWC would not compete with him in buying product for Hollywood
first runs next year.

With Pantages taking back his
house, and FWC dropping the Egyp-

tian and Chinese, the circuit is left
without a first run house in the Hol-
lywood area for the first time in sev-
eral years. With the present dis-
integration of FWC, it is unlikely that
the chain will again enter the field in
Hollywood.

King Kong’ a Smash

in London; Press Raves

London.—The Radio production of
“King Kong” opened here at the Col-
iseum to a stand-out business, plus
the best raves a picture has received
from the press for a long time.

The first four days’ gross at the	house is believed to be the largest in
the history of that theatre.

European Arrivals

New York.—Arriving on the Ile de
France yesterday were Maurice Che-
valier and Charles Delac, president of
the French movie producers, who
are here to confer with Hayes on
opening the French market to American films.

Arctic Yarn for Radio

Radio has purchased the screen rights to "Men of Two Worlds," by
Ayneworth Morgan. Yarn is
Arctic background.

Linden in ‘Newsreel’

Eric Linden has been assigned a
featured part in "Newsreel," which
Otto Brower directs for Radio.

Tradewaves

(Continued from Page 1)

- elevating, constructive tastes in the selection of screen material be given a
- if this be treason, let then make the most of it.
- if it be treason to advocate ANYTHING that will
- we feel that an in-
- that is the reason why

- making it impossible for any next payment to the
- the action centers around the plan of
- the company to buy
- it for $3,000,000, to be paid in an-
- Fox is supposed to have guaranteed these payments,
- which stopped last year.
Great Value Seen In Co-operative Idea

New York.—Sales executives of most of the leading independent distributors have approved an organization submitted by Tobias Kephler, attorney, proposing an organization of independent distributors and exchanges. In advancing his idea of an association for the reputable independent, Kephler points to the Hays organization, which has been functioning for the major companies for several years and which, he claims, has resulted in interchange of ideas and cooperation between those companies. Points covered in the organization's treasury included:

Drafting of a trade practice code for the independent end of the business, to be submitted to the Federal Trade Commission when applicable.

To mediate and adjust differences between producers, distributors and exhibitors.

To enable bad collections and complaints against exhibitors, and to keep credit records of exhibitors where deemed advisable.

To gather facts, records and statistics for use when necessary.

To engage in group purchasing on various lines where each purchase would be economical and practical. This would give individual companies lower rates.

To endeavor to arrange courtesy privileges so that reputable producers may utilize idle sets, equipment or personal.

To favor advantageous legislation and oppose unfair laws.

To endeavor to prevent improper competition from running wild.

To aid local distributors in merging physical distribution, but only when desired locally.

To see that exchanges get a square deal on the type of production promoted.

To franchise independent producers and sell exchanges in exchanges, but only when subject to discipline by the association for unfair practices.

Financing of the association at the start is proposed through franchises granted to producers, distributors and exchanges. In addition, each producer would pay a specific sum into the association's treasury at the time of a picture sent out. Associate memberships could be distributed to allied industries that sell supplies to members as a flat annual fee.

The Kepler plan is apparently an outgrowth of recent meetings of leading independents here during the past month. Practically every distributor and producer has been faced with heavy losses this year, due to the disinclination of certain exchanges to lift pictures when shipped or to pay notes when due.

New Schulberg Title

B. P. Schulberg announces that the title of "Maiden Unknown," which was previewed last week, has been changed to "Bedside Manners."

Universal Shows Increased Losses

New York.—The financial statement of Universal Pictures for the year ended last October shows a net loss of $1,250,000, as compared with a net profit of $600,000 for the preceding year.

'5 Cents a Glass' Back for Rewrite

After looking over the completed picture of "5 Cents a Glass," which Frank Capra and Louis B. Mayer directed, Wallis Rogers and Marian Nixon in the top spots, the Fox studio plans to remake the picture, with Raoul Walsh handling the megaphone, and will try to use up all the scenes possible from the original picture.

Rae Lakes, who has just completed Clara Bow's story, has been handed the assignment of rewriting the script.

Ted Healy Shorts at MGM Reported Off

MGM is understood to be negotiating a settlement on the contract Ted Healy holds for a trio of shorts, the first one having met the disfavor of Harry Rapf.

Jack Cummings, shorts supervisor, denied that the short would be shelved.

Harry Joe Brown Sailing

New York.—Harry Joe Brown, associate producer and director with the Charles R. Rogers unit at Paramount, embark on the Ile de France the 14th for a short vacation in Europe.

He returns to the coast in June.

De Limur Coming Back

New York.—Jean De Limur arrives from France this week, and plans to go to the coast to get a writing spot with a studio. He was on the Paramount writing staff several years ago.

Claire Trevor to Fox

New York.—Fox has signed Claire Trevor, who is playing in the Daniel Kussel play, "The Party's Over," to a long term contract. She will arrive in Hollywood May 1.

New One for Sweinger

Jo Sweinger has been assigned to write the screen play of "A Man's Castle," which Frank Borzage will direct for Columbia.

Hervey on 'Storm Pit'

Harry Hervey has been assigned to write an original story titled "The Storm Pit," which Louis D. Lighton will produce for Paramount.

'Farewell'-42nd Open in London

London.—The two big openings of this week are Paramount's "Farewell to Arms" and Warner's "42nd Street." The former uncovers at the Carlton, replacing "Cynara," and the latter started its run at the Regal. "The Big Cage" goes into the Alhambra, putting this house in the first run class as a picture theatre.

The holodries here are "Kid from Spain," "White Sister," "No Man of Her Own," "State Fair," "King's Vacation" and "F.P. 1." "Cavalcade" in its tenth week at the Twill, is still packing them in and looks good for almost as many months.

Business was rather brisk all around last week, due to the cold weather.

Jeanette MacDonald Signs MGM Contract

New York.—Jeanette MacDonald has been signed to a contract by Metro-Goldwyn-Mayer. Her first picture will be "The Cat and the Fiddle," in which she will be teamed with Ramon Novarro.

Miss MacDonald returns to the United States from her foreign tour in August.

'Hollywood Revue' Is Postponed Again

MGM cancelled all preparations on the 1933 edition of "The Hollywood Revue," which Edmund Goulding and Alexander Leftwich were to direct.

The studio has taken the writers and directors off the story, to return in about five weeks to resume production. Harry Rapf was the associate producer.

New One by Totman

With Paul Malvern supervising, Monogram has commissioned Wellyn Totman to write an original screen play as Rex Bell's next western. It is called "The Fighting Texan," and Armand Schaeffer will direct. Work starts late this week.

Ward With Gillstrom

Arvid Gillstrom has assigned Dean Ward to write the next Harry Langdon short to go into work this week immediately upon completion of "All Aboard." The two complete Gillstrom's contract with Educational.

Maury Cohen Returns

Maury Cohen, producer, chief of Invincible Pictures, returned to town last week with plans for his new year's slate. George Hatch, who produces with Cohen for Chesterfield, will arrive May 1.

Mayer-Rapf at Springs

Louis B. Mayer and Harry Rapf spent the week-end at Palm Springs discussing future productions at MGM.

Arthur Kelly, that grand person and inconspicuous headliner, and vice-president in charge of the Foreign Department for United Artists, gave the most instructive talk on the foreign situation at the AMPA. From which the most important thing we gathered is that foreign newspapers are far more honest than American newspapers in admitting their motives, therfore making it more difficult to deal with them. And rather, as Arthur Kelly put it, to put over the American idea of publicity and advertising. Let us explain. The newspapers ovah refuse to print the views of publicity sent to them unless a mean ratio between that and paid advertising is established. And while we refer them to the newspapers to insist that, half your battle is lost and you can't offer any alluring bait or hold an axe. Also the press sheet is practically unknown to them, the desire to refuse to make any effort toward sellin a picture themselves. They evidently feel that, if they've booked a picture, they've earned the good word far enough. And heven knows, there are two schools of thought on that subject.

* * * * * * * * * * * * * * * 

Mr. Kelly advocates the return of the silent film for the foreign market as the classic talkies. But talkies pictures dressed up in a new technique of sound accompaniment (preferably music), and the elimination of subtitles if possible. And that particular thought isn't such a bad idea for this country where it's impossible to understand all the dialects—and accents. However, we hold Arthur Kelly accountable for a verry bad idea. He has assured us that English pictures have progressed to the point where they offer serious competition to American produc. "You can't think about it, for he's a charming gent, we went to see an English picture. And our own comment is that maybe in England they look like competition. Over here it looked just like another "also ran"—for an hour and a quarter.

Julius Cohen rose up in ire and indignation to take a fall out of Welford Beaton and insisted that, henceforth, members of the AMPA be inducted only by professionals. This Hal Beaton promptly agreed with, starting with himself as an officer of the AMPA. At which Jules Ziegler popped up with, "Ah, working himself up by easy stogies.

A gal named Gertrude Nieshe who is justly famed on the air, then sang Johnny Green's latest numnah, "I Cover the Waterfront." (And that shows what must have been written from a parody.) Which grand ditty, written in Green's best "Body and Soul" manner, is from the picture was the same as being released by United Artists of all people. And then Joe Cunningham took the floor. And that, followed by an explanation permit, should really convey all.
Chaplin Will Play
Deaf Mute in Next

After months of searching for an idea for a talking picture that would overcome the voice handicap, Charles Chaplin got the idea from Lubitsch of doing a yarn written around the character of a deaf and dumb man, and eliminating the dialogue for Chaplin and giving him the opportunity for the pantomime at which he excels.

Bryan Foy Starts Work
On Beaumont Story

Bryan Foy starts work today on Gerald Beaumont's, "Called on Account of Darkness," Ben Stoloff directing. William Jacobs wrote the script.

Wallace Ford and Barbara Kent rate top billing, with Dickie Moore, Sammy Cohen, Frank Moran, Marion Byron, Mike Donlin and Jack Norworth in support.

Schlaifer-Henigson
On Way to 'U' Studio

New York.—L. J. Schlaifer, general manager of Universal, and Henry Henigson left for the coast yesterday to hold conferences on the balance of next year's program, material for only half of which has been acquired.

Screencrafts Prods.
Starting One Today

Al Alt and Sam Katzman have formed Screencrafts Productions, an independent organization, to produce eight features for the state right field. Their first picture, "The Pleasure Seekers," starts today. John Wayne and Evalyn Knapp are featured, with supporting cast including Reginald Barlow, Alec Francis, Arthur Hoyt, Natalie Kingston, Don Alvarado and Wally Albright. Phil Whitman directs, from a script by Lew Collins.

Local 306 Takes
in 600 Permit Men

New York.—Local 306 has solved the problem of the permit men, those operators who work part time or on special assignments, by admitting 600 of them to full membership in the union. This is part of the union's new constitution and will be adopted within a short time.

According to the union reports, 1,100 of the 1,300 regular members are now employed, in addition to 500 of the permit men. Harry Sherman, the new president, is being given great credit for having straightened out the tangled affairs of the local.

Writers' Guild Starts
Consideration of Code

The executive board of the Screen Writers' Guild meets at noon today to consider articles one and two of its new code. These will be presented to the membership at Wednesday night's meeting, following which printed copies will be sent to members for written votes. Assent of 75 per cent. of the members is needed to adopt these articles.

Kennedy Incorporates
Two Outfits in Florida

With an authorized capital of $100,000 for the Kennedy Holding Corporation and $10,000 for Aubrey Kennedy Productions, Inc., of St. Petersburg, Fla., charters have been issued by the secretary of the state for the organization of those companies to produce and distribute motion pictures. The Kennedy City studios will be completed by the end of April, and production will start May 1.

George Yates East
On New Printing Deal

George Yates, manager of Consolidated's west coast plant, is preparing for a trip to New York this week.

It is understood that he will meet with Herbert Yates, the company's president, on swinging a large portion of the organization's printing work to the coast.

Mundin Set for Two

Fox has sent Herbert Mundin for the comedy relief in two pictures, "Arizona to Broadway," with James Dunn, and "The Devil in Love," with Warner Baxter, the latter of which Harry Lachman will direct.

Team for Balderston

John Balderston has been handed a four month's contract at Paramount. He will write an original story as his first assignment. The Schulberg-Feldman office made the deal.

Frank Luke Coming


Savini Heads New Distrib. Company

New York.—Robert Savini has become the general manager of Amity Pictures Corporation, a new distributing outfit.

This company was formed to take over the distribution rights to all the Tiffany and Quadruple pictures which were recently withdrawn from distribution by Fox. In addition, Amity will also distribute a group of new independently made pictures.

HI-DE-HO!

The World's Fair opens soon in Chicago...6666 Sunset opens soon in Hollywood! How you'll love it!
Presenting Mr. Zanuck

A few days after the first publication of the Hollywood Reporter, we were invited to a projection room showing of a Warner picture, "Illicit." This was the first official recognition given our young sheet by the front office of any studio and it started an association between Darryl Zanuck and this paper that has lived through many, what at times seemed serious battles.

Zanuck is a fighter, fighting for what he believes are his rights, for his judgments and for the protection of the men and women in his organization. We have been invited out of his office, barred from the Warner studio, more times than all the other barrings put together. We have had more arguments with the former Warner production head than with all the other producers in this business.

We have been called every name known to the English language, we have been told that our publication was an insult to this business, that our reviewers should be selling apples on the corner, that our whole organization was a joke. But with it all, we like Zanuck, marvel at his great ability, admire his loyalty to an organization working with him.

Darryl Zanuck has knocked every known tradition of the production of motion pictures into several cocked hats. Since he was placed in charge of the combined product of Warner-First National, this human dynamo has delivered every picture promised and delivered them weeks and months before the date of release.

And with the production of 60 pictures a year, finding stories for them, assigning writers to work on them, selecting directors, doing the casting and watching the results of every day's work, he went back to the studio at night and personally supervised every inch of the cutting.

And with it all, he has always had plenty of time for play. He is on the polo field every morning, he attends all the local sporting events, he entertains lavishly in his home and is entertained just as often in the homes of his friends.

What kind of a man can this Zanuck be, to do all that work and find all that time for play? How is it possible to do both AND guide 60 pictures a year, single-handed? And good pictures, money-making pictures? In the first place, he knows what he wants and selects the right people to deliver it. Once the selection is made, he passes on to the next assignment. He believes in the men and women who work with him just as staunchly as he believes in himself. There is absolutely no lost motion during any part of his day. He works hard and plays hard and, with it all, has done the greatest production job of this industry.

We congratulate Joe Schenck on getting Zanuck as a partner. Schenck has had too many knocks in this business during the past three or four years, undeserving misfortunes. We believe his troubles are over. We believe that Darryl Zanuck will go further in this new partnership than in his past accomplishments with the Warner Brothers, and the industry will be greater for it.

Good luck, Darryl.
My Compliments To
Darryl Zanuck,
My Friend and Associate.

[Signature]
MY SINCEREST COMPLIMENTS TO
DARRYL FRANCIS ZANUCK

B. P. SCHULBERG
JOHN STAHL
WISHES
DARRYL ZANUCK
ALL THE LUCK
IN THE WORLD
Mr. Darryl Zanuck:
My very best wishes for your continued success.
Constance Bennett
THANKS

Edward Chodorov
My Compliments
to
Darryl Zanuck
and
Joe Schenck

Walter Wanger
HAIL, DARRYL!

EARL BALDWIN
Mr. Darryl Zanuck

We have watched with great admiration your advance in the production of motion picture entertainment and your honest and fair dealing with the men and women associated with you in these productions. Accordingly we compliment you.

The entire clientele of our organization joins with me in wishing you continued great success.

California Management Corp.
Charles R. Kennedy, President
DARRYL
My sincere wishes for your continued success and happiness.
RUFUS
MR. DARRYL FRANCIS ZANUCK
At Play
HEN a dog bites a man, that is not news. But when a screen-writer is willing and ready to rush into print with words of praise for a producer—boys, stop the presses!

I am strong for a man who knows his business. Darryl Zanuck knows his business. That is why I am strong for Darryl Zanuck.

When I first parked my pencils in a Warner Brothers-First National office, I had a chip on my shoulder so far as Darryl Zanuck was concerned. I had a pre-conceived notion of the man which was not a bit complimentary to him. I had heard so much Brown Derby gossip about his autocratic way of handling persons and situations that I was ready to go to the mat with him at the drop of a beret.

Without knowing him, I already resented him. In my humble opinion he was biting off more than he could chew. This idea of one man thinking that he personally could have every production in the studio under one thumb just simply could not work out!

A fellow like that must be a conceited Napoleon, I thought. Eventually though he would be bound to meet his Waterloo. If he had turned out a few good pictures, I chalked it up to accidents. In a nutshell, I thought he was just a flash in the pan.

Then I had my first conference with him.

I came to scoff. I remained to pray.

I found myself in the presence of a human dynamo. No sentiment about him. No wasting of words on extraneous matters. No courtesies of even a "Pleased to know you." or "I'm glad you're with us." No anything in fact, except a cold-blooded analysis of the story I had given him. He entered into a discussion of it as if he had been considering nothing but that one story for days, when, as a matter of fact, I know that mine was the fifth story conference that afternoon. He went over my script point by point from beginning to end, generously giving praise when praise was due, never belittling anything and criticising only in a constructive way.

His ideas came out with the rapidity of bullets in a machine gun. He seemed to grab them out of the blue while a faithful stenographer tried to catch everything he had to suggest.

Occasionally I disagreed with him.

The first time that I ventured to cross him I expected to have him call in the guards and sentence me to the guillotine. Instead, he surprised me by the understanding that he showed for my position, proving that he could give and take. In fact, he welcomed these verbal tiffs. Sometimes he emerged victorious. Other times it was I. However, there was never anything personal in the arguments or decisions. It was all a practical matter of determining how we could get the best screen play possible from the story at hand.

I came out of the story conference believing that Zanuck was the answer to a writer's prayer. He had given me more food for thought than I had ever taken away from any other conference.

Undoubtedly he knows how to work with his writers. Perhaps the reason for this is that he has been a writer himself. He has the paradoxical knack of leaving the writer alone on the one hand; yet on the other hand he guides and injects his own constructive ideas into the story.

There is no vacillation about Zanuck. What he thinks is a good idea on Monday is still a good idea on Friday.

Ideas that he blurs out on the impulse of the moment in a story conference he will probably stick to. Once he has given his view he does not swerve. That is that! He believes that the first impulse is the right one.

Peculiarly these thoughts that are born of Zanuck impulse usually work right into the author's scheme of things.

Sometimes Zanuck is wrong. On these rare occasions he is man enough to admit it. I have seen him come out of a preview and say to a writer that it would have been better had he followed the writer's original idea. On the other hand I have never heard him throw the blame into the writer's lap. Zanuck is no buck-passor, nor does he ever take his bows at the other man's expense.

I have often been asked what I think is the reason for the success of Zanuck pictures. To me the answer is obvious.

Zanuck recognizes the truth of the bromide that the finished screen play can be no better than the script. He knows that a production succeeds or fails upon what the author has written. Therefore he will tolerate no half way preparation. The script must be ready for production before he will give his okay.

Once the okay is given it is final. From that moment on, that is the script that must be shot—and none other. In a Zanuck-produced picture the writer has that all-too-rare sensation of being able to recognize his own brain-child.

Zanuck inspires loyalty in all who work around him. That loyalty comes from a realization of the man's executive and creative ability and the knowledge that one will always receive fair play, understanding, help and appreciation.

I always think of him in my own mind as Darryl B. Zanuck. The "B" stands for box-office, for, consciously or unconsciously, box-office is the first test he applies to every story idea.

His competitors may experiment with "arty" themes if they like. Zanuck feels that too often artistic successes are financial failures. His sound reasoning is that it is easier to take a box-office idea and surround it with an artistic treatment than to become sold on an artistic idea and then endeavor to surround it with box-office.

Zanuck is a man's man. That quality creeps into the pictures he produces. Almost uniformly they are double-fisted, tobacco-spitting stories. Subtlety is not Zanuck's forte.

Stories with a female point of view are likely to run amuck under the Zanuck touch.

However, he has more than plenty on the ball—he is the Babe Ruth in the Hollywood league.

My loyalty to him and my respect for him have grown merely from my studio contacts with him. I bow to him for what he has achieved and the square way in which he has achieved it.

Away from his work, I hardly know him. I am not a polo player.
MR. DARRYL FRANCIS ZANUCK
At Work
DARRYL ZANUCK — DIVINE

By RABBI ARTHUR CAESAR

DARRYL ZANUCK’S ecclesiastical education started in one of the better class hotels on Main Street. It was in the wee hours of the morning that the Gideon Bible pecked out from behind the Hoo-Bees and whispered into Darryl’s ear. “Go thou forth into the Cinemagogue and slay me.”

Some day I expect that excellent society for the cure of insomnia will appear at the Academy of Arts and Sciences and other “haywire” activities and demand screen credit at least as large as that of the important Magyar director, Michael Angelo Curtiz, or a share of the knocks and losses equal to that of Jacob Ben Warner, late of the City of Jerusalem and more recently holding the bag in the promised land.

The Bible was a success long before Zanuck could even read it. For nearly two thousand years the book was the best seller. It was crowding them in from Bethlehem, Judea, to Bethlehem, Pennsylvania. The cost of production was nil. A few thousand Christians and a handful of Kosher feeding lions, with occasional crucifixions from the carpenter shop of Nero. The whole show could have been borrowed from De Mille and Metro would have been glad to loan out the high priest Cecil for a groschen.

Of course, there would be cuts from the Hays office. There are always cuts from the Hays office. For instance that scene in the Manger would have to be cut. The Women’s clubs would object on the basis that no respectable lady would bear a child in full view of a jackass and her husband, Joseph. Certainly no lady would permit three wise guys bearing gifts to come to her apartment even if they were led by the Star of Bethlehem.

Those of you who are inclined to criticize Noah’s Ark, that super-natural production (as who isn’t inclined at least ninety-eight degrees) I warn you to think yourselves of this wise admonition: “Let him without options throw the first stone.”

I cannot place the entire blame for the wanton cuts in the Book of Books at the door of Zanuck. We must not forget that he was working for “The Holy Warners,” where a circumcision is a real cut and as irretrievable as in the House of Israel. And then there was the astute Michael, he of the many angles, and then again there were the inevitable bankers, who insisted that the New Testament share equal credit and screen rights with the Old Testament—that the Hays Episcopalian and Wurzel Malumuds weigh in at catch-as-catch-can weights.

The deep and profound Talmudic interpretations in Noah’s Ark are from the head of Ben Jacob Warner. It was he who saw a great scene in Noah talking to the burning bush, even though it was pointed out to him in English that Moses had the burning bush privileges and operated on Mount Sinai. Let it be said to Darryl Zanuck’s everlasting credit, he insisted on Lon Chaney.

But shooting the Bible is like shooting the works (ask Bill Koenig or any Metro-Goldwyn supervisor). First it is necessary to find a scholar among the writers who could and would undertake to read the Bible (Cecil DeMille is out—the man has made a running gag out of it). I mean a scribe who will retire to his ecclesiastical cell, sure of a four-week guarantee, wash his hands in the nearest speakeasy, beat his chest and cry “Mea Culpa—Mea Culpa—Mea Maxima Culpa” and then proceed to rewrite the Bible, covering from Genesis to Kings in the first week—the schedule must be kept up even if we have to fade out on Abel knocking off Cain before Heaven and Earth were created.

Such a job came to Darryl. He looked at Genesis and immediately changed the title to “The Earth Squawks,” which didn’t meet with the approval of the Warners, who wanted to call it “The World Is Mine.” To this Zanuck objected strenuously as succeeding events have proven.

It is a simple thing to make a “Noah’s Ark” just an average picture—a couple of jackasses and other Warner mammals would have done it, but to make of “Noah’s Rowboat” a steam-going yacht—a super-super-failure—that required Teutonic imagination, a Viennese “oberverstandt”—in short (make mine very short), a Curtiz. They could have pinched-hit with Mayo, but Mayo had just left for English classes at the night school in his Rolls-Royce. Besides, Curtiz had angles—plenty of angles, as who hasn’t in Hollywood.

The conferences on Noah’s Ark were presided over by such Rabbis as Brick Enright, Lloyd Bacon, Adolphi, Roy del Ruth—men steeped in the ways of the New Testament, familiar with every Magdalen in the scriptural set. For instance, when it came to casting the part of Noah, del Ruth’s practical comedy sense was invaluable. He insisted that Noah should have a beard. His knowledge came from the many days and weeks spent sitting at the feet of that distinguished Rabbi, Schamus Sennett.

Enright started to cut Genesis. He began on the line—in the beginning there was The Word, and the Word was God.” One slash and he left only “God.” Darryl hastened with the advice that God was censorable and that the Hays office would cut it out, which indeed they did.

Then came those sequences in which Heaven and Earth were created by God. You think that’s tough; well, so is your second option. Enright did it and how. One slash—“Where is Heaven?” asked Enright. “In the bank,” said Warner. “No wise cracks,” ordered Zanuck. “We’re cutting the Bible.” “You’re telling us,” whispered Marks, Peter, Paul, John, Joseph and Mary, members of the Writers’ Guild in full standing, paid up and willing to fight side by side, with Bartlett Cormack or against him.

There was fighting—plenty of fighting, Curtiz threw Genesis at Del Ruth. Enright picked up small pieces of the Epistles. tried to read them, gave it up as a bad job, and threw them in the basket. Zanuck tore up the Old Testament, sent the Psalms to the late Bobby Crawford of the Music Department, to see if he could steal any lyrics for the next Warner musical, and threw the rest in the basket. The New Testament was handled very skillfully as a Hitler reprint measure by Jacob Ben Warner and came, like Benjamin on his ass (to use a Biblical term) finally rest in the same basket.

Came the dawn! The janitor, a son of Ham (this is an all ham and bad sound story) picked up the Biblical pieces from the basket and, with the alacrity of a jigsaw puzzle expert, put it together and called it “Noah’s Ark.” That’s how darkies were born—ask any exhibitor.

I could say more, but this is sufficient to keep me out of work at Warners and to give you a bird’s-eye view of how Darryl Zanuck took the Bible, a success for two thousand years, and made a flop out of it.
His First Warner Contract
Signed Ten Years Ago

With the only Warner star of that era—Rin Tin Tin—seated on the ground. Notice the makeup of our hero back in 1923, the sweater, the hat and that face. The book he is grasping was his big enthusiasm of those days. He tried to sell it then and is still trying to sell it now.
The Sidewalks of Glendale

By ROBERT LORD

AUTHOR’S FOREWORD

The incidents in the following little story are purely imaginary, also the characters. In fact, the principal character, Mr. Zanuck, is more than imaginary. He’s legendary. For the past ten years he’s been moving so fast that he ran right by this story. However, if the author had succeeded in catching him, he—Zanuck—would have straightened out all the difficulties hereinafter indicated; and would have had all the associate producers home in bed with their wives by half past ten. And if you don’t think their wives would have been surprised!

T.S. 10:45 P.M. The big major studio feature preview has just ended. A crowd is pouring out of the theatre. Plenty of kids. It’s Friday night. A fellow is on a ladder at one end of the marquee monkeying with the lights and the letters. Complete change of program tomorrow. Huddled together near the edge of the sidewalk, we find the boss of the studio which made the previewed picture, the associate producer, the cutter, the director, a squad of writers, the head of the studio’s musical department, the head of the studio’s cutting department, some more directors, some more associate producers, some more writers, some friends of all the aforementioned people—and a sprinkling of outsiders who have no business here anyhow, but are straining their ears to hear what’s being said.

Everyone talks simultaneously. Never fewer than three at a time. The atmosphere is one of polite frenzy. The object of the game is to push in as close as possible to the boss so that, in case you’d accidentally say something intelligent, he might hear you.

"It’s a pip—beautiful. Boy, this one is in the bag. Did you hear the applause at the end? I don’t know. I got sort of restless during the Monte Carlo sequence. Why couldn’t we trim that a little? Trim what? What are you talking about? That’s the high spot of the whole picture. Where you going to plan that he’s sick of her? You go to get over that’s he fixing to give her the air. Did you like the music I put under the love scenes? I think they build it up great.

"Freddy gives a terrific performance, don’t he? Where he comes into the speakeasy in that big head closeup and takes her in his arms in that low camera set-up, it tears your heart out. I’m not worried about those laughs. Friday night’s always the same at this house. The kids are just sitting there waiting to give somebody the bird. Nobody walked out, did they? I can’t use another angle when he falls downstairs. That’s the only good angle we got. The high shot had negative scratches on it. I told you that when it first came through in the dailies.

"She never had a baby. You’re just daffy, F.B., listen to this. Joe thought she was supposed to have a baby in the penthouse scene. You dope! We’ve cut to her looking at those baby shoes—those were the ones that belonged to her baby that died before she met the boy. I don’t care what you write in the script. We changed it on the set. The other way was too censurable. Sure, I’ll admit she talks like she had mush in her mouth—but I can’t teach her how to talk. Not in twenty-one days. My wife thought it was one of the best pictures she ever saw. She sat there crying like anything. Milt, how’d your wife like it? Oh, you could switch it around if you wanted to. That’s the way we had it in the first script, but nobody liked it. George, F.B. thinks we ought to drop the meeting in New York: play the Monte Carlo stuff before she kills him on the yacht; then cut directly to her in Paris. Can we do that with the film we got?

"I don’t agree with you that it peters out at the end. Why does she forgive him? There’s a smart question. Why does she forgive him? She forgives him because—well, because she loves him. We’ve planted that for 6800 feet. All right—all right, I can fix it with a couple of closeups. Let’s have another for a couple of hours tomorrow and I’ll take ’em. That is the retake—what you saw in the picture tonight. You can’t cut in any other way. The action don’t match. He’s wearing another suit, Mr. Gorman. He’s got on a blue suit in the medium shot and a grey one in the other two-shot.

"Listen, F.B., it’s not my fault. He got the flu. Don’t you remember we were shooting around him for almost a week? Suppose it is an old Sennett routine? We laughed at it at the press day. He’s cut it where he found the egg in his pocket. I tell you they screamed. What are you talking about? The whole speakeasy was my idea. Joe and I were in his office one afternoon around five o’clock—and it came to me just like that, don’t you remember? Of course, it’s a smash, F.B. I don’t say this very often, but I predict we got one of the big money pictures of the year. If they don’t go for this, we might as well fold up. It’s got everything but Eliza crossing the ice.

"Sure, F.B., that’s how we had it cut in the first place. It’s a cinch to put it back like that. George, we want to change the location. We’ll start with the shot of the locomotive wheels—then, the scene at the train—then, we’ll bang into the men’s room and show Eddie brushing his teeth. Yeh, it sells his character better. My wife cried like a baby. Sid, did your wife cry? We’ll run it a reel at a time tomorrow morning about eleven o’clock. That’s the closet shot we can use. You can see his collar’s dirty in the big head closeup. You don’t have to hear the dialogue. The music tells you the whole story. George, don’t start cutting negative until we run it a reel at a time tomorrow. Just because she looks at baby shoes, does she have to have a baby? The retakes are simple. Sam can knock ’em off in a day or so. The penthouse stuff might be better in the first reel than at the end of the picture. We’d have to cook up a whole new ending but that wouldn’t be so tough to do. As long as we’re going to make retakes anyway, No, we never shot that. I read all right on paper, but it didn’t work out on the set. Well, let’s all go over to the Derby and get some coffee.”

They do. All except the outsiders who have no business in the huddle anyway. At the Brown Derby, the discussion is continued until after 2:00 A.M. Everybody is very tired next day, but they’ll get a good rest over the week-end because there’s another preview Monday night.
GOOD LUCK
ZANUCK: 98 PER-CENTAUR
BY GRINGOSSO
As told to Courtenay Terrell

Yes, I'm feeling pretty well, too... sound in wind and limb, as the fella always says; no saddle sores, no ringbone, no indigestion, and sleeping like a log.... What's that?... I'm sorry, I didn't quite catch what you said.... Oh! Well, yes, I am a little deaf, and to tell you the truth it's got me worried a bit.

You see, when Darryl and I first started playing together I used to jump out from under my saddle when he'd let loose with one of those story-conference warwhoops of his. I'd think somebody'd clipped him with a mallet, or a hornet had got down his shirt, or he'd just seen Mike Curtiz charging down a goal post.

It bothered me a lot, at first: all my family're a bit nervous, you see, and I'm no exception. It wasn't only the sudden shock of the unexpected noise. It was later, in my stall, that I'd get to thinking about it, trying to puzzle it out. Actually, I got to a point where I used to lose sleep, brooding about it at night. I got touchy, jumpy, snappish, and cutting out coffee and cigarettes didn't do any good.

It got so bad that every time they'd saddle me up and take me out to the pony-line, I'd start shaking and sweating all over, because I knew that pretty soon Darryl would be on board and I'd have to be gritting my teeth and expecting, momentarily, one of those steam calliope screams to bust loose on my top-deck.

I reckon Darryl was perplexed, too, at my nervousness. Whenever I'd jerk and jump at one of his yelps, he'd snatch at my curb until my lower jaw was banging against my knees. I was getting so cold-jawed I could have frozen ice-cubes in my mouth.

Then, one day, they introduced a new boarder at the stables—a nice old fellow named Henry Brown. (Maybe you know him; he belongs to Roy Del Ruth. No? He's been around the town for years.) Well, it was Mr. Brown who saved me from becoming a nervous wreck; he explained everything to me.

He told me that in the old days, before I'd been foaled, and when Darryl thought Rin Tin Tin was the greatest dramatic actor in the world, he and Del Ruth and some other guys used to go out riding with Darryl two or three times a week in Griffith Park.

Del Ruth was a pleasant, easy-going sort of gentleman, he said; just liked to canter or trot along, and merely take little short runs now and then to stretch the kinks out of Mr. Brown, and always walk him in the last half mile to the stables, and Mr. Brown greatly enjoyed going out with a rider like Mr. Del Ruth, and for several months like was pleasant and peaceful.

But then Darryl and some of his playmates persuaded Mr. Del Ruth to join them for his rides in the park—and after that Mr. Brown's easy-going existence was a thing of the past.

He'd never know when he was going to get a quiet laid down his rump, or a stone rapping his ribs, or have his tail twisted by someone riding up suddenly from behind, or be startled by having a couple of horses and riders charging out at him from behind a big boulder.

He said Mr. Del Ruth didn't expect these things any more than he did, and was just as surprised.

But they both took it pretty good-naturedly, for, after all, Mr. Brown was working for Mr. Del Ruth, and Mr. Del Ruth was working for Warners, and Warners was working for Mr. Zanuck.

But, Mr. Brown confided to me, it really got on his nerves—all the surprises, and the long, breakneck, down-hill runs, and the back-breaking scrabblings up shale-banks, and the sudden descents into canyons, and always tearing through underbrush and along narrow, twisty trails. It got to seem that he was always in a nightmare—I mean he was always having a bad dream, and the dream was that all the Keystone cops were chasing him, mounted on calvary chargers and disguised as Darryl Zanuck.

The thing that got him down, just like it got me down later, was wondering "why?" He just couldn't figure it out, all this running and charging and yelling and tearing and whooping all over the countryside.

And then, one day he got the answer that explained everything. Darryl called all the riders together and told them that there ought to be some system, so they chose sides, and one team was to be the Indians and the other side was to be the cowboys (only sometimes they were the Seventh United States Cavalry instead of the Cowboys) and the two sides were to chase each other and play a game which Darryl said was called "Cowboys and Indians."

After that, Mr. Brown said, he understood everything perfectly—all the war-whoops and ambushes and surprise chases and breakneck runs—and he didn't mind it so much. He never got to the point of really enjoying the game, though, and one day he hinted as much to Mr. del Ruth.

Mr. del Ruth was an Indian that day, and he was assigned to go out and scout for the Cowboys, and Mr. Brown deliberately took a wrong direction, and before Mr. del Ruth knew it, he and Mr. Brown were 'way over at the other side of Griffith Park, and they couldn't even hear the war-whoops of the Zanuck Comanches as they killed all the cowboys. He said Mr. del Ruth patted him on the neck and gave him a chew of his best tobacco, and after that they used to get lost every time.

Well, sir, when Mr. Brown told me his story I saw everything in a new light. I realized then why Darryl had named his polo club "Los Indios" and why they had the head of an Indian in a war-bonnet stitched on the backs of their shirts.

Above all, I understood why Darryl was always whooping and yelling, and I even began to understand some of the war-cries he shouted—for I spent a winter in Arizona once, and met a lot of Indian ponies, and picked up a bit of the lingo.

At first I thought my ears were deceiving me, but I listened attentively. Sure enough, I was right!

Darryl was cursing in pure Apache!

Everything's been all right since then—everything but one little worry that bothers me from time to time: I can't help but wonder what will happen if he ever runs up against a team of Apache polo players.
DEAR DARRYLY

Regardless of differences in the past, you have always had our utmost respect. Believe us that we wish you continued success for the balance of your career as a Producer which we hope and know will last for many, many years.

GEORGE FRANK and SCOTT DUNLAP
"W E THOUGHT you had worked for him quite a while," the man from The Hollywood Reporter said to me, "and that, knowing him fairly well, you might like to write a little article about him." Well, I have worked for Darryl Zanuck for quite a while—for eight months to be exact—and to an erstwhile newspaper columnist who is used to going to bed on the Buffalo News and waking up on the Hartford Times, eight months IS quite a while. If you count story conferences, eight months is even longer than that.

Before I left New York to come here, a friend of mine, already Hollywood-wise, told me that he knew all about Hollywood, and the way the picture business worked. "I'm anxious to meet this Darryl Zanuck," I remarked—at that time I had sort of gotten the idea that Warner Brothers was some sort of subsidiary of Darryl Zanuck's. "How long's your contract for," my friend asked. "Six months." "Six months? You'll be lucky if you ever even see the guy!"

Well, let's see. I landed out at Warner Brothers on a Monday morning. By Monday afternoon I was wondering if I'd ever be able to do a script on the yarn that had been handed me, and by the following Wednesday I had not only met Darryl Zanuck, but had caught my first set of hell in a story conference. Somebody told me where the conference was to be. I walked into a beautifully furnished room, brushed by seventeen assorted statues of polo players in seventeen variegated attitudes of play, and ducked behind a divan. Zanuck was striding up and down, swinging a weighted leather-thonged stick, and chewing a cigar. I liked him immediately because he was, so far, the only person I'd ever heard who could out-swear a managing editor.

He lost no time in explaining his story idea to me. He talked graphically, quickly, punctuating his remarks and making certain of my undivided attention by periodic socks over the shin with his polo stick. When he finished, he asked me what I thought of his idea. "I think," I started to say, when he waved me away.

"Never mind," he said, "write it that way."

Of course, there have been a lot of story conferences since then, and I don't believe that anybody who ever listened to Zanuck, or worked with him, can help but admire his tremendous energy, his amazing ability, his lightning-like thinking apparatus, and his vocabulary of swear words. As a matter of fact, after my third conference, I suddenly caught myself at a dinner at Nancy Carroll's saying, "Why the hell don't you pass that lousy butter."

Nevertheless, I have been an admiring subject in the Zanuck kingdom ever since I first met him. I have waited until three in the morning to meet him at a conference scheduled for eleven o'clock that night; I have sat opposite him in the Brown Derby, and, in return for a friendly grin, had him look curiously at me as though I was something he'd seen, vaguely, somewhere. I have warmed under his cordial praise in a story confab, and chilled under his far-away glance at a dance ten minutes later. I have, in short, worked fairly close with him for eight months and I still know him less intimately than I know the man who brings my morning milk.

I have seen him play polo, ride a horse, make a speech, dance a fox-trot and plan a hunting trip, but away from the amen corner of the Western, on preview nights, I have never talked to him outside the office. I have met him—in the office, at all hours of the day and night; I have seen him leap from story to story with the agility of whatever animal in the African pictures is, that leaps from crag to crag. In my all-too-short association with him I have never known him to forget anything, at any time, anywhere; I have never known a time when he wasn't as quick to take the rap, as give it, and I have never known a human being in any calling whatsoever, with a more complete grasp of his job or with more job to have a complete grasp of. From the writer's viewpoint, Zanuck is all that even the most demanding scribbler could ask for—a producer who not only knows what he wants, but who recognizes it when he sees it. I wish him luck, and may all of it be good, and I'm grateful to the Reporter for the space in which to say so.
CONGRATULATIONS

Darryl

EVERYONE

The Ent

MYRON SELZNICK
TIEST
ULATIONS!

Zanuck

and

GOOD WISH

from

the Staff of

X-FRANK JOYCE, Ltd.
Felicitations,

Our entire group felicitates you, not only on your recent stand for the employees of Warner-First National, but for the fairness you have always displayed in the handling of creative element in the production of pictures that came under your supervision. Your word has always been a contract. In an industry where repudiations have become a rule rather than an exception, both on written and verbal
agreements, it has been most refreshing to deal with you.

Accordingly, Mr. Zanuck, we wish you the greatest success in your new venture and offer you the benefits of our group, both collectively and individually, to further this success, knowing that your continued advancement will mean the advancement of motion pictures and the creators who will have the good fortune to become a part of your organization.

LICHTIG AND ENGLANDER
LEO MORRISON
O'REILLY-MANN AGENCY
REBECCA & SILTON CO., INC.
HOWARD SEITER
MYRON-SELMICK-FRANK JOYCE, LTD.
AL ROSEN

AD SCHULBERG-FELDMAN, CHARLES K., INC.
LEW SCHREIBER
EDWARD SMALL CO.
SOL SOLINGER
DAVE THOMPSON
GEORGE S. ULLMAN
HARRY WURTZEL
HARRY AND HERBERT WEBER AGENCY
Wherever You Go . . .
Whatever You Do . . .

We
Wish
You
Continued
Success

EDWARD SMALL CO.
Good Luck
DARRYL ZANUCK

Your past record in the industry is assurance of greater success in your new venture.

NAT GOLDSTONE
The best o' luck,
Darryl - - -
ROY DEL RUTH
MR. ZANUCK:

Accept my best wishes tied up with a "Silver Cord."

JOHN CROMWELL
In Grateful Appreciation To Darryl Zanuck Wilhelm Dieterle
To

DARRYL ZANUCK

With honest appreciation of an association which has been pleasant, thoroughly worth while, and a sincere wish for your future good luck and well being.

JOHN ADOLFI
It has been my good fortune and privilege to make thirty-six pictures under your matchless supervision and I embrace this slight opportunity to express my gratitude and appreciation and wish you the uninterrupted success which your genius deserves.
To DARRYL ZANUCK

A Sincere Wish For Your Future Success

ALFRED E. GREEN
To DARRYL—
I doff my hat
out of deference
to real leadership
LLOYD BACON
Congratulations,

MR. ZANUCK

and

Good Luck.

H. BRUCE (Lucky) HUMBERSTONE
My Compliments
To
Darryl Zanuck
And to
Joe Schenck
For Forming That
Association

Murice Revnes

I Don't Know You Mr. Zanuck; You Don't Know Me.

But here's success to you. If anybody in this business deserves it, You do.

A Fox Admirer
To DARRYL ZANUCK—

GOOD LUCK!

GENE MARKEY

SUCCESS

ROBERT PRESNELL
I felt that I was greatly honored when Darryl F. Zanuck selected four of my original stories for production this past year and I am very grateful for this opportunity to honor him today.

—Houston Branch

Best Wishes to You Mr. Zanuck, because of Your Friendship for the actor and Your personal interest in me during the making of the three pictures just completed at Warner Bros.

“EMPLOYEES ENTRANCE”
“CENTRAL PARK”
“GOOD BYE AGAIN”

WALLACE FORD
Good Luck—

MR. ZANUCK

LYLE TALBOT

DARYL ZANUCK

YOUR SUCCESS HAS BEEN WELL EARNED

CHARLES KENYON
BEST OF LUCK

MR. ZANUCK

FROM

WARNER BAXTER
42nd Street

THE HORSES
At the Los Indios Polo Club entreat Joe Schenck to rush Darryl Zanuck to work as quickly as possible.
To Darryl—

A grand boss,
And a grand guy.

BOB LORD
Good Luck and Success

MR. ZANUCK
In Your New Undertaking

JACK CURTIS, Inc.
Taft Building
Hollywood
GOOD LUCK TO YOU

MR. ZANUCK

MISS REBECCA
EDDIE SILTON
IRA C. UHR

In appreciation of your good faith to the industry

ROBERT Z. LEONARD
DARRYL ZANUCK
A Silent Toast To Your Success

BEST WISHES

William Rankin

DARRYL ZANUCK

AS NOTHING HAS DAUNTED YOU IN THE PAST NOTHING CAN IMPEDE YOUR PROGRESS IN THE FUTURE. GOOD LUCK.

FRED JACKMAN
TO Darryl Zanuck, the creator, not only of entertainment, but of the type of showmanship which so far has not been topped.

Raymond Griffith

Harvey Theuw

Compliments of
Marian Nixon

Here's to Your Continued Success

Bill Dover
GROVER JONES and WILLIAM SLAVENS McNUTT to DARRYL ZANUCK

wishes for every success in your new enterprise.

WILLIAM MORRIS AGENCY

Success and Best Wishes

RAY ENRIGHT

DARRYL ZANUCK

"LUCK!"

(How's that for economy of dialogue?)

LEW LIPTON
THE NAME OF ZANUCK
has come to mean
TOP NOTCH ENTERTAINMENT
at a production cost
that is sensibly economical...

Our aim is to make
THE NAME OF MITCHELL & HERB
synonymous... as applied
to engravings, mats, and all
accessories to the ad craft of
The Motion Picture Industry...

THE NAME OF ZANUCK
stands for achievement...
a fact that has been forcefully
helpful to all of us who
coop-erate in an endeavor
to elevate
The Prestige of Pictures...

We are accordingly grateful...
and indeed proud
to have played our part
in the exploitation of
Darryl Zanuck Productions.

MITCHELL & HERB
ENGRAVERS
and makers of Matrix
Emergency Committee Chairman Elected President By Acclamation—Cromwell V. P.

J. Theodore "Ted" Reed, who has been chairman of the Academy Emergency Committee during the salary cut period, was last night elected president of the Academy, succeeding Conrad Nagel, who resigned last week. The Board of Directors also accepted the resignation of Benjamin Glaser as vice-president, but not as a member of the Academy, and elected John Cromwell, director, to the vice-presidency. Both elections were by acclamation.

The meeting lasted six hours, most of which was taken up by talk. Louis B. Mayer spoke for more than an hour, taking as his text the report (Continued on Page 7)

Columbia Planning Four New Specials

New York.—In addition to its regular program, Columbia is planning to produce four specials for the coming season. The company will say nothing about these additional pictures, which will not be included in the announcement of the season's line-up. Although not even the nature of the productions has been divulged, it is probable that they will be musicals.

Lord A Supervisor

Robert Lord, contract writer at Warners, was made a supervisor by Jack Warner yesterday.

Government Probe Off For Time Being

Washington.—The resolution introduced by Representative Sirovich for a rigid investigation of the motion picture business has been tabled for the time being.

The impression here is that the Government does not want to go into such an investigation right at present, but indications point to a sweeping look into the industry at a later date.

Marxes East To Work

On 'Of The I Sing'

Groucho and Chico Marx left last night for New York where they will join with Harpo, Sam Katz, George S. Kaufman and Morris Ryskind in the adaptation of "Of Thee I Sing" for pictures.

Bondholders Win Point in Para. Bankrupt Case

New York.—The Paramount-Publix bondholders had their day in court when Federal Judge F. C. Coffey signed a show cause order, directed at Paramount and returnable tomorrow, to prove why the election of the three trustees, Zukor, Horowitz and Leake, should not be set aside, and why Referee H. K. Davis should not be discharged because of bias.

Also on Wednesday, Judge Paterson, in the Federal Court, will hand down his decision on whether Paramount's voluntary petition in bankruptcy should be dismissed and the involuntary petition filed by the bondholders be substituted.

If the decision is favorable to the bondholders committee, an order will be issued for the election of a new trustee or new trustees, to be held five days after the Paterson ruling is handed down.

Norman Taurog Signed To New Para. Contract

Paramount has signed Norman Taurog to a new contract for another year. He will make three pictures in that time. Taurog will direct the next Maurice Chevalier picture, "She Laughs Last," as the first on his new contract, to be followed by "Funny Page," an original story by Barry Trivers. The Schulberg-Feldman office made the deal.

Bob Benchley To Radio

New York.—Robert Benchley has been signed by Radio to write and act in pictures. He leaves for the coast within the next two weeks. Benchley appeared in "Sports Parade" for Radio several months ago.

Loew's Said to Have Secret IATSE Cuts

New York.—It is reported that the IATSE and the Federation of Musicians have secretly granted cuts in salaries of stage hands, operators and musicians to the Loew circuit.

This circuit has decided to convert 26 or its 60 theatres in the New York territory from straight pictures to a policy of pictures and vaudeville. The trend seems to be veering back to vaudeville and it is understood that it is on this account that the secret cuts were given.

Loew's is already in difficulties with its new Ziegfeld Theatre. It opened last Friday and is already flopping as a picture house.

Thalberg Working On 'Mademoiselle'

Paris.—Irving Thalberg is devoting much of his leisure time to a screen treatment of the stage play, "Mademoiselle," now current in New York. Charles MacArthur is working with him. The picture will be used as a starring vehicle for Norma Shearer.

Helen Chandler Cast

Helen Chandler was signed by Mayfair Productions for the female lead in "Dance Hall Hostess," which Breezy Eason will direct. The cast includes Eddie Nugent, Jason Robards and Albert Vaughn.

Col. After Helen Hayes

Columbia is trying to borrow Helen Hayes for the top spot in the Screen Guild production of "A Man's Castle," which Frank Borzage will direct, if MGM will consent to the loan.

Ted Curtis East

E. P. Curtis, general sales manager of Eastman Kodak, leaves for Rochester Friday after a three months stay here. He will return in August.
RAMBLING REPORTER

Al Kaufman lost a golf match to Adolph Menken Sunday, and was he chagrined?... And for much money, too. Peggy Joyce seems to be putting youth or good looks way ahead of millions these days—or maybe she doesn’t need the millions. A certain light-haired free-lance actor has the “lead” in “The Second Mrs. Garrett.” Robert Benchley will be here May 15 and probably will go straight to Radio... Connie Bennett is giving a farewell birthday party for her Saturday night—Henri is going far, far away... Georgie Raft has been held over for a second week in Chicago, where he’s slaying ‘em.

Hard times sign: A producer returned a manuscript to a writer the other day and the envelope arrived with “postage due, 17 cents”!... Gary Cooper is moving to a new house next week, with lots of ground and a swimming pool. The Freddie Marches, fresh back from a trip through Yosemite, are off to Laguna with baby Paula, and Eddie Sutherland’s farewell party to Ben and Bebe Lyon ended with a swimming-meet you-in-the-ocean... Jesse Lasky, Joe Schenck, the Mike Leveys, Winnie Sheehan, Claire Windsor, the Phil Bergs (Leila Hyams, the Al Newman’s, the Skeets Gallaghers, William LeBaron among the guests. After several “preliminaries,” the Mike Levey-Phil Berg finals will be staged in the Hollywood Legion Stadium... The Goetzes have a new telephone number that’s so private even Bill doesn’t know it.

A certain Paramount director went to collect his salary the other day and found that it had been attached by a woman in New York who is suing him for he can’t imagine what! Says he doesn’t even know the gal!... Sally Blane, work-for-engagement, is returning at time for that trip to Europe with the Lyons last night. Wonder if she made it?... Did that large party, including Mary Martin, Eddie Sanford, Minnie Sweet Muchmore, Sally Blane, ever find that lost bottle of golden bubbles at the Beverly Wilshire Sunday night?

New York Reviews

"A BEDTIME STORY"

Paramount prod.; director, Norman Taurog; writers, Roy Horniman, Benjamin Glazer, Waldemar Young, Nunnally Johnson, Ralph Ranger, Leo Robin.

Rival Theatre

World-Telegram: A sprightly little piece of entertainment dealing with the complications that result when a wealthy young bachelor finds an engaging little orphan in his automobile. Every scene showing the youngster, billed as Baby LeRoy, is a movie natural and good for plenty of chuckles and laughs. (229)

Herald-Tribune: A passable little picture called “A Bedtime Story” that starts most agreeably, moves along with placid good humor and then toward the close suffers from a decided lack of staying power. It is a pleasant enough vehicle for the restricted but winning talents of the star, even though it is likely that filmgoers will tend to believe that the year-old baby in the cast carries on most of the honors. 

News: Norman Taurog, who directed “Skippy,” and “Sooky,” has added another successful production to his credit in “A Bedtime Story,” which he has modernized a bit.

Post: Norman Taurog, who showed his skill with children in “Skippy,” has elicited a series of genuinely diverting responses from Baby LeRoy, and the scenes between the infant, Chevalier and Horton are pictorially effective, thanks to the superior camera work.

Sun: Mr. Chevalier plays ingratiatingly and is most amusing and likeable in the scenes with the infant— at least two of which are quite humorously funny, thus proving again the comparative ingenuity of broad farce as practiced by Hollywood.

Mirror: “A Bedtime Story” is a delightful picture, happy, smart and touching. Women will eat the bridge table toiling at it.

Times: This picture is a jolly affair. And if one says that Baby LeRoy comes close to winning the panto-sentimental laurels it does not mean that M. Chevalier is any less able than he has been in his other screen works.

American: Between M’sieu Chevalier, Eddie Horton and the ducky doll of a baby whom you have heard so much, the new Rivoli attraction is well-wrought with merriment and provides a liberal hour’s entertainment for anybody’s money.

Journal: M’sieu Chevalier and the picture are grand. But it was M’sieu Ba-bee that had adult spectators out front gurgling with glee. Credit for this hilarifying exhibition is due principally to the direction of Norman Taurog, who has an amazing way with children.

"WORKING MAN"

Warner prod.; director, John Adolfi; writers, Edgar Franklin, Charles Kenyon, Maude T. Howell.

Radio City Music Hall

World-Telegram: It is, perhaps, more a one-ring circus than a complete show, but it enables Mr. Arliss to turn in another of his pat and letter-perfect performances to the enjoyment of the audience.

American: Any George Arliss picture comes as good news to harassed movie fans, but when one arrives that proves to be just about the best fun the Old Master has given us, then truly here is genuine cause for unrestrained rejoicing. Such a one is the new offering at the Music Hall.

Journal: It’s pleasantly wholesome entertainment that includes a nice little love story, a number of quiet laughs and a great deal of optimism, all presided over with the charm and soft-spoken definiteness that have made Mr. Arliss one of the most important box-office attractions in the cinema industry.

News: Except for one or two sentimental scenes, the story is handled through-out with so light and whimsical a touch that the situations that have been used on the screen before take on an air of freshness. The dialogue is well written and the acting is fine throughout.

Mirror: Despite its dreary and unpromising title, “Working Man” is the best of Mr. Arliss recent vehicles; a refreshing and entertaining film.

Times: A breezy but somewhat shallow pictorial comedy. George Arliss offers an ingratiating character study in a role that suits him as well as did his part in that highly successful film, "The Millionaire.”

Herald-Tribune: The film is pretty much in the customary Arliss tradition and there are moments when the whole show looks a slight propensity for growing just a bit too whimsical for comfort, but, on the whole, it is entertaining enough.

Sun: He has done the same sort of role before—notably in the engaging “The Millionaire” — but no matter how many times he has offered his tricks, we always remain to admire.

Post: George Arliss' latest picture conclusively proves that this English actor is very near his best on the screen when he is abducting the temperate wife of an American business man.

Harriscolor Plans To Move Plant East

New York.—Charles Harris, head of the Harriscolor Film Laboratories, is in Hollywood with a definite plan to move the company’s plant back East, locating somewhere in Long Island, probably either at Freeport or Baldwin.

Harris believes that the trend in pictures towards musicals will be of great benefit to a color plant in the East. The coast plant is understood to have been inoperable for months.

M. P. Tennis Tourney At L.A. Club Next Month

The eighth annual motion picture tennis tournament will be held May 28-29 and June 4 at the Los Angeles Tennis Club.

Championship flights in men's singles, men's doubles and mixed doubles are scheduled, with events being staged by order of dates on the Motion Picture Tennis Association. William C. DeMill will be official referee.

‘House of Magic’ For Beverly Players

The Beverly Community Players will produce “The House of Magic” at their theatre next Monday night, The play is by Morris Fink and L. Carpenter Jones.

Quillian Still A Champ

Eddie Quillian, golf champ of Lake-side, won the auto radio set donated by Duke Hinnau, in the club’s weekend tournament. The comedian turned in a net of 135 for 36 holes, nosing out Andy Clyde by one stroke to lead the field.

Bobe and Ben East

Bobe Daniels left last night for New York, enroute to London to fill her one picture deal with British International Pictures. Ben and the baby went along.

Operation For Torrence

New York.—Ernest Torrence will operate on for gallstones at the Lenox Hill Hospital today. Dr. Carl Eggers will operate.

Tradeviews

(Continued from Page 1)

and pay CASH for it, when they will hang every other purchase on the credit hook if they see The Typewriter Repair Shop.

Hollywood Typewriter Repair

Your typewriter cleaned, oiled, & new ribbon, for $1.00 with this coupon and $1.00. 6681 Hollywood Boulevard. GRANITE 8302 and 3303.
Story, Direction
Acting All of Best
"THE EAGLE AND THE HAWK"
Paramount

Direction
Stuart Walker
Original by... John Monk Saunders
Screen Play by... Bogart, Reznikoff, Miller
Photography... Harry Fischbeck

Destined to take its place with "All Quiet on the Western Front" in the archives of screen achievements in depicting the unabridged horrors of war, "The Eagle and the Hawk," admirably fulfills its purpose. It attacks its subject with praiseworthy vigor and directness. It leaves utterly nothing to the imagination. Blood and gore being the reason for its central character's revolt against the system of senseless slaughter, it gives us blood and gore in profusion. It is, in fact, all horrid because it gives real than most of the fantasticly horrible pictures that have been turned out so consistently in recent months.

There is absolutely no reason why "The Eagle and the Hawk" should not be a smash at the box-office because the strictest sense of the word, it is not entertainment. For that matter, neither was its unforgettable predecessor, "All Quiet," or the equally memorable "Cavalcade." But like both of these graphic anti-war documents, this picture will send the theatre queen from the theatre still in its spell. It will cause them to talk—and talk sells tickets.

"Don't commit the error of approaching it as you would just any aerial-warfare film. It comes at a time when there is no cycle of similar themes. It will need intelligent exploitation, of course. What picture doesn't?"

But look what you have to sell. First there is Fredric March, giving one of the finest performances of his career of fine performances. He rises to tremendous heights in his portrayal of this ace aviator, slowly breaking under the strain of being the model of bravery by which young boys are called to destruction. One by one he sees them die because they follow his highly lauded example, until, finally, unable to stand longer, he deserts. It is a great acting role and March makes it greater.

Second in performance honors is Cary Grant, doing a career role in "The Smashing," which he has read from a good script. Grant plays with restraint and more than a little finesse.

Jack Oakie has a part that, although not overly long, is outstanding in comedy opportunities of which he makes the most. Carole Lombard, however, is held to a well-conceived role of prize for the world's shortest leading woman assignment. She is on the screen for only a single brief sequence. The Lombard less the complete the quartette of box-office names for your marque.

Sir Guy Standing heads the supporting cast with a well-conceived portrayal of the squadron's commanding officer. Notable among the others are Kenneth Howell, Russell Scott, Leyland Hodgson and Forrest Harvey.

The direction of Stuart Walker never misses a trick. He has an ability of cloaking his climaxes to make them all the more unexpected. In this he was aided, of course, by the well-written script. According Rogers and Seton I. Miller from John Monk Saunders' original story. The photography, by Harry Fischbeck, maintains a high level.

You have then, a distinguished cast, excellent direction and production. There is no question that this film is going to be controversial, and unlimited exploitation possibilities. Get behind it, give it a big advance campaign and watch the money roll in.

MGM Putting Three Big Ones On B'way

New York.—In an effort to spur its sales drive in this territory, Metro-Goldwyn-Mayer is arranging to play three of its big pictures on Broadway within the next few weeks. The idea is to drag in all those exhibs who have so far refused to sign up.

Two of the three are "Hell Below" and "Reunion In Vienna," and the third, as yet unannounced, will go into the Capitol.

Wally Ford East To Work In 'U' Musical

Universal has signed Wallace Ford for a starred role in "Shoot The Works," which Stanley Bergerman will produce at the Paramount Astoria Studio. Alexander Gray is also slated to get a featured spot.

Ford will leave for New York on May 15.

British Pair For Roach

London.—Hal Roach has signed the English comedy team, Douglas Wakefield and Billy Nelson, for a series of shorts. This pair is going to Paris in search of a French comic.

All The Majors Back On Full Pay

With Universal resuming full salaries starting yesterday, all of the majors随之返回 normal prior to the expiration of the eight week emergency, which started March 25.

Although Warners originally intended to call a mass meeting of employees this week to inform them that the company had agreed to abide by the decision of the Academy Emergency Committee that Warners resume full salaries, starting April 10, so many employees were away that formal notification was mailed to each one, with check enclosed for the portion of salary retained by the studio for the disputed week.

Although it was reported that many of the Warner people were unwilling to accept the decision to resume on the date requested by the Committee, these reports could not be confirmed last night.

Frances Dee and Para. Agree To Disagree

Since Paramount Productions is unable to exercise an option on a term contract held by Paramount-Publix, the producing subsidiary and Frances Dee come to the parting of ways May 1st.

Miss Dee declined to permit the transference of her contract to Paramount Productions and held out for a better deal, her option coming up in the time the switch was to be made.

ScreenCrafts Prods. Purchases 3 Stories

Sam Katzman and Al Ault, of ScreenCrafts, have concluded deals for the following three stories: "Punch Denny," by Isadore Bernstein, and "Public Stenographer," by Elwood Ullman.

Jack Nettendorf is writing the screen play for the company's next production to follow "Pleasure Seekers," and Lew Collins is slated to direct.

Estelle Taylor Gets Verdict of $20,000

A jury in Judge Kechte's court late yesterday awarded Estelle Taylor a verdict of $20,000 in her $150,000 suit against Universal. Injuries sustained while riding in his car.

"Dinner At Eight" Tour

New York.—Sam H. Harris will close "Dinner At Eight" at the Music Box Theatre May 6 and, the following Monday, the show starts on the road, opening in Philadelphia.

New York Palace Dark

New York.—The Palace Theatre is closed for the remainder of the week and is being bricked and washed for a re-opening Saturday under another new policy. This time it is five vaudeville acts and second run pictures.

being spring, the town wags are out with new flows of win. They've just come out of winter quarters and they roam the Rialto, spreading the good word until the original is lost in a maze of "re-takes" and credited only to a wag... One of them in commenting on the recent addition of a new exec to that film company, suggested that the company in question change their motto to read: "The Son-in-Law Also Rises."

Another after seeing the first starring picture of a Warner actress, "Ex-Lady," thought they ought to bill her as "Beddie Davis." . . And here's one from a wag with a name, not only that but an actress, Dorothy Stickney, who is credited by Art Arthur, of the Brooklyn Daily Eagle, with having said to Tallulah Bankhead, "You are marvelous, I've never seen you act before. I've only seen you in the movies." Which just about ends our "wag quote-a" for the day.

Libby Holman came into town for a short, announced visit a few days ago, and was promptly pointed to get to a party that Taloo was giving. Taloo greeted her at the door with, "Hello, Libby dear, you just missed it. We're about to start a game of murder!" Taloo Bankhead as a subject seems to be pursuing us today. La Bankhead, as a person, seriously interferes with our work because so often we drop everything to rush down the street to see whether it's a riot, a fire or a good, clean accident, only to find that the crowds are patiently waiting for Tallulah to walk out of the picture. The producer is going to smile with a smile. Haven't seen anything like that since Francis Lederer first came to town.

More material for the sub-sisters: Olive Borden doing photographic work for MacFadden publications at seven-fifty per day. . . They were sitting around, talking about the recent hull issued by the film words that are henceforth to be verboten on the screen. Virtuous, (good heavens, we haven't seen the word in so long we almost forget where "U" belonged) was the one that had them all guessing, until someone tossed off the story of what happened to Ford. Ford, after the Ford-Dark, Ford, and the one had just submitted an article to his publishers in London that contained the simple "as rare as a chaste w. - - - ." The following day the publishers called him up and, after much talk about disliking to interfere with his work, finally he suggested that there be something that would be so kind as to change that smile in some way. Ford laughingly said, "oh, right, let's take it care as a challenge." At which the publishers said they were sorry, but they didn't think that would do, and when Ford asked why they replied, "The word chaste is so suggestive!"
Hitler Grip Tightens
On Picture Industry

London—Special despatches from
Berlin bring the news of the Hitler
regime taking a solid grip on the pic-
ture industry in Germany.

The Nazis are sealing up everything
in the picture business through abso-
lute censorship, the Hitler lieuten-
ants declaring in interviews with the
press correspondents that they will
prevent the production of salacious
films, demanding scripts for inspection
before permitting pictures to be made.

The plan to clean up the business
will reach into its every channel. The
trade newspapers are to be told what
they are to do and how they are to do
it, both in regard to news and adver-
tising, the idea being to drop the pro-
ducer and distributor as potential ad-
vertisers and let the exhibitor shoulder
that responsibility.

The exhibitors, whom the Nazis re-
gard as the most important element in
the business, will be whipped into line
and it is obvious that the party’s prop-
ganda department is fully aware of
the fertile resources of the screen for
its purposes.

No material reaction to the nation-
alist inception has been felt by the
picture industry as yet, but the next
few weeks are expected to show re-
sults.

Zasu Pitts Holds Up
New Pitts-Todd Series

With Thelma Todd signed for an-
other Hal Roach shorts series for
MGM, the deal to co-feature her with
Zasu Pitts is being held up through
the latter’s refusal to accept a new
ticket unless the tilt stipulated in her
optional contract is included.

As a team they have completed four
series, but with the Roach or-
ganization asking for a new deal,
minus the raise, it appears that an-
other group is unlikely.

Cinema Patents Files
Infringement Suits

New York—Cinema Patents Cor-
poration has brought suit against P.A.
Powers, Jack T. Coisman and the Pro-
ducers Laboratories for alleged in-
fringement of Gaumont patents on
developing machines, formerly oper-
ated by Meyer Rieger.

Ben Blue Released

The Roach studio failed to exercise
its option on Ben Blue’s services and
has released the comedian, who fin-
ished the Taxi Boys series with Billy
Gilbert. Latter remains as gag man
and featured comedian. There will be
no Taxi Boy series next year.

A Slight Error

This column reported yester-
day that Frank Luke had been
handed a four months writing
contract by Radio and would sit-
it on “The Balloon Buster” for
that organization. This column
reports today that Frank Luke
has been dead for 15 years. He
was shot down in the big war.

Harold Buckley gets the as-
dignment and will work with
Dan Totheroh, who will do the
screen play of the above pic-
ture.

Private Operator To
Run B’klyn Paramount

New York—The Paramount receiv-
ers yesterday officially handed the
Brooklyn Paramount theatre over to
the Prudence Company, which will
immediately seek a private operator to
run the house.

It is anticipated that the New York
Paramount will be turned over to the
Prudence within a short time.

Thelma Todd Abroad

Thelma Todd left Saturday night
for New York and sails tomorrow for
London on the Berengaria. She has a
contract with B.I.P.

Laurels On Tour

Stan Laurel and his wife are en
route to Victoria, B.C., for a four
week’s automobile trip.

Permit Men Making
Trouble For 306

New York.—A joint application of
200 permit men of Local 306 has re-
sulted in the issuance of a temporary
injunction, restraining the local from
ousting or otherwise interfering with
their class. Harry Sherman, head of
the local, President Green, of the A.
F. of L., and William Elliott, head of
IATSE, are named in the order and
must answer on May 2.

In spite of the fact that they have
been given assurance that they will
be made full members of the local,
the permit men are insisting on an ac-
counting of monies and possible re-
unding of the 20 per cent assessment
recently paid by them and the 12 per
cent paid by the full members.

Alison Skipworth Set

Alison Skipworth will get a featur-
ed part in Paramount’s “The Torch
Singer,” which will have Claudette
Colbert and Cary Grant in top billing.

Story For Radio’s Kids

Radio has purchased “Speed King,”
an original by Agnes Christine John-
ston, and will have Dorothy Wilson
and the company’s entire group of
younger stock players in the cast.

All For Her Art

Radio is testing Dorothy Grainger
for the lead opposite Bill Boyd in “The
Fire Eaters.” The player has taken
off 34 pounds in order to graduate out
of the comedy lead class.

TECHNICOLOR
Herbert T. Kalmus
President
MUSIC IN THE AIR

THE FIVE
Outstanding Personalities of
TODAY
For Musical Productions

CLIFTON WEBB    ALEXANDER GRAY

LAWRENCE TIBBETT

ОСCAR SHAW    PAUL GREGORY

Exclusive Management
H. E. EDINGTON - F. W. VINCENT, Inc.
Equitable Building
Hollywood
Calif.
**Columbia**

**"FULL SPEED AHEAD"**

Cast: Chic Sale, Diane Sinclair, Frank Albertson, Niles Welch, Preston Foster, Jackie Searl, Paul McVay, Tom Forman, Eddie Kane, Jack Long.

Director ....................................................Lambert Hillier

Original .................................................Horace Mc Coy

Screen Play .............................................Lew Livingston

Cameraman .............................................Ben Kline

Director ..................................................Al Werker

Screen Play and Dialogue Arthur Kober

Cameraman .............................................Robert Planck

**"BERKELEY SQUARE"**

**JESSE L. LASKY**


Director ..................................................Frank Lloyd

Play by ....................................................John Balderston

Screen Play and Dialogue ................................John Balderston, Sonya Leven

Cameraman .............................................Ernest Palmer

**"I LOVED YOU WEDNESDAY"**


Director ..................................................Henry King

Play by .....................................................Mollie Ricardel

William Dubois

Screen Play and Dialogue ................................Philip Klein, Horace Jackson

Cameraman .............................................Hal Mohr

**"5 CENTS A GLASS"**

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dana Jarrett.

Director ..................................................Frank Craven

Original and Screen Play ................................Frank Craven, Sam Mintz

**"THE POWER AND THE GLORY"**

**Jesse L. Lasky**

Cast: Spencer Tracy, Colleen Moore, Helen Vinson, Ralph Morgan.

Director ..................................................William K. Howard

Original and Screen Play ................................Preston Sturges

Cameraman .............................................James Wong Howe

**"HOLD ME TIGHT"**

Cast: Sally Eilers, James Dunn, Frank McHugh, Noel Francis.

Director ..................................................David Butler

Original Story .........................................Gertrude Rigdon

Screen Play ..............................................Glady Lehman

Cameraman .............................................Ernest Palmer

**"IT'S GREAT TO BE ALIVE"**

Cast: Raoul Roulien, Gloria Stuart, Edna May Oliver, Herbert Mundin, Robert Cragg, Dorothy Burgess, Jean Marsh, Emma Dunn, Edward, Edward Van Sloan.

**Fox**

**"MY LIPS BETRAY"**

Cast: Lilian Harvey, John Boles, El Brendel, Una O'Connor, Henrietta Crosman, Maude Eburne.

Director ..................................................John Blystone

From play by ............................................Attila Van Orsk

Screen Play ..............................................Hans Kraly

Music and Lyrics .......................................William Kernell

**MGM**

**"WHEN LADIES MEET"**

Cast: Robert Montgomery, Ann Hardin, Myrna Loy, Alice Brady, Sterling Holloway, Lewis Albeny, Frank Morgan, Martin Burton.

Director ..................................................Harry Beaumont

Screen Play ..............................................John Mehan

Leon Gordon

From play by .............................................Rachel Crothers

Cameraman .............................................Ray June

**"LADY OF THE NIGHT"**

Cast: Loretta Young, Ricardo Cortez, Franchot Tone, John Miljan, Andy Devine, Una Merkel, Martha Sleeper, Warren Hymer, Harold Huber, Sandy Roth, Robert Creig, Ivan Simpson.

Director ..................................................William Wellman

Original ...................................................Anita Loos

John Emerson

Screen Play ..............................................Gene Markey

Kathryn Scola

Cameraman .............................................James Van Trees

**"ESKIMO"**

Cast: All native.

Director ..................................................W. S. Van Dyke

Story by ..................................................Peter Freuchen

Cameraman .............................................Clyde De Vinna

**Paramount**

**"JENNIE GERHARDT"**


Director ..................................................Marion Gering

Original ..................................................Theodore Dreiser

Scenarists ...............................................S. K. Lauren

Frank Partos, Josephine Lovett, Joseph Moncure March

Cameraman .............................................Leon Shamroy

**"COLLEGE HUMOR"**

Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Burns and Allen, Mary Kornman, Lena Andre, Joe Sayers.

Director ..................................................Wesley Ruggles

Screen Play ..............................................Frank Butler, Claude Binyon

Music and Lyrics .......................................Arthur Johnston, Sam Coslow, Leo Robin

**RKO-Radio-Pathe**

**"BED OF ROSES"**

Cast: Constance Bennett, Joel McCrea, John Halliday, Pert Kelton.

Director ..................................................Gregory La Cava

Original by ..............................................Wanda Tuchock

Screen Play ..............................................Wanda Tuchock

Cameraman .............................................Humphrey Pearson

**"CARELESS"**

Cast: Norman Foster, Ginger Rogers, Gregory Ratoff, Frank McHugh, Zusa Pitts, Allen Jenkins, Lucien Littlefield, Franklyn Pangborn.

Director ..................................................William Seiter

Original and Screen Play ................................Maurine Watkins

Cameraman .............................................Eddie Cronjager

**"THE MORNING GLORY"**

Cast: Katherine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan.

Director ..................................................Lowell Sherman

From play by .............................................Zoe Aitcheson

Screen Play ..............................................Howard J. Green

Cameraman .............................................Bert Glennon

**"JAMBOREE"**


Director ..................................................Ernest Schoedsack

Original and Screen Play ................................Suth Rose

Cameraman .............................................Eddie Linden

**"FLYING CIRCUS"**

Cast: Arline Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards.

Director ..................................................Russell Birdwell

Original ..................................................Russell Birdwell

Screen Play ..............................................Louis Stevens

Cameraman .............................................Nick Musuraca
Reed and Cromwell New Officers of Academy

(Continued from Page 1)

that the producers were to be ousted from the Academy. He protested against any such possible action and said that whatever happened, if the aims of the Academy were honest and sincere, he was for the organization.

The Academy Agency Committee presented an incomplete report on its work. A full report on the code that is being formulated for the agents will be made later. The expected final report of the Emergency Committee was not made.

Following the meeting, the new president made a brief statement, in which he said that he was calling all branch executive committees to meet with the Academy Board of Directors Thursday night to hold a general discussion of the problems which the industry is facing.

The new Academy president, "Ted" Reed, has been in pictures since he went with Douglas Fairbanks as scenario editor fifteen years ago. Since then he has been a director and production manager for Fairbanks and also production manager for the Mary Pickford Company. In 1929 he became director of sound for United Artists and has been in the technical field since. He is at present with Paramount.

He has headed the Technicians' Branch of the Academy, has been chairman of the Conciliation Committee and, when the Emergency Committee was formed, represented his branch there and was chosen chairman. In that position he won high praise, both from his associates and from the producers, for square-dealing and staunchness.

John Cromwell came to pictures from the stage, where for twelve years he was an actor and stage manager with William A. Brady. He came to Hollywood in 1923 as a featured player with Paramount, and later became a director with that company and Radio Pictures. His most recent productions were "Sweepings" and "The Silver Cord."

Paramount To Remake Grey's 'To The Last Man'

Latest Zane Grey western to get a talker remake at Paramount will be "To The Last Man," which will star Randolph Scott.

The picture follows "Stairs of Sand" on the production schedule, and Harold Hurley will act as associate producer. Silent version of "To The Last Man" was made by Paramount in 1923.

"Zoo' At Music Hall

New York.—The Jesse L. Lasky production of "Zoo in Budapest" opens at the Radio City Music Hall Thursday.
DIRECTORS!
Don't Rest On Your Laurels ---

Tell the world of your accomplishments, especially the contract-signing executive. You are no better than that last picture. Sound your horn in a spot where the music is heard.

GRAB A PAGE or less
In The Third Annual Directors Number Of The
HOLLYWOOD REPORTER

It will spread your message and bring you back an answer.

DON'T FORGET ---- EXECUTIVES FORGET

Make Them Remember

OUT
MAY 8
Something Wrong; No Meetings Held

Something slipped in the picture industry yesterday and there were no meetings last night of any branch or organization. However, there will be at least three meetings of the writers at the Writers Club and the Actors at the Academy.

Beery-Cooper Set
In 'Treasure Island'

MGM will make a super-special of "Treasure Island" in Technicolor, with Wallace Beery playing the part of Long John Silver and Jackie Cooper cast as Jim Hawkins. Other spots will be assigned to contract players to build up as strong a selling cast as possible.

Leonard Praskins is writing the screen play of the Robert Louis Stevenson classic and W. S. Van Dyke, who has spent the last year on "Es- kimo," will direct.

Montgomery Renewed

MGM has exercised the option on Robert Montgomery's contract for another year. The player will have a short vacation before starting his next picture, which is temporarily titled "Half Married."

CONNEE BACKS MARQUIS
ON SOUTH SEAS PICTURE

Backed by Bennett Productions Ltd., which is said to be exclusively Constance Bennett, the Marquis Henri de la Falaise leaves Saturday for the Dutch East Indies to make a picture with a native cast, all in Technicolor. The Marquis has had the idea for some time and, when he was in Europe recently, arranged financing. Then Marquis Connee became interested and the result was the change in financing plans.

The party expects to be gone about three and one-half months. Gaston Glass goes along as business manager, and Duke Green is the cameraman. Only one port will be touched on the way—Yokohama—but coming home the Marquis will stop at Honolulu, where his wife will meet him, if she can get away from the studio.

De la Falaise, who has had experience with both MGM and Radio as a director, feels that the scenery, picturesque costumes and colorful native customs and pageants will be extremely effective photographed in color.

Organizing For Protection
And Hope To Down Unfair Publicity About High Salaries

Tonight will see the start of an exceptionally strong organization among the artists. All the talk that has gone on from time to time before, is now being thrown in the ash can with this group getting down to serious action.

Herefore it has been virtually impossible to get anything done with actors and actresses because the important ones, those names that would be required to carry an organization through, have been sitting back with big fat contracts and could see no reason to stir themselves into action to protect those not so fortunate. But the recent salary slash and the knowledge what can and will happen unless they get themselves together, has caused a different complexion to be placed on their affairs.

The other night twenty of the most important names in the industry, both (Continued on Page 3)

LAEMMLE JR. RETURNS

Carl Laemmle Jr. returned from a short vacation at Del Monte yesterday and will start work immediately on a heavy production schedule for next season.

Swanson-Griffith Out of U. A. Group

The one-eighth interests in United Artists Distributing Corporation held by Gloria Swanson and D. W. Griffith have been sold to other members of the company. Swanson returned the interest a few months ago, and D. W. Griffith disposed of his share within the last two weeks. Griffith was one of the organizers of the company in 1919, while Gloria Swanson acquired an interest several years ago, after leaving Paramount.

Present holders of interests include Mary Pickford, Douglas Fairbanks, Charles Chaplin, Joseph M. Schenck, Feature Productions and Samuel Goldwyn.

It is reported that this group recently put additional capital into the company to provide for expansion plans U. A. has mapped out for the coming year.

Maxwell Anderson To Write One For Para.

Paramount has signed Maxwell Anderson on a one picture deal to write the screen play of "Death Takes A Holiday." Anderson leaves New York for the coast immediately.

Stuart Walker and Mitchell Leisen are slated to direct this yarn.

Will H. Hays East

Will H. Hays, who has been attending the industry conferences here, left for New York last night. Pat Casey also left.

'U' Output Larger

New York.—According to L. J. Schlaiffer, general manager, Universal is planning to increase its output next year to 36 pictures.

Para. Meet Postponed

New York.—The Paramount convention at Atlantic City has been postponed until May 5.
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New York Reviews

SUPERNATURAL

Paramount prod.; produced by Victor and Edward Halperin; director, Victor
Halperin; writers, Garnett Weston, Harvey Thew, Brian Marlow.

Paramount Theatre

Herald-Tribune: "Supernatural" is a droll picture, largely because it
doesn't succeed in making you believe in its supernaturalism. It is also rather difficult to
follow.

BONDAGE

Fox prod.; director, Alfred Santell; writers, Grace Swothcote Leake,
Arthur Kober, Doris Malloy.

Mayfair Theatre

Herald-Tribune: Its screen treatment, both in script and direction is heavy,
profoundly serious and almost hypnotically trachist.

Sun: It is a maudlin, old-fashioned affair, neither particularly well acted
nor well written.

American: The film is alive with drama, vibrant with pathos, its story moves
and is moving, its dialogue is fresh and fitting, it is superbly played and
boasts excellent direction among its many virtues.

News: The very simplicity of story on which Alfred Santell has strung this
moving picture of human emotions is its strength. That and exceedingly
consistent direction would have been easy to make this drama of
an unmarried mother a preposterous bit of melodrama, but by restraint
finely exercised it emerges a well balanced film drama.

SO THIS IS AFRICA

Columbia prod.; director, Eddie Cline; writers, Norman Krasna, Lew Lipton.

Rialto Theatre

Mirror: "So This Is Africa" is good hoodlum nonsense. It isn't elevating, but
it's a laff.

News: Some of the Wheeler and Woolsey clowning is good clean fun,
but a good deal of it, especially towards the last, is pretty rough stuff.
The men in the audience showed their appreciation of it all, however,
by their responsive laughter.

Sun: "So This Is Africa," at the Rialto, has a few amusing satirical ideas,
but they are buried beneath the massy jungles of indifferent writing
and obvious efforts at slapstick.

Past: Of the rough and ready slapstick variety, "So This Is Africa," is a good
deal funnier than any self-respecting person ought to be willing to admit.

HUMANITY

Fox prod.; director, John Francis Dillon; writers, Bradley King, Harry Fried.

Roxy Theatre

American: One of Hollywood's lesser contributions to the gaiety of nations,
this reminiscent offering never rises above program mediocrity and
seldom attains even these modest heights.

News: "Humanity" is an intelligent picture, well paced to sustain interest and
well cast. The melodramatic themes are not a strain upon one's credulity,
which is a factor to merit fervent thanks.

Journal: A slow-moving little drama blending with the ethics, ideals and re-
sponsibilities of the medical profession.

Times: If some of the human interest in "Humanity" appears to have been
laid on with a trowel, it is only proper to concede that it is generally
pleasant, gentle and in good taste.

World-Telegram: After all, the whole thing is just a bit juvenile.

Engineers Told Of
Big Studio Savings

New York.—At the second session of the Society of Motion Picture En-
gineers at the Hotel Pennsylvania yest-
terday the delegates were told of the
immense savings made by Warners and
Radio by the use of a reversing process
on sound film.

Gerald Best, of Warners, said that
the company has salvaged 600,000 feet
of film annually by the use of this
process, which permits the film to be
used a second time. The money sav-
ing is about $40,000 a year.

David Ridgway described a similar
process at Radio which has cut the de-
v eloping charges more than fifty per
cent and reduced the raw stock costs
ten per cent.

The new 16-mm camera and sound
recording system for photographing
news events, amateur plays, etc., was
described by the O. Baker, of RCA-Vic-
tor. He said the equipment will be
placed on the market soon. It will
weigh less than 20 pounds.

Marco Planning To
Run Indies At Para.

Mike Marco, operating the Para-
mount, is planning to make room on
his schedule for twelve independent
pictures rating delux runs. He pre-
viewed "City Hall," the William Berke
picture, at the Paramount last night.
This is the first time an indie pic-
ture has been accorded this treatment
and followed Marco's seeing the pic-
ture with Fanchon in a projection room
at Educational yesterday.

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INDIE EXHIBS ORGANIZING TO FIGHT UNION DEPRADATIONS

Stench Bombing
Becomes A Felony

New York—Enraged by the continued throwing of stench bombs in their theaters and by other depredations which they place squarely at the doors of the projection labor independent theater owners of the New York territory, representing 123 theaters, have formed an organization for the protection of their property and their business. All these theaters employ operators from the Empire State union which, for a long time, has been battling Local 306. Injunctions and other legal steps have been of no avail in stopping these bomb outrages. In several instances, Jack Ogilvie of Ogilvie Lewis, has used trick injuries. Bombs have also been placed in projection booths, starting fires. This new organization which is called the Independent Exhibitors Protective Association, intends to take drastic measures against the perpetrators of these bombings and has appointed a committee, consisting of Walter Reade, Harry Brandt, Jack Springer and Charles Moses to work out the most effective means to attain their ends.

Their efforts in this direction are being backed by the local authorities and also by the state. Governor Lehman yesterday signed the Quinn bill, which makes the throwing of stench bombs a violation of the penal code and provides heavy punishment.

Writers Will Vote On
Code Articles Tonight

There will be a meeting of the Screen Writers Guild at the Writers Club tonight called all members are urged to attend.

The meeting is called for the purpose of discussing the first and second articles of the Code of Working Rules which is being drawn by a special committee.

All-Star Cast Slated
For Para. ‘Funny Page’

Paramount is planning to use an all-star cast in the musical picture, ‘Funny Page,’ which Norman Taurog is slated to direct.

The names listed so far are W. C. Fields, Jack Oakie and Charles Laughton, with many of the contract players slated for roles.

Sheekman-Perrin East

Arthur Sheekman and Nat Perrin left last night with the Marxes for New York, to work with them on the preparation of ‘Of These I Sing.’

Clymer Yarn For Radio

Radio has purchased “Midnight To Dawn,” an original story by John Clymer.

Archie Mayo Returning

New York—Archie Mayo, who has been in the East on vacation, will leave for Hollywood tomorrow.

‘Porgy’ Author On
‘Emperor Jones’

New York—DuBoise Heyward, author of ‘Porgy,’ has arrived here to write the scenario for O’Neill’s ‘Emperor Jones,’ which Krimsky and Cochran will produce, with Paul Robeson in the lead. Dudley Murphy will direct and production starts May 22.

New Pictures On
B’way This Week

New York—Eight new pictures are scheduled for the big New York houses this week, with “So This Is Africa” probably holding over at the Rialto. The newcomers are:

“Here Below” at the Astor yesterday, “Zoo in Budapest” at the Paramount, “The Past of Many Homes” at the Seventh Avenue Roxy, “Diplomaniacs” with George White’s “Melody” at the RKO-Roxy, “Looking Forward” at the Odeon, and “Alimony Madness” at the Mayfair, all on Friday. “Alimony Madness” is not definite as “Bondage” may hold over.

‘Too Much Harmony’
Off; New One In Work

Paramount shelved plans to make “Too Much Harmony,” filmedus which was to feature Jack Oakie, Harry Green and Sari Maritza, when the story failed to get executive approval.

The company has set Joseph Manzke and Al Jackson on another yarn, “Every Man For Himself,” which is intended to replace “Too Much Harmony” on its production schedule. The new one will also have Oakie, Green and Maritza.

Joe Schenck East

Joseph M. Schenck last night on The Chief on his regular spring trip to New York. He returns June 1.

Tradewinds

(Continued from Page 1)

male and female, met under one roof and discussed what should and should not be done. They were told by one of the gathering that the artists as a group were being ridiculed by other creative branches in the business because they would not get together.

Another voice and the fact that studios and picture organizations were trying to arouse (and have aroused) public sympathy in quoting the salaries of some of them are making, without the public knowing what the industry well knows, that stars, big money players, are in the big money only a few years, and it was up to them to collect while names and abilities sell tickets. They also decided to cause a little publicity to be circulated about the real costs of pictures, where the big money goes and what a small percentage the salaries of the creators is in comparison to other production orders.

The meeting to be held tonight is of the Actors Branch of the Academy of two sub-committees which were appointed last Friday night. One of these committees is composed of contract players and the other of free lancers. All three committees have been talking over plans for the past few days, and they have decided to exchange views and ideas for strengthening the position of the actors in the industry.

The results of this meeting will be taken to the mass meeting of actors, set for next Monday night, and will be presented for discussion.

Indie Speaks’ To Be
Tested In 3 Cities

Planning to determine the best way to exploit “Indie Speaks,” which is being released for Walter Futter, Radio is making a decisive test before offering the picture in a general distribution. The organization will show the picture in three cities simultaneously, exploiting it from three different angles to ascertain best results. Boston, Baltimore and Washington, D. C. will see the picture April 25, one city playing up Richard Halliburton, another the Tibetan angle, and the third the Indie angle.

The company believes that the test will eliminate the possibility of getting off to a wrong start through mis-directed exploitation. Results will be carefully tabulated and a final analysis determined how the picture will be handled throughout the rest of the country.

Vidor Picture Starts

With King Vidor directing, MGM placed “Stranger’s Return” into work on “Rumble with the Moon.” Hopkins, Franchot Tone, Stuart Erwin and Fernando Munier are in the cast. Story is by Phyl Stong, screen play by Stong and Brown Holness.

Artists Mean Business

(Continued from Page 1)

It happened during a showing of “Today We Live” up at the Capitol. Out of the deep hush that was the audience and after the thousand “Stout fellas” voiced by Joan Crawford, an annoyed American came out with a blast. It was Joe Cook. Joe Boohan, Corey Ford and Russell Kruces now refer to the Joe Cook show as “that play.” They are up for potential competition in the hands of every one but Eva LeGallienne and the Theatre Guild.

Joe Cook, as usual, when you write to Corey Ford, ask him to tell you what was in the note Frank Sullivan left for him on Easter Sunday morning.
Advertisements After New Broadcast Set-Up

The big national advertisers who have been spending fortunes on radio broadcasting are becoming dissatisfied with results and are seeking a new set-up. They are demanding a reorganization of the present state of affairs, both because of the need for summer economy and because it has become necessary to co-ordinate the radio and newspaper advertising.

Big names and big salaries are going off the air. The main complaint of the advertisers who pay the bills is that the "name" artist on the air gets more advertising than the product he or she is plugging.

The attitude of the newspapers towards radio advertisers and their product is also of present importance. The papers are naturally antagonistic to those concerns which appropriate large sums for radio advertising and cut the budgets for the newspaper ads. There is nothing the advertisers can do about this except to compensate the papers for any mentions of their product. It is expected that the columns which announce radio programs may again carry the names of the sponsors of these programs, but only if they are paid for it. Negotiations to that end are now going on.

Another bad feature for the advertisers is the use of horror and crime stories on various programs. These bills against the sponsors of these programs because the Parent Teachers Association and similar organizations are complaining about the effect of this stuff on the children. Therefore, it is going to be necessary to restrict these or tone them down.

However, the broadcasting companies, especially the big ones, are doing very well. NBC is said to have had a gross of $28,000,000 last year, but just how much of that was net after the help extended to RKO, Western Electric and other affiliates, is a problem.

The rent question is also a sore spot with NBC. The company is obligated to take over twenty floors at Radio City on May 1, the rent of which is staggering. It has been found impossible to lease the present station. The rent is too high for local and Columbia has no use for it. Furthermore, the company is having difficulty over an old lease on its Fifth Avenue space.

The smaller local stations have taken quite a spurt since the bank holiday ended. They all suffered during December and January, when the air was full of rumors about banks, but since the resumption of normal business most of them have picked up new accounts. One of the locals reports an increase of 14 per cent in business since January 1.

Television is becoming quite a bugbear to the radio people. They say that, in five years, theaters won't be worth a dime. Before that time comes, however, they will have to work out a system for running television entertainment, which hasn't been found yet. They seem to think that the making of motion pictures will go on, but believe that the business will eventually be controlled by the television companies.

Warners' Western Scheduled To Close

All the employees of Warners' Western Theatre have received two weeks notice and it is anticipated that the theatre will close early next month for an indefinite period. Poor business is the only reason assigned.

Freuler Abandons Production Again

For the second time during the past six months, John R. Freuler has shelved production activity, completing on his last venture two pictures of eight announced for Freuler Film Associates. Freuler's previous production effort, Big Four, folded, with the creditors permitting him to attempt a comeback by making Phil Goldstone trustee in the company's settlement.

His second try resulted in two pictures, "Fighting Gentleman" and "Deadwood Pass." The negatives on both were shipped to New York C.O.D. six weeks ago and have yet to be accepted.

Scores Want To Be The Caliente Lady Godiva

Volunteer Lady Godivas abound in Southern California, judging from the response to the announcement that one is wanted for the Lady Godiva Ball and Fiesta to be held in the Salon of the Casino at Agua Caliente Saturday night. Scores of girls, all professing to have a beautiful face, divine form, and golden locks, have applied for the job.

Unlike Godiva of old, who rode through the streets of Coventry when all shades were drawn, the Agua Caliente Godiva will ride a white horse into the limelight of the revue.

Rawlins Expects To Do Another In England

John Ransom Rawlins has returned from two years in England, where he directed four pictures for British Gaumont. He will likely return this fall to direct another, titled "Murder At Cambridge," which he wrote and sold to that studio.

Salkow Co-director

Paramount has assigned Sidney Salkow to co-direct the Zane Grey yarn, "Stars of Sand," with Henry Hathaway. Harold Hurley is supervising.

Agency Signs Litwak

Vivian Gave, of the Joy and Poli- mer office, has placed Anatol Litwak under an exclusive agency contract.

McVeagh To Marry

Blake McVeigh, Paramount publicity man, will marry Gladys McConnell this Saturday afternoon.
U.S. Court Decides Against Bondholders On All Points; Referee Davis Not Removed

New York.—The Paramount-Publix bondholders lost every point in their petition for relief yesterday, when Federal Judge Caffey ruled that the present trustees shall remain and that Referee H. K. Davis shall not be dismissed.

These were the two main points in the petition filed by Attorney Zinn, for the bondholders, who alleged that the first meeting of creditors was conducted unlawfully. The court disagreed with him on this claim, and held that any creditors whose rights were denied at that meeting can secure redress by petitioning the courts for a review.

Judge Caffey said that, if Paramount is found to be gaining any advantages by proceeding under its own voluntary petition instead of under the creditors' involuntary petition, which is still on file, the courts would act. He also declared himself willing to sign an order stating that the present adjudication going on under the voluntary petition would not prejudice the bondholders.

(Continued on Page 3)

MGM Production In Berlin Is Off

Paris.—Present conditions in Germany necessitated MGM calling off plans for production of talkies and dubbed versions in Berlin. The company has already established headquarters for dubbed versions in Italian at Rome, where several pictures have been re-dialogued in recent weeks. Plans call for early operation of a studio here for making French versions of the MGM features.

'Diplomaniacs' Crashes In New York Preview

New York.—The Radio office took their new Wheeler-Woolsey picture, "Diplomaniacs," up to their 86th Street Theatre Tuesday night for a preview and the comedy went over with a bang. Laughs from one sequence ran into the next, with much of the dialogue being missed in the hilarity.

Picture opens at the RKO-Roxy today.

Radio Holds Delmar

Vina Delmar is being held by Radio to write the screen play and dialogue of her original story, "Girl Meets Boy," in which Joel McCrea and Dorothy Jordan will be teamed. The Schuberg-Feldman office made the deal.

Milestone To England

Lewis Milestone will accompany Harry Cohn on his trip to England, where Gilbert Miller is to produce a picture for Columbia. They leave within three weeks.

Stage Wants Doug Jr.

Jed Harris wired M. C. Levee last night, offering Douglas Fairbanks Jr. the starring spot in a new play Harris will produce on Broadway next fall. Robert Sherwood is writing the play.
British Film Business Planning Own Academy

London.—Every branch of the film industry here has voiced its approval of a move which will shortly resolve itself into the establishment of a British Film Institute, which will be not unlike the American Academy of Motion Picture Arts and Sciences. It will re-
flect the genuine American feeling of dedication towards the advancement of the film business in Great Britain, and will be supported by funds sup-
plied by the industry.

Since conditions here are so different from those in Hollywood, the In-
itute will not have the special branch system of structure laid out for the
Academy, and will include the exhibi-
tors.

Great Britain's film commission, the Film Federation, the C.E.A. and the K.R.S. are behind the move. This as-
sures its success since these represent the majority in the business. Already designs are being made for the governing body are
Thorn Ormiston, C. M. Woolf, S. Ecken
man, A. C. Cameron and R. S. Lambert.

New points, tentatively sketched as the foundation of the organization,
are: 1. To co-ordinate production, distri-
bution and exhibition.
2. To encourage and further the public's appreciation of motion pic-
tures.
3. To assist all organizations out-
side of the industry with their inter-
est in the business.
4. A means of liaison between the industry and all its interests, intern-
ally and externally.
5. To encourage and stimulate film research.
6. To establish a library of film clas-
ces.
7. To build a library of film litera-
ture.
8. To act, if required, as an advisory board to all government depart-
ments concerned with the film indus-
tory.
9. To endorse and certify all films, including all of Great Britain and its colonies.

Court Finds Sam Kaplan Not Guilty of Coercion

New York.—The New York Supreme Court yesterday found that Sam Kaplan, former head of Local 305, was not guilty of coercion in his conduct of the affairs of the union, and admitted him to bail.

British film business planning own academy.
First Two Articles
Of Code Submitted

The Screen Writers Guild, now about 250 strong, held a meeting at the Writers Club last night to discuss and vote upon the first two articles of the Code of Working Rules which a working committee has compiled. It is intended to have every proposed article discussed at open meetings before written votes are taken from the membership.

The two submitted last night have to do with salary cuts and the proposed Artists Service Bureau. They read:

Article 1: “Any attempt by any producer of motion pictures or any association of motion picture producers to obtain a general salary or wage reduction is declared to be a subject for consideration by the Guild. If any signatory to the contract of April 6, 1933, is requested to accept a pay cut, he shall immediately notify the secretary of the Guild, in writing. If the Executive Board shall decide that an attempt at a general salary cut exists, it shall call a general meeting of the Guild to decide upon concerted action.”

Article 2: “Whereas, it is reported that the Producers' Guild is on the verge of attempting to establish a general bureau of employment for the engagement of all creative talent, including writers, in the motion picture business; and Whereas, the establishment of any such bureau clearly would affect the working conditions of all writers adversely; Now, therefore, no signatory to the contract of April 6, 1933, shall do, nor shall he attempt to do any act or contract for his services, or accept employment, as a motion picture writer through any general booking or employment agency. Each signatory shall promptly report in writing to the Secretary of the Guild any refusal on the part of any producer to make or negotiate any agreement or contract for his services as a motion picture writer, except through a general booking or employment agency.”

MGM Buys Delmar Yarn For Crawford

MGM has purchased the screen rights to the stage play, titled “The Portrait of Sadie McKe,” which will be produced by Andrew D. Crawford, the author. The story has also been purchased by the Liberty Magazine and will run serially, beginning in May. The Shubert-Feldman office made the deal.

Murray and Cabot In ‘Disgraced’ At Para.

Signing Ken Murray through the William Morris office and borrowing Bruce Cabot from Radio, Paramount filled the casting sheet vacancy on “Disgraced,” and places the picture into production Monday.


MGM ‘Revue’ On Again

MGM has again resumed preparation on the “Hollywood Revue” version of “Disgraced,” and places the picture into production Monday.


All S. C. Theatres Drop Duals Today

Practically all theatres in Southern California launch single picture policies with changes effective today, and those with holdover programs will be allowed to play them out with a deadline of Saturday.

The elimination of double bills in the theatre circuit has been a bitter fight which has disrupted theatre operation in the territory for two years. The practice was started by independents in various sections, and quickly spread. The dual bill competition forced Fox West Coast to similar policies in nearly all houses, which was followed by Paramount, M-G-M, and United Artists.

Leaders of the independents, who were unwilling to have members back to the single bill policies, are closely watching for any developments. George Bromley, secretary of the Independent Theatres Guild of Association, has finally agreed to install single bills at his Victoria, after nearly upsetting the entire works by former refusals.

Last Langdon Starts

Finishing shooting last night on “All Aboard,” Arvid Gillstrom starts work this morning on “Down and Out,” which will be his deal with Edgar Langdon.

‘Rafter Romance’ Off

Radio has shelved “Rafter Romance” for the second time. It was to be Alexander McKag’s first job as associate producer.

Dave Butler Finishes

David Butler completed shooting activity last night on “Hold Me Tight,” the Dunn-Elster production which Al Rolett is supervising for Fox.

‘Elmer’ For Music Hall

New York—“Elmer the Great,” the Warner picture starring Joe E. Brown, has been booked into the Music Hall, opening May 4.

New Schnitzer Title

The Schnitzer-Zierler unit has set “Tomorrow at Eight,” as the final title for “The Black Ace.” It is for Radio.

Para. Trustees Upheld

(Continued from Page 1)

do their best for old ‘Yale.’ All because the front office has demonstrated a truthfulness in its handling of the situation, and that is an assurance by the same front office to assist in the making of those pictures with a thrust at that overhead.

free to accept or reject such employment.

The meeting also amended the constitution and by-laws to permit of the inclusion of associate members, who shall have all the privileges of active members except voting power.

The upbuilding of the Guild has already spread to New York and to London. Many writers who work for motion pictures make their homes in New York and they are being contacted by Robert Presnell, Edwin Justus Mayer, Francis Faragoh and John Balderston, who are in the East.

There’s a great big Boogey-man stalking around the country, giving people nightmares and frightening people and his name is Television. It’s not so much as frightening as it is annoying, for when Television really gets to its feet the new form of entertainment, the wise ones can say, “Don’t say we didn’t warn you.” The one thing it has really frightened so far has been us. We have visions of people never leaving the house, the shock of fresh air proving fatal, conversation once and for all definitely killed. The international language of the future will be the sign language. Or for those still inclined to go out, we see strings of stores bearing the revolting suggestion, “Television of You” for “To-do-over of our Quarter.”

People keep trying to reassure us that you can always turn the darned thing off. Well, we believe in a theory that long ago was O. E. D., but try to make the neighbors see that it was just a way of getting rid of your own family’s talisman and now Television! And they would have you believe that in the not too distant future the theatre will be represented as an extinct bird in movies. But let it be said, should be the case, we hereby volunteer to represent that quaint form of society, the audience. A museum will offer a home privacy.

Margaret Fineman almost made the front pages the other day when the referee decided that her apartment should spread its substance all over the place, but Margaret, remembering her girl-scout training, quickly opened all the windows and nobody even got sick. . . . This is news: someone trying to locate Moss Hart during his short stay in New York, and he was there! The general assumption was that he must have disappeared, or gotten lost. Anna May Wong is vacationing at New York and the folks at the Algonquin the other night. Constance Collier acted as Mistress of Ceremonies and presented the actress to lucky chance holder, a certain Mr. Lichtenstein who promptly sold it and donated the proceeds to the Actors Relief Fund. In fact, he won a basket of fruit too, and Ben Wasson sat around fairly drooling with envy.

The Algonquin makes quite a to-do over raffling off articles that are donated by various business people for the benefit of the actors and takes up a collection from them too, each week. Harry Evans, and Mrs. Eddie Robinson, Katherine Brush and Charles Wimmeninger dance around and contribute.

Now it’s the nassy ole censors that are holding up “The Story of Temple Drake.” The whole Motion Picture Club in N. Y. is in left hand, and the spectacle of Filmland Alloca engine his nose in the HOLLYWOOD STORY at the Algonquin Thursday at 27 every day. Joe Rock lost no time getting in touch with every independent producer when he hit town and raffled off his phone wires calling all his N. Y. pals.
REELING AROUND LONDON

Gloria Swanson’s little outburst against making pics in England annoyed the lay press quite a deal; but the people in the industry are having a hearty laugh over the whole thing: you see we know all the inside dope over here and believe us the joke is definitely on Gloria—ask Rowland V. Lee!!! Herbert Wilcox has been and acquired a new Rolls Royce . . . A lot of B and D people got the gate a few weeks ago. Daniel Angel around town with Betty Hagen . . . She’s Julius’ daughter . . . Jean Stuart has said “I do” . . . and that reminds us, Owen Wilcox and Cecilia William-son have split, definitely, positively and how . . . Quote from a new British pic: “—and being a real fairy he chose the king!!” . . . the Klangfilm sound credit on the “F. P. One” posters is as big as the featured players’ billing. Did this Ufa Gau-mont pic is drawing big crowds to the Marble Arch Pavilion.

This week’s laurel wreath is halved; part of it going to MGM’s “White Sister” and the other to Paul Gerard Smith for some amusing commentating on that duck show. . . . Leslie Williams of Universal puts on the whole works for his evening trade shows; not a mere tux, mark you, but white tie and ‘everything’! . . . Recently (at a major studio) two of the contract featured players fell for a couple lads on the technical staff; the affairs were quite hot and the studio decided that two of the parties would have to quit; the women took the air, sacrificing their art for the sake of the boy friends! . . . Edward Everett Horton and Leslie Henson had their mothers on the set the other day at Gaumont. . . . Deaphne Courteneay is the name of the newcomer who has grabbed herself a British International contract. . . . What has happened to “Three Men in a Boat” which went into production many months ago?

Basil Dean has completed Galswor-thy’s “Loyalties” at Ealing. . . . Helen Lewis is clipping “Bitter Sweet” which is in production at B and D at Elstree . . . Vivian Ellis and Dougie Furey together on songs and lyrics for the new Jack Hulbert pic . . . Leslie Howard’s brother around the west end of town and being mistaken for Leslie . . . Harold M. Young back from Paris and on loan from London Films to scissor “It’s A Boy” for Tim Wheet. . . . It is said Victor Kendall, B.P. scenarist, has walked from that studio . . . James Bryson giving England the benefit of his movie memoirs in the Sunday Express. . . . Nertina Shute all dressed up and going places. . . . Gwenneth Lloyd dancing at the Savoy; and, by the by, her favorite screen stars are Weissmuller and Veidt; just in case you are interested.

Alfred Burdon announced wedding bells and then found that, owing to his film work, he could not get a honeymoon; he’ll take it after the production . . . Glen MacWilliams still saying swell things about this isle . . . Dave Blum and Arthur Loew pop-ped into town and nipped out again. . . . Shush! there’s a movie in production at a studio here that is 12 weeks over schedule!! . . . Bill W. H. Moore at trade shows. . . . Betty Astell claims to have turned down a Hollywood contract . . . Sidney (wide awake) Bernstein at the Granada . . . Sol Newman is still the champ cigar smoker in town . . . Victor Saville always seen at the flicks . . . Irving Asher in conference for his big flying pic . . . Herbert Thompson, Jeffery Bernard, Jack Buchanan, Anna Neagle, Norman Loudon and Christopher Mann glimpsed around at evening shows. . . . Reggie Lyons, T. Hayes Hunter’s assistant, has had a relapse.

Oliver Morosco Set To Start One At Pathé

Oliver Morosco’s first production for Radio will be “The Last of Her Men,” from the novel, “The Decadent Blue,” by Sid Fuller. Morosco directs, with S. Edwin Graham co-directing, using a screen play by Fuller. The unit operates at RKO-Pathé and gets going within ten days.

Mannix Sec. To Marry

George E. Kann, former MCM executive and veteran of the film business, will marry Miss J. Stanley Part-ridge May 4 at her home. The bride-to-be is private secretary to Eddie Mannix, official at MCM.

Lantz Starts Pair

Walter Lantz, head of Universal’s cartoon department, has placed two new shorts in work. They are “King Klunk,” in the Pooch the Pup series, and “A New Deal,” an Oswald, the Rabbit cartoon.

‘Peonies’ For Martin

Paul Martin’s first directorial assignment for Fox under his new contract will be “Peonies.” It is an original story by Walter Reisch, and the Sol Wurtzel unit at Fox-Western will produce it.

‘B.P.’ Switches Again

The B. P. Schulberg production, which started as “Dead On Arrival,” became “Identity Unknown,” and was changed to “Bedside Manners,” now is “The Girl in 419.”
**ACAD. STARTS NEW DEAL**

**Tradeviews**

**WHAT is this American motion-picture industry going to do about its English market?**

Maybe our major organizations have not gotten around to that yet, but they would better hurry and figure out some plan whereby they may not have to make that big British revenue if they don't, it will slip right through their fingers, as all indications seem to point to a big summer drive against American products.

The British industry represents between 20 and 25 per cent of every dollar taken in at our picture theaters. That's a big amount to lose. A hell of a big amount. That intake represents the difference between profit and loss on each and every picture, seen in the picture fairs of our own market on this side of the Atlantic is in the condition it is.

The British producers are now just beginning REALLY to feel their oats. They have made some pretty good pictures during the past year, seem to have found the knack of the thing, and believe that they are going to turn out better product each day.

Those pictures, of course, cost less than the third of the Hollywood negatives, principally because the British producers are a bit different from our Hollywood producers in that they are not going to cut the bathtubs. They believe there is enough in it for all who have a right to be in the business. They will not go out to steal each others stars, writers or directors; they know how much they can afford to pay for material.

Any British-made picture, produced by one of the major plants over there, makes money, good British pictures make more money, and some of them have found a market on this side turn in much greater profits. The British picture fan has been SOLD British-made pictures and, because of that trademark, will pay to see them, regardless of their quality.

We are going to take up your time and space in the next few days with a discussion of the British market as it concerns American-made pictures and those made in Great Britain by American producers. We feel that something must be done, and if it is not done and done quickly, there will have to be a salary cut here much deeper and more permanent than the one recently indulged in.

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**$35,800 Week For Chevalier Picture**

New York.—The Chevalier picture, "Bedtime Story," is doing exceptional business at the Rivoli, grossing $35,800 for its first week. It is expected to remain at that theater for at least five weeks.

**Monogram To Do 24 At $100,000 Each**

New York.—The program of Monogram Pictures for the coming season will consist of 24 specials at a negative cost of $100,000 each. There will be no Westerns. The company, production head, intends to add more "name" directors and writers. There will also be four super-specials which will be sold apart from the regular program and which probably will be musicals. Carr is considering doing some of this production in the East.

**Griffith To MGM For 'Another Language'**

E. H. Griffith has been signed by MGM to do one-picture deal to direct "Another Language," which is to cost star Robert Montgomery and Helen Hayes. Walter Wanger is in the supervisory spot.

**WRITERS FAVOR BOND WITH OTHER BRANCHES**

The great amount of discussion that has been going on relative to the attitude of the newly-reorganized Screen Writers Guild towards the Academy has brought from the Guild a statement that it is strongly in favor of cooperation with other branches of the industry. The Guild does not believe, however, that such cooperation can reach the desired effectiveness unless the other branches are organized as the Guild has been. This statement, after speaking of the rigid contract which unifies the Guild membership, says:

The Screen Writers Guild has no desire to stand aloof from the other employee branches of the industry. It recognizes the obvious fact that all four branches, writers, directors, actors and technicians, functioning as a single unit.

(Continued on Page 4)

**Laughton Returns To Paramount In June**

London.—Charles Laughton is to be seen here, despite published reports on both sides of the Atlantic that he was to remain here to do a Shakespearean repertory, that he was to stick to British-made pictures, etc., and is returning to Paramount in June to go through with his contract. His first picture on the two-picture deal for this year will be "Hangman's Whip."

**Arnow For Dover Job**

Maxwell Arnow is set to take over the duties of William Dover as business manager of Warners upon his return from New York. Arnow will continue as casting director, adding his new duties to those he already has.

**New Zanuck Firm Is '20th Century'**

The new Joseph Schenck-Darryl Zanuck producing company will be called Twentieth Century Pictures Inc. and it has already definitely scheduled twelve productions for next season. Actual studio activities, according to Mr. Zanuck, will start June 1st, and camera work on the first three pictures will begin not later than the middle of July, Mr. Zanuck said. "The reason for selecting Twentieth Century Pictures Inc. was because it seems to exemplify the types of pictures we intend to produce. Our stories, with but few exceptions, will be modern, headline types of stories, packing a punch aimed at the box-office. We intend to carry to the box-offices a spirit as modern and as vital as the company's name."

**MGM Buys Road To Rome' Probably For Gable**

Metro-Goldwyn-Mayer has purchased the Robert E. Sherwood play, "Road To Rome" and it is understood that it will be used as a starring vehicle for Clark Gable.

The show was done on the stage several years ago with Jane Cowl and Philip Merivale in the leads.

**MacEwen Promoted**

Walter MacEwen, formerly assistant to Howard Smith, has been moved up to the post Smith vacated as story editor for Warners.

**Sixty For Paramount**

New York.—According to advance announcements, the Paramount program for the coming season will include something over sixty pictures.

**Maccowan With Harding**

Radio has assigned Kenneth Maccowan to handle the supervision of the Ann Harding production, "Double Harness."
Conditions Frighten The One-Man Producers

With possible grosses of pictures at a low mark due to present conditions in the theatre and distribution branches of the industry, independent producers who invest their own money in negatives that go through major companies, are exercising caution in rushing pictures to screens. The general feeling among the group, which includes Howard Hughes, Charles Chaplin, Douglas Fairbanks and Harold Lloyd, seems to be that heavy investments in pictures of the type each would make, could not be recouped from the theatres under the unsettled conditions that exist.

The producers are not concerned entirely with chances of the business themselves, for their lives will depend on the theatre in box office figures, but are thinking about the trend of theatre decentralization by major companies at this time, and the danger that receivership and bankruptcy actions that are continuously being filed against large and small circuits. These actions tie up film rentals, preventing most pictures from being booked for first-run performances. The independent producers are unwilling to take chances of this sort with their productions.

Howard Hughes has definitely postponed any production plans until at least half of the year, and has cut himself out of the market before he prepares another picture. Charles Chaplin is also reluctant to get started on any further project at the heavy investments. As conditions return to somewhere near normal, Douglas Fairbanks reached a decision nearly two years ago to forego production of expensive staring pictures, and, instead, made "Around the World in 80 Minutes" and "Robin Hood," which Chaplin and Fairbanks have been travelling for, very nominal costs. Both pictures will show handsome profits compared to the small investment expenses.

Harold Lloyd is disappointed in the grosses of his last picture, "Movie Crazy," especially in this country, and is going slow on preparations for his next... After Lloyd finished "Movie Crazy" last year, he was ready to pitch in immediately on another comedy to release it late this spring, but when contracts, started coming in on "Movie Crazy," he abandoned those plans and took a trip to Europe. From present indications Lloyd's next will not hit the market till the spring of 1934.

In addition to the domestic market, these producers also are closely watching the foreign field. With rates of exchange of the dollar being fixed together with quota restrictions, and inability to transfer money from several foreign countries, producers cannot secure productions being made from distribution outside of the United States.

Junior's Birthday

Carl Laemmle, Jr., head of production at Universal, celebrated his twenty-fifth birthday today, which is also the beginning of his fifth year in his present capacity with the company.

Stardom For May Robson

MGM is elevating Ray Robson to stardom with her next assignment. She will co-star with Jackie Cooper in "La Belle Perkin," for which Howard Emmett Rogers and Edgar Allan Woolf are writing the screen play.

Academy Starts Its New Deal

(Continued from Page 1)

benefits to be available only to members.

An effort to become financially independent, without subsidies from the Hays organization, except that contributions from producers may be accepted for the work of the Research Council.

The Academy member to have a vote for all representatives on boards or committees and upon all issues involving salaries and individual rights.

The new president, J. T. Reed, opened the meeting with a brief address in which he outlined the things that it was hoped could be accomplished.

Reports were then submitted by the Actors', Technicians', and Directors' Branches.

In submitting the report of the Directors' Branch, Cecil De Mille stated the present situation of the industry requires drastic action by the Academy, and the directors have discussed problems with representatives of the other branches. He stated everyone seemed to want a new deal and when it was pointed out that the producers had not taken part in these discussions, De Mille said they had heard the recommendations of other branches and could now submit their own.

Lous B. Mayer, representing the Producers' Branch, was very much disturbed over the fact that the other four branches had not called the producers into the discussions, and that the entire idea seemed to be that the other branches of the Academy, classed as "creative workers," had ignored the producers and their branch entirely.

A resolution was passed calling for the appointment of two members of each branch. Representing the Directors' Branch, Reed, would draw up a new Constitution for submission to the entire membership. A second resolution was made for a meeting for an immediate general election.

The members and alternates on the Constitutional Committee are: L. B. Mayer, Associated Producers; A. P. Bissell, for the Writers; John Goodrich, Jane Murfin and Clara Be- nager for the Directors; John Nicka- leus, Nathan Levinson and Max Parker for the Technicians; Donald Crisp, Mary Pickford In Search of New Yarn

Mary Pickford will make another production decision regarding the film "The Gaiety" and her activities as soon as she finds a suitable story. With "Shanty Town" definitely abandoned, Miss Pickford has a trio of noted writers—John Erskine, Fannie Hurst and Edna Ferber, outlining story ideas that might be suitable. If one of them submits an idea, it will be developed into a story for the writer with Miss Pickford buying the screen rights from the synopsis.

The proposed "Alice in Wonderland" feature, to be made in association with Walt Disney, cannot possibly be made for at least 18 months, as experimental work still remains to be done and the large number of drawings necessary would take a year to produce.

Putnam Party Leaves

New York.—The George Palmer Putnam—Parsons South American expedition leaves for the Argentine today.

Typewriter Repair

Your typewriter cleaned, oiled.

NEW RIBBON, generally adjusted with this coupon and $1.00.

Hollywood Typewriter Shop

6681 Hollywood Boulevard
C R Ance 3302 and 3303

Page Two
ACTOR BRANCH HAS DEFINITE REORGANIZATION PROGRAM

10 Suggestions To Go Before Members

Definite plans for reorganization of the Academy of Motion Picture Arts and Sciences and for the upbuilding of the Actors Branch were formulated at a meeting of about 40 members of the branch, which lasted most of Wednesday night.

The actors are very much in earnest about the proposition and the committee comprises some of the biggest names in pictures, including Clark Gable, Chester Morris, Fredric March, Robert Montgomery, Adolphe Menjou, Lew's Stone, James Cagney, Spencer Tracy, Kay Francis, Constance Bennett, Irene Dunne, Warner Baxter and others of equal standing.

Ten suggestions were adopted by the meeting and will be submitted at Monday night's branch membership meeting. Perhaps the most important and significant of all is the continued five-branch structure of the Academy, keeping the producers in, and making the Academy financially independent without accepting subsidies from the producing companies. Any money given by the producers will be used to support the Research Council. The actors are willing to agree to any increase in dues necessary to make the Academy self-supporting.

The committee feels that, under the new set-up, there should be another election, with an entirely new slate of officers being voted for. This is a re-election on the present branch officers, who would be candidates for re-election if they so desired.

Other ideas advanced were for the enrollment in the branch of every actor who will conform to Academy rules; provision for disciplining members who violate any rules that may be established; limitation of the authority of the Academy directors so that the board may take no action on any questions affecting salaries or contractual rights of an actor without first consulting the branch; the establishment of an artist-agent code of practice, which will include Academy arbitration; admission of the agents to the Academy; a campaign to improve the public understanding of the actor's position in the industry, which would include propaganda to offset the great amount of painful publicity now given the class.

Jack Phillips To Col.

Jack Phillips, former assistant casting director at Fox, has joined Columbia studio in the same capacity, assisting Dan Kelly.

Cohn-Smith Teamed

Alfred A. Cohn and Paul Gerard Smith have been signed by Warners to continue the original story for Joe E. Brown's next picture.

Henry Duffy East

Henry Duffy has gone to New York on a play-buying visit. He is due to return next week.

PREXNELL PROMOTED OUT OF GUILD VOTE

Robert Prexnell has been promoted to be a Warner supervisor—-that is, for Bob. But the flier in the ontent is that Bob is a very active member of the Screen Writers Guild and, by becoming a supervisor, he automatically ceases to be an active Guild member and becomes simply an associate member without a vote. He leaves New York today by steamer and is due here May 14.

Baker and Kirkland Sell Yarn To Para.

Melville Baker and Jack Kirkland, who wrote the story for the Jesse L Lasky production of "Zoo In Budapest," have written an original story, called "Honor Bright," to paramount Leland Hayward handled the deal.

The writers also contracted to come to Hollywood for five weeks to do the treatment of the story.

Fairbanks Returning To Plan Chinese Picture

Douglas Fairbanks, now in Paris, will sail for home tomorrow on the Aquitania and will be in Hollywood within two weeks. He will at once start preparations for the picture he intends to make in China.

In this picture Fairbanks plans to play the role of an oriental, but not a Chinese.

Staub Promoted To Produce Col. Shorts

Ralph Staub, editor of Screen Snapshots for Columbia, was promted by Louis Weiss to produce all shorts to be made at that studio.

Roy Rowlands, former assistant to Lou Brock at Radio, has been engaged as assistant to Staub.

William In 'Bedside'

Warren William has been set for the top spot in "Bedside," an original story by Manny Seif and Harvey Thew, as his first assignment on the opening of the Warner studio. Seif is slated to write the screen play.

STEN SCRIPT OKAY

New York.—Samuel Goldwyn and Arthur Hornblow have approved the Edwin Mayer-Lee Binniski script for Anna Sten and the writers leave for the coast by steamer today.

AGNES LEAHY ASSIGNED

Paramount has assigned Agnes Brand Leathy, to collaborate with Gerald Cather, on the screen play of Zane Grey's story, "To The Last Man.

Fox In $1,000,000 Plagiarism Action

Fox Film Corporation was sued for $1,000,000 in Superior Court yesterday by Walter S. Lawrence, a writer, who charges that the picture, "Sailor's Luck," was plagiarized from his story, "The Marathon Dancer." The suit was filed by Attorneys William E. Rice and Lercy Anderson.

Lawrence alleges he offered his copyrighted story last fall and it was returned after several weeks with a letter stating that the studio was not interested. Then, he alleges, he recognized his story in a big sequence in the Fox picture. Lawrence also asks for an injunction to stop further showings of "Sailor's Luck," and for a full accounting.

Butler, Not Walsh, On 'Five Cents A Glass'

Fox has handed the directional assignment on the remake of "5 Cents A Glass" to David Butler, as Raoul Walsh, originally assigned to the job, turned down the offer due to the responsibility of pulling it out of the hole.

Rian James has been handed the script for a rewrite job.

Radio Building Up Its Younger Players

Dorothy Wilson and Betty Furness, Radio contract players, get important parts in "Just Off Fifth Avenue," an original by Louis Weisenthen and Donald Ogden Stewart, produced by Ralph Block and Wanda Tuchock. Assignments of the two players are in line with company's campaign to build them up for featured ratings.

ONE LESS JOB FOR YOUNG

New York.—The Federal Court has ordered that, by May 5, Owen D. Young shall give up his directorship in either the General Electric or the Radio Corporation of America.

Josephson To Radio

Radio has signed Julian Josephson to write the screen play and dialogue on the Victor Delmar story, "A Chance At Heaven," which Sam Jaffe is supervising.

Alfred Santell will direct.

Gargan For MGM

William Gargan goes to MGM on loan from Radio for an important part in "Night Flight." Clarence Brown production which has an all star cast of featured players.

New Term For Keighley

Warners has written out a new ticket for William Keighley and the director starts on a year's term June 1. The Rebecca and Silicon office set the deal.

Good old George Bernard Shaw, the mythical challenge to American newspapermen, sorta had his smarts trimmed for him on the boat. When someone quizzed him about a rumor that he might stay in New York for a month instead of just a day, Shaw flatly denied any such intention and then went on to boast of all the horses he had offered him in order to induce him to prolong his stay... He said that tomorrow morning Towsers was his for the asking, or a penthouse in the Warwick. Imagine his surprise when a kind old listener informed him that Brisbane owned the Ritz Towers and William Randolph Hearst owned the Warwick. However, Zoe Akins was practically drooling with excitement because she was best or worst, whichever way you happen to look at it, and was finally inducted. In all fairness to Shaw, though, Zoe really invited what she got.

What a very un- neat dish of scandal has just been served up to the New York public by the theatrical yutz who just returned from the coast. His wife is now in the hospital with an "official" nervous breakdown. In reality, she took an awful beating from that sent her to the hospital. And then when he visited her in the nursing home, he took a look at the condition of the nurse’s absence from the room to beat his wife up all over again. Guess the first beating was for "nothing."

Since it has become the thing to make movies out of today's headlines, we cannot help but notice how conventional those headlines have become. Firsttime, what a honey of a story there could be in the case of the Soviet government versus six employees of the Metropolitan-Vickers company. There's a woman in the case, too. And what a plot! She’s looking for a good spy story for Anna Sten, once? One that could logically account for her accent to start off. The recent court-martial proceedings against a young and attractive Scottish soldier. And the amusing situation created by the kidnap of Nils Nielsen. It happened in the new state of Manchukuo. And Washington is demanding his release from a state in which he may be held. For it’s a large, untouched comedy field in International Relations and diplomacy, guide to boss; these letters to the industry are swell and it looks like you’re a cinch to win that five hundred dollar prize being offered by Associated Press to the best story to save the industry. That is, if nobody tells you they’re not playing. A. C. Blumenthal has gone vedy vedy quiet these days, oh vedy. It’s being whispered that he’ll go to California in the company of Gloria Vanderbilt (Mary Livingstone is her real name) and Seth Leary. And that’s a lot of social.

Add: famous last words as overheard in 729 Seventh Av. "Well, so he went into receivership and we have to wait..."
'Goldiggers' Set As Next At Chinese

Sid Grauman has closed with Warners for "Goldiggers of 1933" for Grauman's Chinese, which the showman recently took over on his own from Fox West Coast. The picture is slated to go in on a two-day basis for a run, opening the end of May.

Busby Berkeley, creator of the dance numbers for this film production and several other musical successes, has been engaged by Grauman to assemble and stage a special prologue, and to take entire charge of the stage show. The dance director is under term contract to Warners, but the latter allowed him to accept the offer of Grauman.

Bob Armstrong Signed For Bill Boyd's Next

Robert Armstrong has been signed by Radio for a featured part in "Fire Eaters," which stars Bill Boyd. Story is an original by Houston Branch, and Ralph Ince directs.

Rollo Lloyd was signed yesterday to direct the dialogue and play a part in the picture, which will be produced by Sam Jaffe.

Dance Director and Songsters For Cantor

New York—Sam Goldwyn has arranged with Warners for the loan of Busby Berkeley, Harry Warren and Al Dubin for the Cantor production. Berkeley will stage the dances and Warren and Dubin will write the songs and lyrics.

Casting starts this week and production is slated for July.

U.S. Distribution of 'Don Quixote' Not Set

New York.—No decision has as yet been reached as to the terms under which the United Artists will release "Don Quixote" in the United States.

Distribution deals are set for Great Britain, Australia, India, Mexico, Cuba and parts of South America, but this country is yet in doubt.

Walter Out of Fox

Eugene Walter has finished his work on the screen play of "I Loved You Wednesday" for Fox and has gone off the company's payroll. Illness prevented him from swinging over to Paramount on a deal which the Harry Gold office had negotiated for him.

Ann Harding To Cuba

Ann Harding left last night for Cuba, where she will spend a brief vacation before reporting back to Radio studios, May 8, to start work on her next production, "Double Harness." She makes the trip to the West Indies via air and boat.

Schrock On 'Sky Man'

Raymond Schrock has returned to the MGM writing staff to develop a story and screen play of "Sky Man," an original idea of producer Harry Rapf.

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Suppose Another Daughter Appears

New York.—Eddie Cantor has leased a 1-4-room, duplex penthouse apartment at Central Park West. That gives two rooms for each of the girls, one for Eddie and one for the Vistus. The two spare rooms are for Goldman and Sachs.

Plan To Organize Clerks In Studios

Inclusion of clerical workers employed by studios and theatres in the membership of the Office Employees Local Union, 15251, A.F. of L., is planned by officials of the union.

Preliminary plans will be discussed at a meeting to be held May 9, which is to be followed by a general mass meeting a week later at which time stenographers, bookkeepers and clerks employed in the studios and theatres will be invited to join the local. A membership drive is being conducted preliminary to the mass meeting, with organizers reporting very satisfactory results.

Frank Capra III

Frank Capra is home ill, but is expected back at Columbia today to proceed with production preparation on "Apple Annie."

Guild Favors Bond (Continued from Page 1)

...the names of the principal group in regard to their common problems under some form of joint counsel, can only be of enormous benefit to all employees.

The position of the Screen Writers Guild, however, is that such cooperation of the employee branches of the industry can only reach true effectiveness if the membership of each branch is bound together for unified action in such some way as the members of the Guild have already bound themselves.

"Further, it is the belief and hope of the Screen Writers Guild that other employees in the industry will come to this same conclusion; and it is inevitable that some such combination of all branches, each of its members contractually bound to act together, will be brought about by the force of events and the necessity for common protection.

The work of increasing the membership of the Guild is being pushed. Last night at the Writers Club there was a meeting of writers who work for independent producers. The aims and purposes of the Guild were explained to them by President John Howard Lawson, Grover Jones and Jack Natteford, and they were told that, as members of the Guild, their interests would be the same and they would have the same protection as the highest-paid writer in the business.

A number of those present signed the Guild contract and volunteered to bring other writers to a future meeting.

THE NAME...THE PLACE...
The place where all Hollywood will greet the sensation of the season..."Tempters of 1933"...Announcement of premiere date tomorrow!
ANNE CALDWELL - Writing - RKO-RADIO PICTURES
by FRANK POPE

One of the early bulletins of the Academy of Motion Picture Arts and Sciences was the following:

"The Academy of Motion Picture Arts and Sciences is an organization uniting into one body all branches of motion picture production, guaranteeing its WELFARE OF THE INDUSTRY AS A WHOLE.""}

In pursuance of this idea the Academy has set up various boards and committees which, for the most part, have functioned effectively and justly. This is especially true of the Conciliation Committee, in which the Academy's own words, is designed "to rule authoritatively on questions of industrial ethics and practices.

"FOR THE WELFARE OF THE INDUSTRY AS A WHOLE!" Which should mean, whether it does or not, for the welfare of every man and woman in the industry. And yet, at the meeting of the Academy directors and the branch executive committees Thursday last, the Academy voted a "closed shop." It ranged on its announced plans as far as making Men's Dues, etc., and voted to make its service and benefits available ONLY TO MEMBERS. This means that, if a person in the industry may feel the Academy member has a just grievance against a producer or against any other person in the industry, he may settle it as best he can he can do it only if he is a member. His grievance may be acute, he may have been dealt with most unjustly, but he has to go through the Academy which was set up to deal with just such cases. If, for reasons sufficient to himself, he does not want to be a member, he is outside the pale. No matter what is done to him, the body formed to maintain ethical standards within the industry is not open to his criticism.

Perhaps, in the minds of those who agreed to this, the Academy position is admirable. But under the law, if it supervises all tests made in the East, Serlin will stop off at Chicago and Cleveland enroute to New York.

Epstein A Champ

Dave Epstein yesterday won the handball championship in class B at the Young Men's Christian Association, beating Harvey Perry.

Booking Office Chills

(Continued from Page 1)
The 'Silver Cord'

Directed by

John Cromwell
CHRISTINA PHELPS
IN
"THE SILVER CORD"

PORTRAYED BY
IRENE DUNNE
LAURA HOPE CREWS

"THE SILVER CORD"
ADAPTED TO THE SCREEN
BY

JANE MURFIN
"THE SILVER CORD"

ERIC LINDEN

"HESTER"

FRANCES DEE

"THE SILVER CORD"

CHARLES ROSHER

Photographed

"THE SILVER CORD"

Now Photographing

CONSTANCE BENNETT

in

"THE BED OF ROSES"

Both Radio Pictures

ALWAYS USING

EASTMAN SUPERSENSITIVE

PANCHROMATIC NEGATIVE

J. E. BRULATOUR, INC.

New York

Chicago

Hollywood
Cuts, Not Recuts—Zanuck's Complaint

The laugh of the past week was a published report that Darryl Zanuck's troubles at Warners developed out of an argument with Harry Warner as to whether "Larceny, Inc." was "Good Face." The Warner 'pres' had not even seen the picture and it was not returned to Hollywood for cutting until two days after Zanuck had resigned. Zanuck's troubles if they could be called that developed as a result of Warners' broken promises to their personnel about the 50 per cent cut.

Rogers Announces Six of New Group

New York.—Charles R. Rogers is rapidly lining up the group of eight pictures which he will make for Paramount release during the coming season.


The Party's Over For Del Ruth At Columbia

New York.—Roy Del Ruth, who has been here looking over plays, left for the coast yesterday. It is understood he has decided to direct "The Party's Over" as the picture he will do for Columbia.

Rivkin-Wolfson At MGM

Allan Rivkin and P. J. Wolfson have been signed by MGM to collaborate on the screen play and dialogue of "Dancing Lady," the Joan Crawford starring vehicle which John Considine will supervise.

Tyler Brooke At Radio

Tyler Brooke has been added to the cast of "Morning Glory" at Radio...}

Damaged Lives

A Social Document

'DAMAGED LIVES'

Beacon

Director — Edgar S. Ulmer
Original and screen play — David & Edgar S. Ulmer
Photography — Al Ziegler
Cast: Diane Sinclair, Lyman Williams, Charlotte Merriam, Harry Myers, Murray Kinnell, Jason Robards, Marcelline Day, Philip Smalley.

Strictly a social document, "Damaged Lives" is limited solely to the adult trade. It tells a story that points out vigorously the horrors of venereal disease.

The picture is produced under the auspices of the Canadian Medical Society and is to be roadshowed. Shown to the public under the supervision of a recognized medical association, it is a big exploitation idea, owing entirely to its subject matter, and as such is important box office material.

As entertainment, it is no go. It cannot be considered alongside the average picture. Its story, small as it is, happens to be remarkably well told, faithfully mounted and is of a superior style. Edgar Ulmer, the director, is directly responsible for its motion picture properties.

Handled in a dignified manner, it will prove a noble purpose by destroying the bugaboos, the infamous myths and downright ignorance that engenders sex diseases. The production is accomplished with tact and understanding, and its players, Diane Sinclair, Lyman Williams, Marcelline Day, Charlotte Merriam, Jason Robards, Murray Kinnell and others, excel in their work.

It is a money-making picture and the few exhibitors who get it should look to box-office lines.

Ryan Forms Company To Produce Shorts

The Phil Ryan Productions Inc. has been formed to produce the series of two reel comedies which Ryan will make for Paramount for the 1933-34 program.

The producer intends to start the first picture within two weeks, with Del Lord directing and Walter Catlett and Eugene Pallette featured. William Reineck has been engaged as production manager for the company.

Jones Drops Majestic

New York.—Charles Reed Jones has dropped the Majestic publicity acumen and will handle Gaumont-British, Chesterfield, Mascot, Invincible and Weiss Brothers.

Ben Zedeman East


Walter Reade has been pulling a grand exploitation stunt at the Mayfair this week in connection with the run of "Bondage" at that theatre. Several times a day a patrol wagon with a matron and two police officers draws up to the theatre. The matron and the two cops have been checking up on the picture of two girls dressed in institution uniforms, and have taken them into the patrol wagon. This procedure is repeated until the patrol wagon is filled. Naturally the crowds gather to gape and wonder. Finally they start worrying about the girls, and the girls, carefully picked as to type, wisecrack right back at the bystanders. In fact, one of them pulled a fast one in answer to a bird who yelled out, "Where ya goin' girls?" The gal replied, "I'm Mae West goin' East."

Monte Brice, Henry Hengston, Charlie Beahan and Paul Gangelin were having a story conference about the musical that Rowland and Brice are to produce. The outlook is good gradually the session degenerated into one of those typical well known Cali­fornia sessions wherein the parties who were all ragged from talking and the story had been torn to shreds. Finally Monte Brice perked up long enough to say, "I'll bet if you all take a quick look over your shoulders, you will see the palm trees waving." Jack Conway, Felix Feist and Jimmy Durante launching at Sardi's with Durante breaking everyone up with his clowning. There's an old meany who has acquired in the movies that he can get things into columns that aren't true because columnists never check up, and guess who won him his first bet? He hasn't thought up anything libellous yet, but success is apt to go to his head and then won't a lotta faces turn purple.

From the way things look at the moment, if the Chicago Fair is only half the success they hope for, New York will probably be the finest rest­ing place of them all this summer. Practically all the hits in town are planning to trek west for the summer and quite a few new ones plan their big openings for Chicago to catch the spot. New York will just have to wait for a look at them. Lenore Ulric's show, "Hardboiled Angel," will be among the first to take advantage of the Windy City. The effusive young Billy Selsyn is elevated to stage director for this play, which is good for lots of the young and the youngest of those title holders. Catherine Dale Owen and Walter Arm­itage head the supporting cast . . . Ike Boeck, the peripatetic hoofer leaps to the defense of his beloved theatre in the most inaccurate article to see print in many a day under the heading of serious thought. However, since the mind of the college sopho­more hasn't changed in generations, we suppose Mr Nathan still has his following.
Nagel Washed Up On MGM Contract

Conrad Nagel has finished his term contract with MGM, and will leave on a vacation trip with his family to Europe in June. The player and company failed to get together on a new deal when MGM could not give him any guarantee on part assignments under a further agreement.

Nagel is one of the oldest contract players with MGM, having originally gone with Goldwyn more than 10 years ago. His departure leaves only three players of 10 or more years service with the company—Ramon Novarro, Norma Shearer and William Haines.

‘Nana’ Will Be First Anna Sten

New York.—Samuel Goldwyn has finally decided that Anna Sten’s first picture shall be Emile Zola’s “Nana.” It will go into production about May 20, and the Cantor picture will start June 3.

Goldwyn and Arthur Hornblow will leave here for the coast on May 12, and Lyn Farnol comes a week ahead of them, leaving May 5. Cantor is coming by boat, also leaving on May 12.

Josephson Dialoging Sarah Mason Script

The script and dialogue for Vina Delmar’s story, “A Chance At Heaven,” at RKO was prepared by Sarah Y. Mason. Added dialogue and tightening of the script is being done by Julian Josephson as Miss Mason was tied up on a story assignment at Universal.

Katz Moves Offices

New York.—Sam Katz is moving his offices from the Heckscher building today, having taken new quarters at 501 Madison avenue.

Wilchinsky Resigns

New York.—Martha Wilchinsky has announced her resignation from the publicity post at Radio City.

Levee Sues Variety

(Continued from Page 1)

name plaintiff, and to destroy his business and occupation.

Levee asks for $250,000 damages, plus a similar sum as exemplary damages.

When reached for a statement last night, Levee declared:

“These articles are the outgrowth of a personal vengeance of Ungar toward me because I was responsible for having blackballed him when he applied for membership in the Hilcrest Country Club. This is the reason for his malice. Ungar started to use his paper to retaliate.”

In addition to the news article printed in Variety which the plaintiff asserts is libelous, it is known that Levee has one or more letters written about him by Ungar which the attorneys will present in court to substantiate the charge of malice.

Theatre Admissions Not Hit By Sales Tax

New York.—The New York State Tax Commission has ruled that the one per cent sales tax, which goes into effect in this state next Monday, does not affect theatre admissions.

Schine Beats Fox In Theatre Suit

New York.—Myers Schine got the better of Fox Metropolitan Playhouses in the suit brought by the latter to force the Schine circuit in upstate New York to take a cut in rentals or give up the 28 theatres for which Fox paid $1,500,000.

Federal Judge Caffey signed an order to the receivers for Fox and Charles Skouras to turn over 24 of the houses to the Dominion Operating Company Ltd., a new outfit which Schine will manage.

Nichols Finishes Job; Going East On Leave

Dudley Nichols, contract writer at Fox, has finished the script of “Lady Coo,” the Sally Eilers-Spencer Tracy story, in collaboration with Lamar Trotti, and will leave in a week for New York to be gone three weeks.

Nichols will write the screen play of “Wyatt Earp,” by Stuart Lake, for the Sol Wurtzel unit at Fox.

Nelson Starts New One

Jack Nelson, producer, and Raymond Nazarro, director and writer, have started on the second short in the series based on superstitions. It is called “Knocking On Wood” and is being produced at Sennett’s.

Tax Credit For Gilbert

Washington.—John Gilbert has been given an income tax credit of $40,393 for the year 1930. The Internal Revenue Bureau ruled that that amount was included in the taxable income of his wife.

Ben and Bobe Sailing

New York.—Mr. and Mrs. Ben Lyon sail for Europe on the Ile de France today. Also on the boat are Lily Damita, Agnes De Mille and Sally Eilers.

Tradewiews

(Continued from Page 1)

playing of a little politics, by the same maneuvering of a film leader representing American pictures. At present the only representation we have in London is a Mr. James Beck, appointed by Mr. Will Hays. Did you ever hear of Mr. Beck? Certainly not, and that condition is true of most of the British industry; they never heard of him either.

Later we will tell you more about what is really happening to the American picture market in Great Britain.
Hal Roach British Deal Looks Cold
London.—The deal that Hal Roach has been working on for the production of two or more pictures on this side, starring Laurel and Hardy and others, has struck a snag and it looks as if the whole thing is cold, with Roach on his way back to America and Hollywood.

The reasons for the Roach walk-out on producing here are being kept pretty much of a secret, but it is evident that the deal he wanted he could not get and, rather than take one that did not meet with his okay, he decided to make pictures of box-office caliber in the United States and concentrate his activities in Hollywood.

Radio After Lukas For Lead With Hepburn
Radio has put in a bid at Universal for the loan of Paul Lukas and opposite Katharine Hepburn in “Little Women,” which George Cukor will direct.

Schenck-Zanuck Prods. Sure for U. A. Release
New York.—The pictures made by the Twentieth Century Productions, the newly formed Joe Schenck-Darryl Zanuck unit, will definitely be released by United Artists, according to Joseph Schenck, who is here arranging the final details.

It has been rumored around the entire picture business since the moment that Schenck tagged Zanuck with a contract that the ultimate releasing home of that product would be Metro-Goldwyn-Mayer, that the MGM organization tried to make a deal with Zanuck, much in the same fashion it had tried to buy “Dinner At Eight.”

Sarecky Out of Col.; Briskin In His Spot
Completing the schedule of Action dramas for Columbia, Louis Sarecky has fulfilled his contract with the company and has turned in his closing novel:

Irving Briskin moves in next week to take over his spot for the new slate, supervising the Action series and following in Zanuck’s footsteps.

Cummings For Serial
London.—The British Broadcasting Company has signed Constance Cummings to play the leading role in a radio serial. The film star just returned from a two-weeks vacation trip to Italy.

Women Oppose Bill To Cut Work Hours
Script girls, secretaries and stenographers in all the studios are signing a petition to the Legislature in an effort to bring about the defeat of a bill which comes up this week and which, if passed, would limit their working time to eight hours a day.

The studios are sponsoring the petition, realizing, as do the girls, that if the bill becomes a law, many of the girls will be replaced by men. The bill forbids more than eight hours work by women, even if paid for, and there are many instances, especially with secretaries and script girls, where longer hours are necessary.

Warner Suit Against Skouras Up On May 5
St. Louis.—The hearing on the petition of Warner Brothers to restrain the Skouras from operating theatres in St. Louis comes up for hearing in the Federal District Court Friday.

The Warners charge violation of an agreement made in 1928 that the Skouras would stay out of the territory.
Credit Assn. Checking Up On All Producers

In order to secure a line on the financial status of every producer in the business, the Motion Picture Industries Credit Association has requested financial statements as of March 31, 1933, from all producers operating in Hollywood, including the major companies.

The Association’s request has been broadcast to nearly 200 companies and individual producers who are listed as active or likely to make pictures in the next six months. In a letter accompanying the blank which must be filled out, the organization points out that recent and far-reaching changes in the general financial structure makes the reports necessary for the supply firms who are members of the association.

The letter states that members of the association will continue the liberal credit cooperation of its members in the least degree consistent with the financial ratings of the statements received. H. K. Batchelder, secretary of the association, refused to comment on the request for new financial statements, but pointed out that the vigilance of the Motion Picture Industries Credit Association in forcing every individual who had tried to shoestring as a producer to establish credit rating in advance, had resulted in protecting the business from fly-by-night promoters and others who had no right in the industry.

Gay and Condon Do ‘Buy American’ Story

Negotiations are now under way for the production of “Buy American,” an original by Frank W. Gay and Charles R. Condon, as an independent special. The deal is being handled through the John Lancaster office. Story centers about the activities of a small town newspaper in the wheat belt.

Garnett In Switzerland

Berlin.—Tay Garnett has left for BernhauropsAZ, Switzerland, to spend a week there shooting exteriors for the Universal picture, “S.O.S. Iceberg,” after which he will return to complete the picture.

Joan Bennett Set

Joan Bennett has replaced Sally Eilers in the co-featured spot with Jimmy Dunn in “Arizona To Broadway,” which the Sol Wurtzel unit is shooting at Fox-Western.

Ex-Pugs For Short

Frank Moran and Johnny Dundee, former prizefighters, have joined the cast of “Shooting Out,” the Harry Langdon short which Arvid Gillstrom is making for Educational.

Location Mgrs. To Meet

The next meeting of the Motion Picture Location Managers will be held at Al Levy’s Tavern tonight at seven o’clock.

Burr Starting Last of Torchy Series

C. C. Burr is scheduled to start work today on “Trying Torchy Out,” the last of the Torchy series for Educational’s present program.

The producer directs. Cast includes Ray Cooke, Marion Shockley, Franklyn Pangborn, Edmund Breese and Dot Farley.

Prizes For Ping Pong

Mary Pickford and Harold Lloyd have put up trophies for the Pacific Coast Amateur Ping Pong Championships, which will be held at the Biltomore Hotel, May 4 to 6. Governor James K. H. Goodfellow Jr., Mary Pickford, Harold Lloyd and the Torchy Gallery have been honorary referees.

Powers To Be Sold Out

New York.—The assets of Powers Pictures Inc., which is in bankruptcy, will be sold at auction by the Irving Trust Company on May 4.

Harvey On Vacation

Completing work in “My Lips Betray,” Lilian Harvey is taking a six weeks layoff on her contract with Fox.

Production Map Changes

(Continued from Page 1) shown by several small producers during the past year, has induced the majors to change their attitude toward low-price product and adoption an estimated forty per cent of their new programs to this type of picture.

On their 1933 slates, none of the majors would consider making or consider for purchase any picture costing less than $75,000. However, the pictures made by William Lackey, Ben Zeidman, William Berke and Ken Goldsmith have resulted in their change of mind. These producers made pictures for not exceeding $40,000, and as low as $12,700, delivering box-office productions.

The survey definitely established the fact that “independent” has taken on a new meaning. For the new year it catalogues the producer who is making pictures for a national release, and excludes the state rights.

The Carr-Goldstone elevation to production rating equal to other majors is due to their decision to issue product costing within the $100,000 range. Goldstone has proven his major standing with “The World Gone Mad,” which goes into the RKO-Roxy for a first run. The Carr organization has been delivering better than average attractions for program houses and will step its efforts for higher ratings this coming season.

Regarding the plans of the other majors, Fox has decided to place the responsibility for lower-cost pictures on Sol Wurtzel’s shoulders. He will make twenty pictures, each to cost as low as $60,000 and a top of $100,000.

Universal is lining up a program of twenty-six pictures averaging $100,000, and is closing deals for the financing of independents who will deliver ten pictures, each of which will have a production cost of from $50,000 to $100,000. Radio will produce a number of low cost pictures itself, with the average not topping $125,000 and the specials $250,000. This is outside of its independent deals.

Paramount, Columbia, MGM and Warners are known to be figuring out ways and means of producing low-priced productions. Mayfair is also being already set on shorter shooting schedules.

The list of majors, in final tabulations, includes MGM, Fox, Radio, Paramount, Warners, Columbia, Universal, Producing Artists, Twentieth Century Productions, United Artists, Majorette and Monogram.


The state right list includes Allied, Williams Brothers, Welk, Allied, Willis Kent, Ralph, Eagle Productions, James Goldsmith, Mascot Pictures, Premier Productions, Darmin Productions, Caron Royer Productions and others.

Para. Gets Right To Transfer Contracts

Paramount has lined up practically every player, director, and executive who held original contracts with Paramount-Publix Corporation, for transference of those agreements to Paramount Productions Inc., at expiration of his old contract. It is reported that, in several instances, the company gave the players concessions on their agreements for consenting to the transfer.

George Yoehalem Set

On Radio-Writing Staff

George Yoehalem, former assistant director, has been set as a scenario writer for Radio and has joined Carroll Graham in writing the screen play for “Fire Eaters,” which will star Bill Boyd, under Sam Jaffe’s supervision.

C. R. Ince directs and Robert Armstrong and Betty Furness are set for the cast.
RADIO "TOMORROW AT SEVEN"—EXCITING MYSTERY STORY

May Robson Lead In "Col's Mme. LaGimp"

Columbia has borrowed May Robson from MGM for the leading part in "Madam LaGimp," which Frank Capra will direct. The cast includes Warren William, Guy Kibbee, Glenda Farrell and Ned Sparks.


London—"Cavalcade" in its eleventh week at the Tivoli is still the standout hit of the city, although the Eddie Cantor picture, "The Kid From Spain," at the Adelphi, and Radio's "King Kong," from which last the Coliseum are running it hard for first place.

With these points in the film's favor, it is a curious thing that the reasons for the murders are left in comparative obscurity. Several people are killed, large numbers of falls are followed up and discarded, and the friend is caught in such a spectacular manner that perhaps the full explanation of the atrocities was overlooked in the shuffle.

However, even if the plot doesn't hold enough to give any audience a large dose of cold chills. A good deal of the credit for that must go to Ray Enright, the director, who has left the picture a timing that could only be compared with the relentless succession of waves—not for one minute does the situation leave you with enough to smooth your hair down...

The rest of the credit goes to the cast, especially Chester Morris, as the young lower order detective of Frank McHugh, as the dumbest cop imaginable, and Allen Jenkins as an evil dumber cop.

The story is simple. The Black Ace is murderously active again. His victims are warned by a card—"a black ace—the time is always "tomorrow at seven." And he never misses the appointment.

Morris is on route to Chicago to meet Drake (Henry Stephenson) a financer who, shocked by the murder of his oldest friend, has sworn vengeance on The Black Ace. Morris is eager to get material for his next book. On the train he meets Vivienne Osborne, daughter of Drake's secretary, Grant Mitchell.

Upon arriving at Drake's house they find that Drake himself is marked as the next victim. In a sudden effort to escape, the entire household, with the two cops, charter a plane and fly to Drake's Southern plantation. But at several miles from the landing field, an appointment right in the middle of the sky. Grant Mitchell is killed in the plane.

At the plantation there is still another murder, but the murderer is finally caught. And it is a miracle, too, considering all the obstacles the two cops manage to place in Morris' way.

With their unbelievable dumbness and their insane lines, Frank McHugh and Allen Jenkins come very near stealing the show. Morris, however, will never hope to overtake some Publix houses in the south.

Warner Makes Cuts Good to Relief Fund

Jack Warner has sent to the Motion Picture Fund an amount to cover half of one per cent of the amount waived by employees of Warner-First National during the salary cut. The War pictures, like the War bonds, are to be first received by the Fund from a major company.

When the salary cut emergency was first discussed, the question of continued funds for the charity organization was broached, at which time Jack Warner swung other studio execs into agreement for the companies to make up the Relief Fund contributions which would have been lost during the salary cutting period.

Conselman and Johnson

To Do 'Lead Harvest'

William Conselman and Henry Johnson have finished the script of "Arizona To Broadway," for the Soll Wurtzel unit at Fox and have been assigned to write the play of "Lead Harvest," an original story by Edward Dean Sullivan.

Wylie Out of Para.

Philip Wylie has finished the script of "The Downhill Riders," the sequel to "Five Came Back," and is no longer on the payroll.

Buckingham To 'U'

Universal has signed Tom Buckingham to write the screen play of a story, titled "Dangerous To Women."

Zanuck Pix Thru U.A.

(Continued from Page 1)

play would be the final happening on the Schenck-Zanuck pictures.

Schenck, in announcing the purchase of "Dinner at Eight," stated that he would make the picture for U.A. release and then, within 24 hours, claimed that he could not get a cut for the picture and had turned it over to MGM. Insiders feel certain that, due to the close association of Schenck and MGM and also his friendly relations with Haris, the MGM crowd asked Schenck to buy it for them.

This deal caused Haris some embarrassment from the authors and co-owners of the play, and it is understood he paid them off on the basis of $150,000 instead of the $110,000 he actually signed for, as it later became known that MGM would have met that figure if Schenck had not been successful in purchasing it at the lower price.

With Twentieth Century delivering a minimum guarantee indemnity of 20 pictures to United Artists, this release takes on a life that has never before been evident during the many years that Schenck worked. With the product of Sam Goldwyn, Mary Pickford, Charles Chaplin, Douglas Fairbanks, Edward Small and others, U.A. is set to release from 24 to 36 pictures during 1933-34.

Margaret Bourke-White is the lady who has found beauty, rhythm and the vital significance of the age we live in, in machinery. Her medium of expression is the camera. She believes, "is the artistic medium that has been developed by and with this era..." The most striking thing about her is her youthfulness and vitality — her terrific zest for life in the present and ever changing now. The most startling thing about her is her youthfulness, a youngness that can never grow old because there is so much laughter in her brown eyes, so much genuine joy in her face, so much awareness and interest in a life that is never static for her... It was this combination that naturally led her to Russia and to be discovered by Russia in turn to the extent of gaining complete confidence and freedom of action that has been granted to no other visitor in the U.S.S.R.

She is most interested in the development of the new, its dramatic contrast with the old, and so is Russia. Twice she has pictured industrial Russia with her still camera. This last trip she took with her a moving picture camera and came back with 20,000 feet of film that covers not only cities, but villages and collectives and the peasant life for the magnificent contrasts they offer. She was the guest of the government of Georgia, was taken to some of the most remote villages in the land, places that could only be reached by horseback and by someone willing to sleep on hard ground. The Georgians are her favorites because they have the same go-ahead spirit that her own daughter has. She has bought her a camera and said, "You will need your own camera..." The Georgians were very generous, distributed their best wine and were so hospitable that she was able to come home with the films without the need for any government or collective aid... She went to a reception for her films at the M.P.T.O. in Moscow, and as she sat at the table, she realized that this was the real beginning of her cine-ma among the Cossacks and Russians. It is the beginning of a new way to tell a story, to show a place, to express an idea, to bring them together, to show them the art she loves..."
Vaudeville Starts Its Battle For Comeback

New York.—Vaudeville, which has been dead and buried several times in the past year, has now resurrected itself and is making a valiant battle to win back to popularity.

Glenn Condron, a former executive of the National Vaudeville Artists, has made a country-wide survey which indicates that there is a growing demand for the return of this form of entertainment. The N.V.A. has started a drive for new members and has completed a drive for the collection of funds from the vaudeville and motion picture houses of the country.

This famous organization has also embarked on a campaign to do away with all so-called benefit performances, at which the actor works without salary, and is reviving its paper, the National Vaudeville Artists News, with Mark Van Stree at the editor.

Officials of the N.V.A. state that the sentiment in favor of vaudeville is strong everywhere and is increasing, especially in the big cities.

Changes In Business

Set-up At Columbia

Harry Cohn made the following changes in his set-up at Columbia over the week-end.

Arthur Murphy, head of the accounting department, has been promoted to assistant studio business manager, succeeding Major G. A. Sampson, and Richard Adshire goes in as head of the accounting department. Ward Rawling has been made head of the transportation department succeeding Milton Coznue.

Radio Makes Lux Tie-up

For 'The Silver Cord'

New York.—Bob Skag of Lux Pictures has completed arrangements with Lux soap for the latter to take 1,000 line to be run as a tie-up ad in the next total of 31 key city openings of “The Silver Cord.”

The Lux ads will plug the picture and the three featured players in the cast, Irene Dunne, Frances Dee and Laura Hope Crews. Individual theater will be privileged to tie in with the Lux displays in the various cities.

Col. To Switch Picture

Columbia is considering taking “Full Speed Ahead” out of the Action series and setting it on the company’s feature release schedule. The plan will have “Night of Terror,” a Fox production, filling in the spot on the Action slate, which was completed last week.

Carr-Ostrow Returning

New York.—Lou Ostrow, of Monogram, left here for the coast yesterday, and Trem Carr, production head of the company, leaves tomorrow.

Steffes In Chicago

Chicago.—Al Steffes has crashed the Chicago territory and has taken over the Playhouse. He will operate it as the World Theatre.

Beating The Stork

The well-known stork has been hovering around the Herbert Weber family for some time, and yesterday morning, while Mrs. and Mrs. Weber were at San Simeon, the flapping of wings was heard. Whereupon the Webers hopped a plane flew to Los Angeles, arrived at St. Vincent’s Hospital at 11 o’clock and welcomed a daugh-

Girl Star For New ‘U’ Football Yarn

New York.—The football picture which Universal will make this Fall will be called “The All-American Girl.”

Carl Laemmle Jr. has arranged with College Humor to run a beauty con-

Arthur Will Produce ‘Androcles and Lion’

George K. Arthur will produce the George Bernard Shaw play, “Androcles and the Lion,” at the Hollywood Mu-

Chodorov To Warns On America Kneels

Edward Chodorov has returned to Warners after a six-weeks’ leave of absence and has been signed to write the screen play of Sheridan Gibney’s story, “America Kneels,” which will have an all star cast.

This yarn is Robert Lord’s first assignment as a supervisor.

Louise Hale Signed

MGM has signed Louise Closer Hale for “Another Language,” which is to be directed by E. H. Griffith. Robert Young and Robert Montgomery also have top spots.

‘Airport’ For Strand

New York.—“Forty-Second Street” will end its run at the Strand Theatre tomorrow and will be replaced by “Central Airport.”

Radio Wants Lanfield

Radio is dickering with Sidney Lanfield for a one picture assignment. It is understood to be for the first picture for Frances Lederer.

Gleason’s On Way Home

London.—James Gleason and family have sailed from England for Holly-

TRADEVIEWS

(Continued from Page 11) director general of MGM, hired him, the reported remuneration being $4,000,000. Unions dashed back into their cyclone cellars, slamming the doors behind them, and Mr. Clarke groaned.

Speed of Current Picture Arts and Sciences then appointed an emergency committee to intervene and the committee asked for a full statement of the conditions as preliminary to settlement. This being promised, the committee invited John R. Fife, attorney, and Price & Co., accountants, to get the studio facts. It was remarked that the committee did not engage the producers’ who had been employed at a salary of $100,000 per year as arbitrator of producers’ disputes.

The industry is virtually set to ride bankless through the 1933-4 production season. With little or no banking credit, producers are satisfied they can make ends meet by cash with pictures sold on a set. Plus costs and distribution income, in a normal depression week via the box offices, major companies are certain they can support themselves with an aggregate total of $7,000,000. On a general basis $3,000,000 is officially regarded as normal. “There is no panic brewing. The industry is virtually set to ride bankless through the 1933-4 production season. With little or no banking credit, producers are satisfied they can make ends meet by cash with pictures sold on a set. Plus costs and distribution income, in a normal depression week via the box offices, major companies are certain they can support themselves with an aggregate total of $7,000,000. On a general basis $3,000,000 is officially regarded as normal. “There is no panic brewing.

Distribution at 30 per cent plus is absurd. It should be closer to 10 per cent. Imagine 459 separate exchanges in 32 key cities of exchange duplicating the equipment of every other.

Executive administration at one coast and production at the other, with 3,000 miles intervening, is absurd and unnecessary. If it were not for the need of keeping up and getting a combination, distribution could be carried on in and about New York, but to move administration to Los Angeles would cost the company millions of dollars.

It is my considered opinion that when much of the water is squeezed out of the motion picture industry, when the rules are set to be administered by sane business men who have the background and knowledge of the country, we can have pictures to 50 per cent of its former financial position, but that will mean abandonment of superfluous studios, abandonment of exchange duplication, cancellation of absurdly extravagant contracts, readjustment of compensations and some appreciation that a picture, successful picture, which isn’t fit, by the way.

“What can the banks hope for in liquidation of their enormous loans? That will depend on their willingness to look at their situation and the facts in the face. There will be losses inevitably. It will do the bankers no good to send out salvage corps from their own offices. That has been tried and the result is a flat failure. There are men in Hollywood who know pictures, can bring order out of chaos, who must be an entire picture, to be a success. Their ability, but they are not affiliated with any studio today. They couldn’t be.

And if the banks do not act to protect their loans — and perhaps if they do — undoubtedly stockholders themselves must guard the funds, the contracts, and there is how their securities are worth a fraction of what was paid for them. The results of the current situation in the picture motion picture industry, suggested by the Sirovich resolution and adopted by the House Rules Committee should prove of wide public interest.”
NEW IDEAS and the courage to put them over are the keys which unlock the door to opportunity in Hollywood today.

Welcome mats are folded in the cinema capital. Reception committees are 'out.' Studios are frank in their warnings to youth, long on hope and short on experience, to stay away from Hollywood.

The picture gates are being crashed, however, by men and women who have something to deliver and the resourcefulness to prove it.

Russell Birdwell is the latest case in point. Not so long ago Birdwell was a reporter on a Los Angeles newspaper. Today, he is a successful young film director with a brilliant future, and a record of achievement with RKO-Radio Pictures' "Flying Circus."

Birdwell made his own 'break' by the simple expedient of forcing the film industry to notice him. Imbued with an idea for a forceful human drama, he set out on the Herculean task of producing it himself... and succeeded.

His picture, a short feature called "Street Corners," received a wave of critical acclaim for its dramatic values, and its vigorous, fresh treatment.

To be a part of the industry he had started, Birdwell took a job in the RKO-Radio studio publicity department. On the side from his regular duties, he studied the creative art to which he had attached himself.

Then he took a day off and produced another picture. It cost just $408 to make, but it had a dramatic idea, the product of Birdwell's own resourceful brain. He called his new featurette "The Main Stem," and into it he wove the drama, humor and pathos of the ebb and flow of life along a busy street.

When the film was previewed it won immediate acclaim. So favorable was the public reaction that it was immediately snapped up for release and was given the enviable distinction of being road-shown throughout the United States and other countries with the sensational German film, "Maedchen in Uniform."

Recognizing that, in Birdwell, he had in his own organization a young creative genius with a fund of new ideas and a fresh slant on the picture business, Merian C. Cooper, executive vice-president in charge of RKO-Radio production, made him a director.

—Jimmy Starr
"MY LIPS BETRAY"
Cast: Lilian Harvey, John Boles, El Brendel, Una O'Connor, Henrietta Crosman, Maude Eburne.
Director: John Blystone
From play by: Attila Van Ornik
Screen Play: Hans Kraly
Music and Lyrics: William Kernell
MGM
"LADY OF THE NIGHT"
Director: William Wellman
Original by: Anita Loos
Screen Play: John Emerson
Cameraman: Eugene Markay
Kathryn Scala
Cameraman: James Van Trees
"STRANGE RHAPSODY"
Director: Richard Boleslavsky
From Story by: Alex Hurynad
Cameraman: George Fosley
"TUGBOAT ANNIE"
Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Cacional.
Director: Mervyn Le Roy
Original by: Norman Reilly Raine
Cameraman: Gregg Toland
"NIGHT FLIGHT"
Cast: John Barrymore, Clark Cable, Lionel Barrymore, Helen Hayes, Franchot Tone, Myrna Loy, Frank Morgan, Nils Asther, Ben Lyon, Harry Beresford, John Miljan.
Director: Clarence Brown
From Novel by: Antoine de Saint-Exupery
Screen Play: Oliver H. P. Garrett
Cameraman: Oliver March
Paramount
"JENNIE GERHARTY"
Director: Marion Gering
Original by: Theodore Dreiser
Cameraman: B. S. K. Lauren
Frank Partos, Joseph Lovett, Joseph Moncur March.
Cameraman: Leon Shamroy
"COLLEGE HUMOR"
Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Burns and Allen, Mary Kirkman, Lona Andre, Coach Howard Jones, Joseph Sauers, Churchill Ross, Robert Quirk, James Donlin, Jimmy Durante, James Burke, Grady Sutton, Lumsden Hare, Jack Kennedy.
Director: Wesley Ruggles
Original by: Dean Fales
Screen Play: Frank Butler
Music and Lyrics: Claude Binyon
Cameraman: Sam Coslow, Lee Robin
Cameraman: Leo Tover
"BLACK ORANGE BLOSSOMS"
Cast: Clark Gable, Jean Harlow, Dorothy Burgess, Stuart Erwin.
Director: Sam Wood
Original and Screen Play: Anita Loos
Cameraman: Hal Rosson
RKO-Radio-Pathe
"BED OF ROSES"
Cast: Constance Bennett, Joel McCreery, June Halliday, Pert Kelton.
Director: Gregory La Cava
Original by: Wanda Tushock
Screen Play: Wanda Tushock
Humphrey Pearson
Cameraman: Charles Roshier
"CARELESS"
Cast: Norman Foster, Ginger Rogers, Gregory Ratoff, Frank McHugh, Zusia Pitts, Allen Jenkins, Lucien Littlefield, Franklin Pangborn.
Director: William Seiter
Original and Screen Play: Maurine Watkins
Cameraman: Edgar Cnutson
"THE MORNING GLORY"
Cast: Katherine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan, Aubrey Smith.
Director: William Seiter
Original by: Zoe Akins
Screen Play: Howard J. Green
Cameraman: Bert Glennon
"JAMBOREE"
Cast: Robert Armstrong, Helen Mack, Frank Reicher, John Marston, Eertrude Short, Victor Young.
Director: Ernest Schoedsack
Original and Screen Play: Ruth Rose
Cameraman: Eddie Linden
"THE PUBLIC BE SOLD"
Cast: Richard Dix, Elisabeth Allen, Alan Dinehart, David Landau, Doris Kenyon.
Director: J. Walter Ruben
Original by: Charles Curran, Rich Gaffney
Screen Play: Sam Mintz, Arthur Caesar, Elisse告别.
Cameraman: Henry Cronjager
"FLYING CIRCUS"
Cast: Airline Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards, Mary Carle, June Brewster, Eddie Borden, Gary Owen.
Director: Russell Birdwell
Original by: Louis Stevens
Screen Play: Louis Stevens
Cameraman: Byron Morgan
Cameras: Chuck Munchucka
Royal Financing For 'Doc' Cooke

J. C. "Doc" Cooke has sailed from San Francisco on the S.S. Taimor on a film expedition in Singapore. He will make "Paradise Hunters" for the Federated Malay States Film Company, said to be financed by the King of Siam.

Cooke sold out an interest he owned in "Samarang" after negotiating his Siamese deal while on that expedition as cameraman with Ward Wing. J. C. Cooke Jr. is accompanying him to handle camera and sound equipment. Both are on salary during their trip and receive a twenty per cent interest in the picture, together with the American distributing rights. Lou Ranz and Dick Pearl will handle the releasing arrangements in the United States. It will be at least a year before it is ready.

British SPCA Will Oppose 'The Big Cage'

London.—The Animal Protection Society is ready to start a campaign here against showings of "The Big Cage," contending there was cruelty to the animals in performances shown in the film.

Universal officials here have pointed out that the Beatty wild animal act has been shown for several years in American circuses without any complaint from the humane societies, and representatives of the latter were at the studio during the entire filming of the production.

Tally Plans To Make Criterion First Run

T. L. Tally, who has the Criterion Theatre in downtown Los Angeles returned to him by the trustees of the F.W.C. circuit, is planning to establish the house on a first run policy.

He is negotiating with United Artists to secure "Secrets" as his opening attraction, figures that picture would hold up for at least a three weeks run. It is understood Tally has also talked to United Artists for Los Angeles first runs on all releases of that company.

Gibson Finishes One

Allied finished production activity on Hoot Gibson's "The Fighting Parson" Saturday, and is rushing the picture through its editorial work for release within two weeks. Harry Fraser directed.

Mack Story For Foy

Bryan Foy has engaged Willard Mack to write an original story on capital punishment. It is to be called "Civilized America," and will be produced independently, with no release set by Foy.

Shea At Radio City

New York.—Joe Shea is handling publicity at Radio City, replacing Martha Wilchinsky, who resigned.

Diane Sinclair Freed

Columbia has decided to let the option on Diane Sinclair's term contract expire. The player enters the free lance ranks.

Michael E. Balcon at Gro's listening to Nina Mae MacKinney warble. Kenneth Green wisecracking at trade shows. . . . Chris Mann helping to put over a newcomer by the name of Nancy Burne, blonde, beautiful and interesting . . . One of our best and brightest movie connoisseures recently went and got spliced. On her return to the studio one of the technicians asked her how it felt to be married and she came back with the following crack: "Just the same, but legal!" . . . This week's kick in the pants goes to the fan magazine that prints those technical "stills" showing the public how the movie effects are done; they should know better than this. . . . George Atkinson apparently likes the idea of a Reeling Around; he's installing one in his "Era" under the title of Round About.

Jean Hersholt and Bob MacGowan amongst the overseas visitors to our shores. Jean will leave us soon for Paris, but it looks as if Bob may meg the Roach Revue when it gets under way. Ewart Hodgson is suppersed by our old friend Cedric Bertrage on the "Daily Express." . . . John Myers continues to shower "dope" on us even when his company is not in production. . . . Peter Burnup still doing raves about Pearl Argyle; well, we rather agree with him. Jeanette MacDonald giving the British and Dominion studios the once-over prior to her pic there. Paul Sokzin has been bought a new suit! . . . Miles Mander authoring a new novel, "Alfred Hitchcock," our champing wine connoisseur, laying in his summer stock. . . . His next pic is "Wings Over Africa" for Korda. Viola Keats to marry Harold Peterson. . . . Thanks, Ernest Betts, for mentioning that particularly delightful little farewell sequence to the German family in "White Sister."

This week's doughnuts and cawfee go to Mister Clark Gable, who is starring in two important films in London this week, and drawing the crowds. One is "No Man of Her Own" at the Plaza, and the other is "White Sister" at Metro's Empire. Where you can also find Jules Crawford, who is guest organizer there for a few weeks not a bad way of spending a vacation, Jess. . . . Tim Whelan giving London quite a thrill by going out and grabbing exteriors for his pic right in the heart of the city. Leslie Hascott megging another at Beaconsfield. . . . Gene Gerrard has signed on the dotted line for a further two years with B.I.P. . . . Austin Trevor spent quite a little time of his vacation at Hampstead Heath. . . . Heather (Monocle) Thatcher on the set and talking about her operation. . . . honest she was!
OUTSTANDING in speed, fineness of grain, and resolving power, Eastman Sound Recording Film holds its own splendidly under all conditions of variable-area and variable-density recording. In the face of a continually stronger appreciation of, and demand for, sound of highest quality, this Eastman film is the most dependable medium at the disposal of the industry.


EASTMAN

SOUND RECORDING FILM
THE fact remains that the representative Mr. Hays selected to speak after the interests of the American motion picture industry in England, is neither qualified nor has the inclination to give this industry the representation necessary to hold that market for our business.

A change should be made and made immediately. We should have some one in London who KNOWS the motion picture business, a diplomat in his dealings, a politician in his workings, a smart man, a representative man. The present incumbent, Mr. James Beck, has none of those qualifications and, even if he had, he is not the type to get out and hustle for the interests that have given him employment.

It is not the function of this publication, now or at any other time, to suggest people for assignments, but in this instance it is obvious that there is only one man in this industry who could properly assume the task of giving our industry that most needed representation in England, one who has EVERY qualification for the task and one who should be sent over on the next boat. His name is CHARLES C. PETTJOHN.

Pettijohn, so far as this department is concerned, has been the Hays organization since it was founded. It has been Pettijohn who has done all the work that has really meant anything to this industry. He has been on the hop from State to State, from Washington to New York, and back to Washington. It has been Pettijohn who has concluded all the helpful contacts with Legislators, etc., that have been of such great assistance to us in our battles on the many forms of legislations and traditions that continually crop up throughout America.

It is Pettijohn who now is the most powerful figure we have in this industry, so far as the Democratic government is concerned, due to his close friendship with President Roosevelt. He is the man who should be sent to London.

Charlie Pettijohn has been a part of this industry almost from its start. He knows the business and the business knows him. He is a diplomat and a hustler. He could handle all our troubles over in England, he could contact the people who should be contacted. (Continued on Page 4)

THEY ASKED GEORGE C. MILLER to go to the Budapest "but LEE is his director."

Sistrom Becomes Radio Producer

William Sistrom joins the Radio executive staff as an associate producer. He goes in on the first of the picture deal, without a term ticket.

Sistrom, former general manager of Pathe studios, was handed a releasing contract with Radio some months ago, but was unable to obtain financing, due to the banking emergency.

Radio Wants Doug Jr.

For 'Little Women'

Radio is negotiating with Warners for the loan of Douglas Fairbanks Jr. for the lead opposite Katherine Hepburn in "Little Women," after he completes his current role with Miss Hepburn in "Morning Glory." George Cukor is set to direct.

Para. Meeting Delayed

New York.—The meeting of the Paramount creditors has been postponed again, this time until May 8. The trustees will not take any action with regard to the creditors until after the meeting.

RICHARD ROWLAND QUITS AS FOX VICE-PRESIDENT

New York.—Richard A. Rowland, who has been vice-president of Fox Film Corporation and in charge of the buying of all stories, yesterday announced his resignation. It takes effect immediately, but Mr. Rowland is not yet ready to announce his plans for the future.

"I am severing my connection with Fox with great regret," he said, "and with the highest regards for Sidney R. Kent. For some time I have had certain plans, the consummation of which take me away from the Fox company. I shall make an announce- (Continued on page 3)

Menjou Wanted For New Lasky Picture

Jesse L. Lasky is negotiating with Adolphe Menjou for a featured role in "The Worst Woman in Paris," by Monta Bell, who will also direct. This picture is next on Lasky's schedule for Fox, to start about July 1.

Christie Case Put Over

The hearing in the Christie bankruptcy case was scheduled for yesterday morning before Referee in Bankruptcy Turnbull, was continued until May 15.

Finally Reaches Agreement With Banks—Will Have Free Hand—Trustee Horowitz Out

New York.—N. L. Nathanson, formerly head of the Famous Players of Canada, the exchange and theatre outlets of Paramount throughout the Dominion of Canada, will be announced as vice-president and general manager of Paramount-Publix within a day or two.

Nathanson will have full operating control of Paramount production and distribution, with Adolph Zukor remaining as president of the company but with little say in the operations of the organization other than the theatres. Nathanson will have nothing to say regarding the operation of the theatres. This is at his own instigation.

Leo McCabe To Para.

Paramount has signed Leo McCabe on a three picture deal, starting work immediately.

McCabe had been set for the Ed Wynn assignment at Metro-Goldwyn-Mayer, but with the throw-out of the story and the general uncertainty about the Wynn picture, he stepped out at that plant and takes on this new deal.

Roxy Going Back To Radio City Houses

New York.—At a dinner given in honor of S. L. Rothafel by Harold B. Franklin and the return of Roxy as managing director of the two Radio City theatres. He also spoke of the gratitude felt by the company to Franklin for carrying on Roxy's job during the latter's illness.

Franklin also welcomed Roxy back, saying that he would have the fullest co-operation of the entire RKO organization.

Votion To England

For Selznick-Joyce

Jack Votion is leaving for London tomorrow night to be in general charge of the Selznick-Joyce London office.

Tony Howard, formerly in charge, will continue in the office under Votion.

Genevieve Tobin To Col.

Harry Cohn has signed Genevieve Tobin for the lead opposite Jack Holt in "The Wrecker," which Al Rogell will direct for Columbia. The picture is scheduled to get under way next Monday.

Martin Brown Signed

Jesse Lasky yesterday signed Martin Brown through the William Morris office. The writer is doing the screen play for "The Worst Woman In Paris," which the Lasky unit will produce for Fox.

Connelly At Radio

Myles Connelly has been signed at Radio and given a supervisor's desk. He was at this plant before going to Fox where he did one picture, "The Face In The Sky..

ROWLAND V. LEE directed "Zoo In Budapest"
“REUNION IN VIENNA”

MGM prod.; director, Sidney Franklin; writers, Robert E. Sherwood, Ernest Vajda and Claudine West.

Cagney Theatre

Post: This picture is something that has been much anticipated. Talking it over as they’ve come out of Hollywood this season, including Mr. Coward’s “Cavalcade,” “Reunion in Vienna” is entitled to a place in the front rank of recent Hollywood exports.

American cinema will warmly mount a well-played, capably directed, and lacking only a few, last, detestable line of dialogue to be a gorgeously retinted replica of the amusing original.

Times: As usual, Mr. Franklin has delivered a beautifully staged film in which the tempo is precisely what is needed. There is enough wit in the lines to appeal to most persons, and the boisterous doings are very much as they were in the stage play. The subtle touches of the original have been preserved cleverly. It is, in fact, an adaptation which is a distinct credit to Hollywood.

Mirror: “Reunion In Vienna” is an adult picture, a gem among the usual lustreless run-of-the-studio movies. You will relish every exquisite minute of it.

Sun: “Reunited” in Vienna” is an adult picture, and a most welcome offering. This time talkie— the principal trouble with which is the overwhelming absence of Alfred Lunt and Lynn Fontanne.

World-Telegram: Glamour, romance, and charm have been skillfully blended together in the screen version of Robert E. Sherwood’s play, “Reunion In Vienna,” and the result is a thoroughly satisfying piece of cinema entertainment.

Herald-Tribune: Delightfully played, intelligently directed and retaining both the spirit and the letter of the original, the new photoplay is a happy excursion into the realms of that sort of narrative which can be described handily as both “sophisticated” and “nostalgic.”

Journal: It’s a light and ingeniously romantic comedy, amusingly fashioned with a background of Strauss waltzes, one that gives the younger Barrymore every opportunity for his farcical talents.

ZOO IN BUDAPEST

Fox-Lasky prod.; director, Robert V. Lees; conceivers, Melville Baker, John Kirkland, Dan Totheroh, Louise Long and Rowland V. Lee.

Radio City Music Hall

Journals: It boasts exquisite photography. The camera work is practically poetic. The picture has a pleasant, slow-moving charm, and lends to wistfulness instead of action, excepting the final sequence.

News: Pictorially, “Zoo In Budapest” is one of the loveliest pictures I’ve seen in a long time. The picture starts slowly, peaks up a little speed as it moves along, and then goes into high with a terrific spurt towards the end. The thrills of the last few scenes are breath-taking.

Times: A splendid example of cinematic art, in which imaginative direction and lovely photography vie for supremacy.

Mirror: A beautiful story, with lovely photography and a lacy delicacy in the settings intensify the charm of the picture. It is a pretty and entertaining one, highly unusual in its background and filled with novel, interesting details.

Sun: It may be described as the “Grand Hotel” idea applied to a picturesque zoo, and it also may be described as being, on occasion, quite exciting in an obvious, melodramatic way. It is beautifully photographed, and it will undoubtedly hold your attention on the screen without the aid of a lot of melodramatic high jinks.

Herald-Tribune: Superbly photographed by that brilliant cameraman, Lee Garmes, it captures and maintains a delicate, limpid quality which is not only beautiful to watch, but is entirely in the romantic mood of the story. “Zoo In Budapest” is an engaging combination of sentiment and melodrama.

American: Replete with a certain slow charm, redolent with the enchantment of romance, youth and springtime, this exquisitely filmed production changes pace and color at the half-way mark and suddenly becomes a rip-roaring thriller that snaps an audience out of any moonlight-and-roses mood into tense, tingling excitement. Both phases are superbly done.

Post: It is a plausible, entertaining, well-directed and absorbing motion picture that should make the Fox people proud of their newly acquired Mr. Lasky.

New One By Kalmar-Ruby

Bert Kalmar and Harry Ruby are writing the book, music and lyrics for a musical comedy based on a new idea by the writing team. Present plans call for submitting the completed script for Broadway production before offering it for pictures.

W. R. WILKERSON ... Editor and Publisher

FRANK POPE ... Managing Editor

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RAMBLING REPORTER

Walter Winchell announced via Radio Sunday night that Gregory Ratoff and Mike Leontovich were divorcing, and nothing could be further from the truth. The Ratoffs were plenty upset and burned up the long-distance telephones calling them to each other immediately. Sally Blane is supposed to hop off on that European trip today which will give Bruce Cabot a chance to change his ways. Contrary to a printed story, Charlie Furtman was never on the Mae West script—and nor has the ever been on the Paramount payroll. Wonder why Fay Webb goes around made up as Dracula all the time? Johnny Weissmuller with Irena Jolles at the Grove. Jimmy Dunn and a new gal there too.

The David Selznick entertained about a hundred guests in a specially decorated room at the Beverly Wilshire Saturday night and a lovely party, we hear tell. The Lelani Haywards, the Bill Coetzes, the Gene Markys (Joan Bennett), Gwili Andre with Willis Goldbeck, Loretta Young with William Wellman, Phillips Holmes, Florence Raoul, the Raoul Walshes, Hobe Erwin, the Walter Wangers, the Jesse Laskys among the guests. The Eddie Loves (Lillian Tashman) fresh back from a trip north, were there too, with new hats. Dean Markham and Vera Waterman are blaring. Mary Pickford has had no manager since the death of her mother, but Neil McKay has managed the Pickford Corporation for four years and still does! Dave Harris has gone and got himself the agency for Edelweiss beer.

Martha Sleeper did a couple of beautiful dance numbers at the Little Club Saturday night. The Frank O’Neil Ballet. The Anniversary. Sunny Chalifs, Countess Frasso, Jameson Thomas, Randolph Scott, the Eddie Sutherlands, among the lookers on. Do you suppose Bob Montegomery will see that fan mag for that little article every month? Paul Lukas bases back from a long stay in Palm Springs. Gilbert Roland has taken a little house in Hollywood where he will direct the GUEST FROM TOMORROW. An unknown woman brought a large parrot with her to Hoot Gibson’s Rodeo Sunday and the parrot got down and then the Jack Oakie performed too.

RISKIN ON TREATMENT

Of ‘The Party’s Over’

Robert Riskin has been assigned to write the screen treatment of Daniel Kuesel’s play, “The Party’s Over,” for Columbia. Roy Del Ruth will direct. Dorothy Tree, recently signed by Harry Cohn to a term contract, is slated for the female lead.
REFUSAL OF MAJORS TO RENT SPACE BOON TO LEASING LOTS

Indie Producers Must Use Them Now

The action of the major studios in refusing to rent space or standing sets to independent producers, or jacking the rental to high that the independent cannot afford to pay it, comes as a shock to many in the popular leasing studios, which have been suffering for lack of tenants lately.

Heretofore, an independent could go to a new studio and make a better deal for space and standing sets than he could make at any of the rental studios; that while the producers were in session here a couple of weeks ago it was decided that the practice of renting by the majors must stop.

The reason, as Universal is said to be, is that the majors are not getting as many workers, as some of the independent producers; that some of these independents can turn out pictures produced just as well and at a less cost for the majors.

Another West Pix

For Paramount

Paramount has signed Mae West for another picture. This new one gets Diamond Lil $50,000 for the single assignment.

Brandt Bros. May Get Back 9 Houses

New York.—Nine of the houses in the Fox Metropolitan Theatre group may revert to the Brandt Brothers, the original owners, as the current rent on them has not been paid.

This is understood that several other former theatre operators are planning court action to force the return of the houses by the big chains which have held them under lease.

‘Around The World’

For Wheeler-Woolsey

Radio's new Wheeler-Woolsey feature will be “Around the World,” which the comedians will make for the 1933-34 program when they return from a world trip next three months.

William Sitter has been assigned to direct the picture, following completion of Irene Dunne’s filmusical, “Frivольность.” H. N. Swanson will act as associate producer.

McCoy Back In 3 Weeks

To Start New Series

Col. Tim McCoy is due back at Columbia within three weeks to start the new series he will make for that company.

McCoy is now under contract to Columbia Pictures instead of to Metro, as formerly, but Irving Briskin will supervise the series.

‘Man Eater’ Outfit on Way

Marion Burns, who accompanied the Clyde Elliott “Man Eater” expedition to Maylasia for Fox, has returned to Hollywood. The rest of the troupe are expected to return this week.

Meeker With O'Brien

George Meeker was engaged yesterday through the Nat Goldstone office on a major assignment in the George O'Brien production, “Life In The Raw,” which Louis King is directing for Fox.

Arthur Byron East

Arthur Byron leaves for New York this morning, cancelling negotiations on a major assignment in an urgent business in the East. He returns in six weeks.

Baxter Lead With Janet

Fox has assigned Warner Baxter the top spot with Janet Gaynor in “Paddy,” her next picture. Harry Lachman directs and Edwin Burke will be dialogue director.

Zeidman Gets Deal

With ‘U’ For Two

Universal yesterday brought three months of negotiations with Ben Zeidman to a conclusion with the signing of a contract which will have the producer join the organization with his own unit to make two pictures.

The company finances Zeidman one hundred and fifty thousand dollars for the pictures.

Tracy Taken Out

Of ‘The American’ Cast

Fox has promised Spencer Tracy to withdraw from his role in “The American,” as the actor felt the role was too much like the one in “The Power and the Glory,” which he is just completing for the Laske unit.

The studio is concluding a deal for the loan of Preston Foster from Warners to Fox. Foster has been assigned Tracy the leading role in “Shanghai Madness” as his next vehicle.

Monogram Move Held
Up By Sound Problem

Western Service Studio is taking a deal with Monogram to shift the organization over to the former Metropolitan lot for the new program.

The deal is being held up, owing to Monogram’s refusal to give up its Bally-sley and Phillips sound, which it can’t take to Western Service, an Epri-controlled rental lot.

Kirkland-Baker Coming

New York.—Jack Kirkland is leaving for the coast today, picking up Mel Baker at Caleburg, Ohio, on route. The team is headed for Paramount to make the adaptation of their original, “Honor Bright.”

Jordan-McCrea Set

Dorothy Jordan and Joel McCrea are slated to be teamed in Vina Delmar’s story, “A Chance At Heaven,” which Alfred Santell will direct. Marian C. Cooper has taken over the supervision of this story.

Rowland Quits Fox

(Continued From Page 1)

Bebe, Ben and Barbara Lyon arrived in New York for a twenty-four hour stay and certainly made the most of it. Ben and Bebe showed up at Twenty-One to sign for him and some friends. Of course, old acquaintances. Then rushed back to their hotel to greet the press and introduce Barbara who will have full command of the situation.

In fact, they report that Barbara was a great trouper on the train, but when they reached New York . . . Regina Crewe, through George Gerhard, arranged for the meeting with the press, and Regina was the one person who found it impossible to attend. Regina may be on her way to the coast or on about June 1st—that is to say, according to Sally Eilers also in Twenty-one with William Rhinelander Stewart. And Minna Wallis made the trip from Coldstone to Baltimore. Expecting to stay about three days and finding herself still here, Minna went over for some serious shopping with Margaret Livingston.

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Karloff Reported Set

For Second In England

Boris Karloff starts work on a second picture for British Gaumont May 22, according to word from London.

Universal, however, denies that the deal is set, declaring that the player is taking a three-weeks layoff, having finished in “The Ghouls,” while Universal makes a decision on the starting date for “Invisible Man.” Harry Cohn says he negotiated the second British deal.

Bank Official At Radio

Joseph A. Bower, official of the Chemical National Bank of New York, made a tour of the Radio lot yesterday with President E. B. Kahane. The financier is ostensibly here on a vacation trip with Mrs. Bower.

Blackmer In ‘Wrecker’

Sidney Blackmer was signed yesterday by Columbia for a featured spot in “Wrecker.” The Rebecca and Silton office set the deal.

‘Circus Queen’ Set

New York—Columbia’s “Circus Queen Murder” will open at the Rialto Theatre Friday.
FWC Closing Two
San Diego Houses

San Diego.—Fox West Coast plans to close the Fox and Orpheum theatres here this week, with both houses slated to be turned back to owners by the trustees in bankruptcy. The Orpheum is scheduled to shut Thursday and the Fox the following day.

By dropping the two first runs here, FWC retains the California as its 'ace' house, with the Balboa getting second choice of product. The Fox had a seating capacity of 2900, while the Orpheum seats 2000. The California seats about 2000.

There is a chance that the Orpheum will go back to Alexander Pantages, who originally opened the house several years ago under his own name. He later leased the theatre to RKO, which turned the operation over to FWC about three years ago.

Big Stars To Be In
Actors Fund Film

New York.—With a cast headed by Katherine Cornell, James Cagney and Richard Barthelmess, the Actors Fund is planning to produce a feature length picture for the benefit of the Actors Fund. Either George Abbott or Fannie Hurst—and possibly both—will be the scenarists.

Ruth Hussey is also an actress in the film, which is under the supervision of Sol Wurtzel unit at Fox-Western.

Two Publicity Women
Opening New Agency

Eleanor Packer has resigned from the publicity department of MGM, and Ruth Biery has quit Photoplay, both resignations taking effect in two weeks.

They plan to open an office to handle publicity accounts.

Nathanson To Para.
(Continued from Page 1)

Nathanson To Para.
(Continued from Page 1)

Milestone Going
Abroad With Cohn

Lewis Milestone is going to Europe with Harry Cohn within a few weeks and there is a probability that Laurence Stallings will go with him to write three stories, all of which will be produced by Milestone. The first yarn will be started aboard ship.

New Stage Stock
Company For Para.

Paramount has started on its plan to organize a stock company with which it can try out new plays on the stage and also develop new screen talent. Oscar Serlin, who left last night on a talent hunt in New York, is to be in charge.

The studio feels that it will profit by this new project as it will be enabled to try out unproduced plays for audience reaction, and will also give its present group of players a chance to do a play now and then.

Lew Seiler To Fox

Lew Seiler, former associate producer with Fox Productions, where he recently sold his quarter interest, has been engaged by Fox to direct Spanish pictures. He works under the supervision of the Sol Wurtzel unit at Fox-Western.

Tradeviews
(Continued from Page 1)

he would give this business the front in London that is required for us to keep a market that represents from 20 per cent to 30 per cent of our total negative intake.

Unless, Mr. Hays sees fit to send over Pettijohn or someone equally equipped to function in our behalf, that 20 per cent to 30 per cent negative take will be washed out almost in its entirety, and when that happens, (if it happens) this industry will be in more trouble, serious trouble.

Right now England is figuring on sending through an amendment to the quota, making it compulsory for the makers of quota pictures in England to spend a minimum of $75,000 a negative. During the past our major companies have been knocking out those pictures for from $10,000 to $15,000. True, their only value has been to keep the majors within their quota rights of producing and releasing one picture for every other four released.

There is another movement on to raise the quota restrictions from 4-1 to 2-1. Then there is another talk of higher taxation and other requirements that will cut in too deeply on any American product released throughout the British Isles.

Something must be done quickly to hold that British market, and it can't be held by our present representative there. Send over Pettijohn or someone equally as efficient, and hurry it up.

NEXT MONDAY
MAY 8th

We couldn't keep it a secret! Many of California’s cosmopolites know the wizardry of Fortnum & Mason and have placed pre-opening orders... thousands more will throng the doors of this treasure-house of magnificent food delicacies next Monday.

Wonders to thrill the eye... tingle the tastes... warm the cockles of epicurean hearts... brought from the far-away places of the earth.

THE SUN NEVER SETS ON FORTNUM & MASON’S FOODS!

Hollywood 1666
SUNSET BLVD.
Continuous Vaude
For The RKO-Roxy
New York.—Continuous vaude, with one outstanding headliner, is to be the new policy of the RKO-Roxy Theatre, starting a week from Friday. The idea, which is Roxy's own, also includes a news reel of the bill, same as the Palace used to have.

‘U’ and Bischoff
On a Term Deal

It is understood that Universal and Sam Bischoff shook hands on a deal yesterday preparatory to contracts being drawn that would bring Bischoff to that organization as the producer of not less than six nor more than 12 pictures a year.

Bischoff has been one of the three in KBS, the other two being Burt Kelly and William Saal, and it has been the current opinion that the three would go to Radio for a group of pictures for that organization.

Marc Connelly Arrives

Marcus Aurelius Connelly, prominent author and playwright, arrived in town yesterday to start his three weeks’ tour, at $3,000 per week, at Paramount. He will do his writing on “Cradle Song.”

EXHIBITOR GROUPS SPLIT OVER SIROCHT MEASURE

New York.—Despite the attempts of leaders of MPTOA to line up exhibitors in all sections of the country against the Sirocht resolution for an investigation of the picture business, a check-up here reveals that a substantial number of independent theatre owners throughout the country are openly campaigning for Congressional consideration of the bill, and are lining up theatre patrons to write Congressmen to vote favorably on the measure.

The MPTOA organization, through its group of Film Boards of Trade offices in various exchange centers, is waging a heavy battle against the measure. Secretaries of the Boards have received instructions to get local people wherever possible to write or wire protests to congressmen. Circuits still controlled by major companies are also being advised to participate in the campaign against the bill. (Continued on Page 4)

U.A. Grabs Young
Houses in Glendale
United Artists has foreclosed on the two Young houses, the California and the Capitol, in Glendale, and turned them over to Fox West Coast, giving FWC all the houses in that town.

Maxwell Anderson In
Line For Pulitzer Prize

New York.—It is reported that the Pulitzer prize for the best play will be awarded this year to Maxwell Anderson for "Both Your Houses.”

Saunders to Radio

John Monk Saunders has moved to the radio writing staff to prepare the screen play of "Birds of Prey," an original air yarn he sold to the company some months ago.

On Deal to Take Over Warner
Sunset Plant For Production Of His Group Of Pictures

In an effort to cinch a home for the productions his organization will make during the next few years and a determination brought on by the closed door policy of the majors so far as independent producers are concerned, Sam Katz is understood to be on a deal to buy or lease the Warner-Sunset studios.

The Warner plant has been empty, other than an occasional occupancy for a day or two shooting, since the Warner exodus to First National for the purposes of production concentration of the two companies and economy of production.

Although Katz is announcing only (Continued on Page 3)

Don Stewart Will
Be MGM Supervisor

Donald Ogden Stewart will delay his return to New York sufficiently long to do the supervisory work on the comedy that is being written for Jack Pearl and five other comedians at Metro-Goldwyn-Mayer.

Herman Markiewicz had the assignment, but was taken off for some writing on "Ferrick," which will star Marie Dressler.

Grainger-Fox
Contract Up Today

New York.—The contract between J. R. Grainger and Fox Film is up today for discussion tending to a settlement. The ticket has over two weeks to go at a weekly salary of $2,500 a week.

It is understood that, should Fox and the former sales head get together on a settlement, Grainger will park his new desk in the Paramount organization, inasmuch as it is known that N. L. Nathanson, the new Paramount head, has those desires, and the two months’ visit Grainger spent with Nathanson in Florida this winter was more than social.

Columbia Will Make
‘Alice in Wonderland’

New York.—Columbia is going ahead with its plans to make a picture from the E. Le Gallienne stage production of "Alice in Wonderland.”

Jack Cohn intends to photograph the show as it is given at the New Amsterdam Theatre.

Schulberg Starting
‘Bodyguard’ Monday

B. P. Schulberg has decided to place "Her Bodyguard," his next picture for Paramount, into work Monday under William Beaudine’s direction.

Edmund Lowe, Wynne Gibson and Guy Robertson get top billing. Original story is by Corey Ford, screen play by Frances Martin, and dialogue by Ralph Spence.

Flynn Back With Fox

Emmett Flynn will act as dialogue director on the George O’Brien picture, “Life in the Raw,” which Lou King will direct. Flynn has been absent from the directorial field for three years.

IRVING CUMMINGS Directed THE WOMAN I STOLE
And if this doesn’t slay you, we give up. 

When Ernst Lubitsch and Sam Hoffenstein were down in Palm Springs a couple weeks ago, working and thinking about “Design for a Living,” Lubitsch took a drive from the studio to come back to town immediately—very important. So they piled into a car and broke records getting to the show in the sweltering heat. They rushed into Manny Cohen’s office, where Manny, gasping with enthusiasm, announced: “I’ve got it! How would you like to have the West for the lead in ‘Design for Living?’” Hoffenstein will never be the same—and Lubitsch is still spluttering.

A young actor walked into his home the other night after an absence of several days and cheerfully admitted that he had been “week-end- ing” with a famous (and infamous) blonde. The wife, who loves the man, took it as she has been “taking it” for many months, and said nothing. But the truth of the matter is that the actor is merely using this means to antagonize the wife to a point where she will sue for divorce because the girl the actor foolishly thinks he wants to be free to marry is someone else entirely. Even though the wife has bravely been taking it on the chin for a long time, it is really the husband who is the sap, because he’s risking everything for a gal who will give him the same deal that he’s handing out now—and we hope he gets wise to himself and the swell wife he has before it’s too late.

Any of you actors, writers or directors seeking percentage contracts for your work would better have an experienced person do the negotiating or closing. If not, you will get what Bert Wheeler and Bobby Woolsey claim to have gotten with their Columbia picture. Wheeler and Woolsey worked on a straight percentage of the gross with Columbia, turned out a pretty good picture, and now find Columbia selling seven of its very cheapest pictures with the Wheeler-Woolsey and getting them the same prices as those seven “cheaper.” So their bit on this percentage will dwindle to as low as $20,000 or $25,000 because of the way Columbia is selling the production.

Physioc Will Run Associated Lab.

The Associated Laboratory, which was closed recently when the company’s producers took it over, re-opens today under new management. David Wolts, local attorney, is president of the new corporation, and Louis Physioc, former cameraman, is vice-president. Physioc is general manager, with Al Williams as his assistant.

Wolts and Physioc secured the plant through an arrangement with the Lyons Storage Company, the principal creditor.

Para. Sets 3 Comics For ‘Grasshoppers’

Paramount is planning to make “Grasshoppers” a picture that was scheduled as the next Marx brothers’ film, with Jack Oakie, W. C. Fields and Ken Murray in the comedy roles. The Marx brothers wanted to buy the script from Paramount at the time they parted, but the studio turned down the offer and is now making preparations to go ahead with the picture.

Raft Here Tonight To Start New Picture

George Raft returns to Hollywood tonight and will start preparations immediately on his next picture for Paramount. This is “Midnight Club,” based on the story, “Carny’s Glory,” by E. Phillips Oppenheim. Paul Sloane is slated to direct.

Stephenson to Radio


Worthington Minor Here

Worthington C. Minor, New York stage director, is in town and at Radio. He will be given a directorial assignment in the near future.
Theatre Business Spurs Return to Single Bills

Circuits and Indies Both Show Increase

With practically every theatre in Southern California reverting to single features at the end of last week, a general check-up revealed that business, as a whole, has been unusually strong and circuit houses showed a healthy increase over the preceding weeks.

In some instances, theatres of the Fox West Coast circuit showed increases in patronage amounting to 40 per cent over the previous week-end. In other cases, exhibitors were surprised by the business done on Saturday and Sunday with single bills, and one pointed out that competition from out-of-town productions was strong enough to take away some business.

Despite the sudden and wholesale elimination of double bills by the theatres, exhibitors had very few complaints from patrons because of the dropping of the second feature. A check-up on film row among the independents revealed that theatre men received more favorable comment from patrons for switching to single bills than kicks from the bargain hunters.

Some hands of smaller theatres failed to swing into line in dropping double feature programs last week. The number which failed to join is so small that leaders of the single bill movement are certain that the hold-outs will not be able to upset the plan by continuing to double their bills. One exhibitor yesterday stated that the "die-hards" for continuance of twin bills were ready for a heavy drop in business immediately in the event of single features, but when an actual jump took place right at the start, the general outlook was that the theatre business generally in this section would show a healthy increase, despite the summer months, and exhibitors would save the cost of the second feature bought for each twin bill program.

Thelma Todd and Her Husband Will Split

Chicago.—Thelma Todd and her husband, Pasquale de Cicco, are calling it quits and de Cicco is to get the divorce while Thelma is in England on a picture deal. Miss Todd told this to newspapermen here on route to New York and said: "I'm going to get married again as soon as I can get a divorce from my husband."

Geo. E. Stone to Col.

Columbia has signed George E. Stone for a featured role in "The Wrecker," with Jack Holt and Genevieve Tobin. Al Rogell will direct.

MacDonald With Foy

I. Farrell MacDonald joined the cast of "Called on Account of Darkness" yesterday. Ben Stoloff is directing for Foy Productions.

Fred Astaire for Radio Film Musical

New York.—Fred Astaire has been engaged by Radio for the lead in the musical, "Flying Down to Rio," with Louise Breck will produce. He will leave for the coast when his present play, "Gay Divorce," closes.

Production Starts at U' Next Week

Universal studios are due to reopen for production next week, with initial picture to go into work to be "Salt Water," a Summerville-Pitts feature comedy. Kurt Neuman will direct, with Henry Henigson acting as producer.

Second production slated to go will be John Stahl's "Only Yesterday," which had a starting date of about May 20.

Universal has been closed for feature production since the first of February.

Casey Robinson East to Gather Material

Casey Robinson, of the Charles R. Rogers unit at Paramount, is shot to hop off for Chicago Friday to gather material for "Golden Harvest," which he is writing.

The director-writer will await Charles R. Rogers there and return to Hollywood with him.

Miller Picture to Be "The Lady Is Willing"

The title of the picture which Gilbert Miller will produce in England for Columbia is "The Lady Is Willing," an adaptation by Jo Swerling of a French play, and Miller will direct as well as produce.

Reed Finishes Script

Tom Reed, Universal contract writer, has finished the continuity of Elmer Rice's "The Left Bank," which Karl Freund will direct. Since his return from Europe, a few months ago, Reed has also finished script on "Suicide Club."

Donaldson on Air Yarn

Robert Donaldson is working on another original yarn for Universal. He recently sold an original, "Comrades of the Air," to "U," and also prepared the screen play.

Totheroh-Rose to Team

Radio wants Dan Totheroh to collaborate with Ruth Rose on the screen play of "Three Came Unarmed," on completion of his current assignment, "The Balloon Buster," for that studio.

Myrna Loy on Vacation

Myrna Loy has been granted a two months' leave of absence from MGM on completion of her current assignment in "Night Flight."

New Pictures On B'way This Week

New York.—Eight of the big New York houses are announcing new attractions this week. On the list are: "Central Airport" at the Strand today; "Alimony Madness" at the Mayfair and "The Silver Cord" at the Martin; "The Bells of St. Mary's" at the Capitol; "The Circus Queen Murder" at the Rialto; "Story of Temple Drake" at the Paramount; "White Sister" at the Capitol, "Hello, Sister" at the Seventh Avenue Roxy, and "India Speaks" at the RKO-Roxy, all on Friday.

"U" Fixing 'Mrs. Crane' for Lois Wilson Film

Universal is planning to produce "Behavior of Mrs. Crane" for next season, and is figuring on spotting Lois Wilson in the title role.

The yarn was purchased for the player when she was under contract to the company two years ago, but discarded when her ticket was not renewed. Martin Brown is now making revisions of the dialogue and continuity of the story to have it ready for early production.

Warners and Unions Clash in New Jersey

New York.—Warner Brothers are having troubles with both the union operators and stage hands in the New Jersey territory and have already closed all their houses in Union county. The Warner-Skouras house in Elizabeth will close Friday.

George O'Neil to 'U

George O'Neil, author of "American Dream," one of the stage hits of the season, has been signed by Universal to do the screen play of "Only Yesterday," which John Stahl will direct. Hunter Lovelace set the deal.

Cromwell To Para.

 Paramount has borrowed Richard Cromwell from Columbia for a featured role in "The Battle Cry," which Cecil B. DeMille will make as his next. Jack La Rue and Junior Durkin have featured roles.

Katz May Take Studio

(Continued from Page 1)

the release of pictures from the Marx Brothers, it is known that he has at least three almost probably four other units ready to spring at the moment he deems most convenient, and with that amount of product, a rental lot would not meet his requirements. Katz is leaving New York for coast within a week. He says that the lead ingredient of "O'Thee!" is which is being written for the Marx Brothers by George Kaufman and Morrie Ryskin, is progressing satisfactorily.

The Radio building of Radio City, being well on the way to completion, and not wanting to be scooped by a New York Times photographer, we journeyed over the other day to see how it was tricks. And lo! it's never a dull day that doesn't teach you something. Got a great kick out of watching Dietrich, wearing on his magnific greyfro. Somehow or other, in viewing the comet-ed picture, we always figured that in working on it the artist must have used brushes proportionately— imagine our surprise to find that the ordinary paintbrush size is used. We did note this painter standing up and applying the paint in bold, lavish strokes. Instead we found a more learned painter making just a touch here and there that looked for all the world as though he was dotting it.

From the brilliantly-colored, highly modern frescoes of Rivera, we turned around the corner to the monotonous murals of Sert. And right there is where we learned the differences between frescoes and murals. Strangely enough frescoes are painted on wet plaster directly on the walls of a building, whereas murals, and the word means walls, are done on canvas and then hung to cover the wall. It's all very confusing to a person who believes definitions. And there we ran into the Times photographer who was having quite the time photograping the murals, because they hadn't really been hung yet and the workmen were holding one sideways and thought they were playing a game trying to keep people from the line of vision of the camera. The murals quite took our breath away. In fact that building will be something to watch some one abroad something to see on your next journey to New York. In fact, you can spend a jolly week-end, riding the escalators.

Word comes from United Artists that the Mickey Mouse magazine is rapidly approaching the million circulation class. It's being distributed by department stores and other retail establishments which carry Mickey Mouse commercial articles. And through the merchandising genius of Kay Kamen, their name must be legion. Some day we hope that Mr. Kamen will use this space to tell you about his work because of its tremendous importance. The name of Mickey Mouse before the public to the benefit of exhibitors of Mickey Mouse pictures, has made the whole world (Mickey) mouse-conscious and Mickey is just about the only star in pictures who doesn't have to worry about publicity. In fact, he is paid for every day—even his press sheets. And that, ladies and gentlemen, is what's known as being an attraction.
What The Pictures Are Doing In Minneapolis

Minneapolis—"White Sister" at the State (Publix) is getting very brisk trade. This tear-jerker was eagerly awaited in the city as both Helen Hayes and Clark Gable are great favorites. The week looks like a real outsider.

"Sweepstakes" at the RKO Orpheum is doing only fair business in spite of the Lionel Barrymore name and performance. The house has had two smash weeks with "King Kong" and White's "Scandals," but the first two days with the new picture were dull.

"Murders in the Zoo" at the Lyric (Publix) got average take on the first two days. This is a good stand for melodrama, but there have been a lot of murder pictures lately.

"The Big Cage" at the Lyceum did about 30 per cent better than "Kiss Before the Mirror" for its opening days. The picture looks like a good bet and is drawing well, in spite of poor location of house.

Over in Sioux Falls business generally is good, considerable improvement showing during the past week. However, the bargain admission houses have cut very deeply into the first run receipts.

New Grey For Para.

Paramount has purchased the screen rights to the Zane Grey yarn "Man of the Forest," and Harold Hurley will supervise the picture.

Stench Bomb Bill Out of Committee
Sacramento.—The Judiciary Committee of the Assembly has favorably reported Bill No. 2051 which makes it a felony to explode stench bombs in theaters or other buildings. Previously the offense has been only a misdemeanor.

Consol. Reported Financing Allied

New York.—Consolidated is said to have made arrangements with M. H. Hoffman to finance Allied on the remainder of its program for the present year's slate. Hoffman assigning his company's assets to the laboratory, together with the dispensation rights to Allied's revenue from pictures already released.

George Yates, Consolidated's west coast manager, is counter-signing all Allied checks, maintaining a close watch on expenditures.

Allied's program for the coming season will be cut to 12, but, according to Hoffman, the amount of money spent will be the same. Hoffman, who leaves for the coast Saturday, also says that the Allied product next year will be handled by a national distributing organization with exchanges in 17 key cities. M. H. Hoffman, Jr., will not make any Westerns on the new program.

Tony Burke Now With Varney Speed Lines

Tony Burke, press agent for El Mirador at Palm Springs, has taken over publicity for the Varney Speed Lines.

Playing in luck, he was aboard the plane "North Wind," which broke the speed record with a full load of passengers from San Francisco to the United Airport yesterday by six minutes, doing the run in one hour and 20 minutes. Jess Hart, veteran pilot, flew the same ship on the opening run of the Varney Lines eighteen months ago and held the previous record of one hour 26 minutes.

Stage Hands Take Cut

New York.—The union stage hands of New York have started work on a salary cut of ten per cent, effective until August 15, in order to help the movie and vaudeville houses through the summer.

Harding Back May 8

Ann Harding will be back in Hollywood on May 8 to start preparations for her next Radio picture, "Double Harness."

New Majestic Pub. Head

New York.—Evelyn Lee Koch has been appointed advertising and publicity director for Majestic Pictures, replacing Charles Reed Jones.
What's a Mere Court to Owen D. Young?

New York.—Last Thursday the Federal Court told Owen D. Young he could not be a director of both RCA and General Electric. Friday he was made chairman of the board of the latter and yesterday he became a director of RCA. Under the court order he must resign one of them by tomorrow.

Columbia May Not Make Film Musicals

New York.—There is likelihood that Columbia's plan to make some musicals for the coming season will be abandoned.

A deal has been on for some time between the company and A. Blumenfeld to make a screen version of "Music in the Air," but this is evidently falling through, if it has not already been abandoned. It was intended to make this picture in the East, and probably two or three other musicals as well.

House Committee for Receivership Probes

Washington.—The Rules Committee of the House of Representatives yesterday recommended a Federal investigation into the conduct of equity receiverships now in all Federal Courts. This would include several motion picture actions.

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Sidney Lanfield to Direct 4 for Radio

Radio has concluded a deal with Sidney Lanfield to direct four pictures, the first of which is slated to be the Irene Dunne-Francis Lederer musical picture. Lanfield left for New York to see "Autumn Crocus," in which Lederer is playing, and also to confer with the actor on his first picture.

Wallace Smith Signed to Work on 'Viva Villa'

MGM has signed Wallace Smith on a one picture deal to work on the story of the life of Pancho Villa, titled "Viva Villa." The writer will go to Mexico to get material.

Lupe Velez to MGM


Darling May Produce

New York.—It is reported here that Radio is concluding a deal with Eddie Darling to journey to the coast for a berth at the studio as an associate producer. Darling was chief booker for RKO.

' Von' May Direct Garbo

Joseph Von Sternberg is in the running in the selection of a director for the Garbo picture, "Christina," which starts at MGM the 16th, under the supervision of Walter Wanger.

Caspari Yarn for Fox

New York.—Fox Film has just purchased the screen rights to "Odd Thursday," a new story by Vera Caspari.
Rambling Reporter

Thelma Todd's announcement of her immediate divorce was a bit of a surprise, eh wot? A high hat actually saved Adolph Menjou's life once—she fell off a horse and landed on it! Ersa Maxwell arrives back in town Monday and the Eddie Lowe will be big whoop to do in her honor that night. The Ross (newlyweds) Shattucks have taken an apartment on Crestview Heights.

What star wore a gown to a swank party the other night which showed all her "emotions" that all the other guests were except, of course, the ones who had been told about life... Norman Krasna and Harry Cohn have kissed and made up... and Kraks is being loaned to MGM so that he can get a rest.

Marlene Dietrich with pants and Von Stemberg, with pants, at the Menuhin concert Tuesday night at the Sam Jaffe's, and John Buchwald, Douglas Fairbanks, Jr. with Kathryn Heburn, the Walter Wangers, Sid Grauman, among those enjoying the music; Diana Fitzmaurice home from the hospital and resting easy... Henri de la Falaise, plentifully vaccinated, having his head "gone over" at Helen Clark's, preparatory to sailing... Mary Brian and Glenda Farrell having a terrible time making a selection of gowns at Bullock's.

Sam Bischoff has taken the "arsenal" off his desk, now that a certain western star has moved to another studio.

Rouben Mamoulian is entertaining with a formal party at the Ambassador Saturday night... John Farrow went to see some Vendome yesterday and asked for kanga-to-tail soup—and got it!... Rea [Mrs. Clark] Cagle, looking pubescent, drops in the Derby... Claire Windsor, Jameson Thomas, Bill K. Howard, Helen Winson, Carmen Considine, Spencer Tracy, Raoul Walsh, William Colussi, also lunching... Arthur Brisbane dropped into the Derby the other night for a snack—but Herb Somborn didn't believe it!

FWC Will Continue to Book U.A. Houses

Although United Artists Theatre Circuit took back its group of houses from the W.C.A. less than two weeks ago, the various theatres will be booked via FWC for the balance of this season. United Artists is operating the houses and assuming current expenses and liabilities.

The booking arrangement was agreed on by the two companies as product for the U.A. theatres had been bought by FWC last September, and no deal could be worked out for a division of pictures for the rest of the season. In most instances, the U.A. houses are opposition to those operated by FWC.

Bischoff Denies He Will Go With Universal

Sam Bischoff yesterday denied that he was set to join Universal on a term deal.

"I have no intention whatever of joining Universal. My talk with Carl Laemmle, Sr., was with regard to the possible purchase of one picture through KBS for Universal release," he stated.

He made it clear that KBS will function as an independent producing unit, making pictures for release through national distributing organizations.

New Job for Brock

Radio has handed Lou Brock the assignment of producing a Wheeler-Woolsey picture on his next year's program in addition to the features already on his schedule.

Martha Mattox Dies

News has been received from Sidney, New York, of the death there of Martha Mattox, well known screen character actress. She left here March 16, with her son, Burt Mattox, to visit his home in Sidney.

Joe Traub with KBS

Joe Traub has joined the KBS organization as comedy constructionist on "The Big Brain," which radio will release.

FWC Bankruptcy Up

The bankruptcy hearing of Fox West Coast Theatres continues this morning at the offices of the company, with Referee in Bankruptcy Samuel McNab presiding. It is expected lists of all salaries paid executives of the company and subsidiaries will be presented.

Writer Market Booms

(Continued from Page 1)

$300 each pay day two or three months ago, now find themselves banking checks for $750 and $1,000.

The market for directors has slipped quite a cog. Three months ago there was a greater demand for top notch directors than there was a supply, with the result that several slipped over the $50,000 per picture mark and many more were shoved up to that figure. Today there are more than ten men collecting $50,000 per picture, with the general run of successful men down to the $35,000 and $25,000 figure.

Harry Cohn's bid of $30,000 for Roy Del Ruth was the big buy of recent weeks and that has been the only deal of any real money in sight for directors for quite some time.

But tomorrow the director may be on top again. That's the way the production market runs.

Hollywood Plaza

Where the "Famous Doorway of Hospitality" Greets You

Most convenient location in Hollywood. Next to motion picture studios, theaters, cafes and shops... only ten minutes from golf courses, bedside paths, and other amusement places.

The Plaza Hotel is quiet, luxuriously furnished, with deep, restful beds, glinting tile baths and showers, excellent service and cuisine, convenient parking—every modern convenience for your comfort.

European plan, $2.50 up, single. $3.50 up, double. $4.50, four rooms. Rates for various suites.

Look for the "Doorway of Hospitality"
No Cash Available
For Little Fellows

The financial straits of the majority of the major producers is resulting unfavorably upon the little state right outfits, whose private sources of financing has been dried up. The result is that these companies, which are practically out of business and are hoping against hope that collections will increase during the next month so that they may be able to make up at least one picture which they can use to raise finances from other prospective angels. A state right situation has taken on all the appearances of the financing conditions involved in stage production in New York, with new angels sought constantly. A group of specialized independent financing companies is being formed, but so far has failed to show any results. Although it is impossible to grab any one of these so-called "financiers" on any tangible evidence of illegality, the industry is getting up to their tricks and fighting shy of them.

These financing groups make all sorts of lavish promises so as to get every angle on the propositions needing financing. They then use the information they obtain in an effort to induce private individuals to sink their money in a deal, setting themselves up on a commission basis. A number of these "financiers" have been in operation for months and have yet to raise money or prove that they are capable of it.

Several state rights, capable of raising $15,000, are resorting to the old "piramide" manner of making a series of pictures. They arrange with a distributor to carry the burden of their finances by receiving their negative cost in full and paying the distributor for delivery of their pictures, thus working from picture to picture, gambling their chances for profits on percentage deals.

The state rights operating on this basis are usually newcomers who are unaware of the pitfalls of such distributing arrangements. Of those in Hollywood, a canvas shows, none has earned what is known as a producer's profit.

Tuchock Assigned
Wanda Tuchock has been assigned by Radio to write the screen play of "Just Off Fifth Avenue."
Briskin Forming His Staff at Col.

Columbia's new unit, headed by Irving Briskin, has gone into action, with the associate producer lining up stories for the Tim McCoy westerns and the new Action series.

Horace McCoy, Robert Quigley and Lambert Hillyer comprise the writing staff. Others will be added from time to time as occasion demands. McCoy is writing an original yarn for the first of the Action series. Quigley is doing the first western, and Hillyer is writing an original Radio Patrol script.

A staff of two directors will be maintained by Briskin. Hillyer is set as one of them, writing outside of that assignment.

Two Shows for Price of One at the Music Box

The audience at the Music Box Theatre last night got two shows for the price of one. "I Am So Sorry" closed last night and "The Middle Watch" opens tonight.

Noll Gurney an Author

Liberty magazine has purchased a short story by Noll Gurney, titled "The Strange Case of Luther McCarthy."

Marco Will Open Pantages May 16

Mike Marco will take over the Pantages and have it opened for business on May 16. The same type show that has been successful at the local Paramount will be placed on the screen and stage in his new venture.

Picture Flyers to Compete in Air Races

Several of the motion picture players who are also aviators have announced their intention of competing in the air races at the Los Angeles Airport, July 1 to 4. The third day of the meet will be Motion Picture Day.

Writers Meet Tonight

The second meeting of the writers in the independent field who are considering joining the Screen Writers Guild will be held at the Writers Club tonight.

'Undine' for Zeidman

B. F. Zeidman's first picture on his two picture deal with Universal will be a submarine yarn, titled "Undine." Zeidman will begin preparation on his return from New York.

Jamboree Off Until Schoedsack Can Do It

Radio is understood to have decided yesterday to call a halt Saturday on the production of "Jamboree" so as to free Ernest Schoedsack, who is slated to start work Monday on the Joel McCrea-Dorothy Jordan picture, "Three Came Unarmed."

"Jamboree" will be shelved until Schoedsack finishes the E. Arnot Robertson story. Reason for holding up production is that it is a sequel to "King Kong" and it would be difficult for a director other than Schoedsack to direct it.

Howard Smith East in Hunt for Material

Howard Smith, story editor of the Twentieth Century Pictures, is en route to New York to look for writers and new stories. On his return, Smith will meet Darryl Zanuck in Vancouver and return to Hollywood with him.

Meeker With Harding

Obtaining from the Sol Wurtzel unit permission to cancel George Meeker's contract for "Life in the Raw," the Nat Goldstone office has set the player for the Ann Harding picture, "Double Harness," at Radio.

Edwin Styles Sails

Edwin Styles, English actor who has been under contract to MGM since last December, sailed for England on the Resolute yesterday.

Para. Voluntary Petition Stands

New York—The Federal Court yesterday dismissed the petition of Paramount creditors to permit a transfer of proceedings to the involuntary petition, filed by the creditors, instead of continuing under the voluntary one filed by the company itself.

The court also instructed Paramount to submit an order to protect the rights of the creditors should an involuntary petition ever obtain.

Brandt Heads Exhib Protective Assn

New York.—Harry Brandt was elected president of the Independent Theatre Owners Protective Association yesterday. Other officers chosen were: Vice-president, Charles Moses; treasurer, William Small; secretary, Louis Nelson; chairman of the board, Jack Springer. The board also includes Walter Reade, Leon Rosenblatt, Bernard Pear, David Davis, Dave Rosenzweig and the four officers.

Among the immediate problems to be attacked by this new organization are percentage contracts, score charges and Erpi service charges.

Westerns for Monogram

New York.—Monogram, which has announced that it will not make any Westerns for the coming season, will dicker with outside producers for eight pictures of this type.

Clifford Robertson's CAST

July Edition Now In Preparation

NEW ADDRESS

Suite 215 Equitable Bldg. of Hollywood

Telephone GRanite 5191
WARRIOR'S HUSBAND

DIRECTED BY

WALTER LANG
Ralph Spence
Did the
Adaptation and Dialogue
WARRIOR'S HUSBAND

Now Preparing the Dialogue for
"HER BODYGUARD"
Schulberg-Paramount

Next Assignment
"GREEN DICE"
for Fox

MANAGEMENT EDWARD SMALL
DAVID MANNERS
as
THESUS
in
WARRIOR'S HUSBAND
A Jesse L. Lasky–Walter Lang–Fox Production

COLLIER and WALLIS Managers

HAL MOHR
Photographed
WARRIOR'S HUSBAND

USING
EASTMAN
SUPERSENSITIVE PANCHROMATIC NEGATIVE

J. E. BRULATOUR, INC.
New York Chicago Hollywood
TRADEVIEWS

(Continued from Page 1)

that it took more than one man to make up an organization. As far as
the theatre end of the business is con-
cerned, this goes 100 per cent. The
success of any theatre operation de-
pends upon more than one person and
the solution of this "cross-word puzzle"
is only possible by fitting all those
persons together in a solution that
will make the theatre pay in order to
be a success.

"We, who are sitting on the side
lines, so to speak, selling the pictures
to the public and getting the money
through a little hole in a window,
have gotten to a point where we sense
the things that mean box office value
of individuals. When one person gets
the idea, like a great many stars have,
that he is going to star, act, direct,
write the story or select it, build the
set and sell the picture—then it is
time that you will find out that that
star is no longer any value at the
box office.

"The public senses these things
very quickly and the managers of the
various houses in their reports on their
product crystallize this fact quite
often before we begin to realize that
the star has lost his or her value. The
same thing goes for a producer. So
often we have seen producers leave an
organization where they were part of
that 'cross-word puzzle'—I say cross-
word puzzle to the average layman,
but, to the head of the studio proper,
a machine in which every wheel and
cog fits properly—and start to make
pictures with promises made by self-
appointed publicity men and high-
powered sales executives, who start
to sell product in localities that they
know absolutely nothing about,
because they were hired by this over-
inflated producer to do as they were
told.

"The point I want to make is, that
I believe Warner Bros. have built an
organization in which Mr. Darryl Zan-
uck was only a wheel or cog, and
the fact that you play him up as be-
ing responsible for their success, to
my mind, is not good policy. Per-
sonally, I have known the Warner
Brothers for a great many years. As
a matter of fact, it was through Jack
Warner that I entered into the picture
business, when they had Warner Fea-
tures, which was their first venture,
in New York. They have had their
ups and downs, but each time they
were in trouble they afterwards came
back stronger than ever. You cannot
tell me that in all these years their
success has been made by an employee
who has only been with them for a
few years.

"It is absolutely wrong for a pub-
llication with the standing and influ-
ence of yours to print an article of this
kind, which is so out of all rea-
son. Mr. Zanuck, nor any other man
in the picture business, is worth a mil-
lion dollars a year. Too much atten-
tion has been paid to the skilled work-
er in all lines of endeavor and too
little attention to the man who con-
ceives, finances and spends his life in
developing a business, and at the same
time developing many jobs for count-
brless people. That, to my mind, is the
thing that counts in these United
States, and when anyone tries to be-
little the success of a great organiza-
tion like Warner Bros. by claiming
that one man is responsible for their
success, it does not help our industry
in any way, shape or form.

"I trust you will pardon me for be-
ing so plain in what I say. I believe
that your publication has accomplish-
ed a great deal of good, but I also be-
lieve that it has done great harm in
this particular instance.

"I also note another blast this
morning against the booking office
idea. I knew you at a time when the
United Booking Office was a great in-
sitution. It brought vaudeville out of
a condition where it played in vari-
ety shows and put it into the best
theatres in the land; because of the
fact that it controlled the talent. You
heard many people marvel at the won-
derful salaries received by the acts,
and I know of few instances where
an act was underpaid. A standard act
meant that it played for a standard
price.

"I have always advocated just what
is happening now, and I have said
over and over again that the handling
of talent in Hollywood did not need
a NEW plan. They only had to use
the tried and true United Booking
Office idea over again. It has worked
before and it will work now, and no-
body will be hurt except the barn-
acles on the industry. There is too
much money being spent in Holly-
wood that never goes into what ap-
ppears on the screen. The law of di-
minishing returns has hit the motion
picture industry; in the production as
well as the running of our theatres,
and necessary things must be done.

"You and I have been in the busi-
ness many years, and we have de
ted the better part of our lives to it. Let
us be consistent. It is not fair to
stop a movement that it must appear
to you means the salvation of the
business and the beginning must be
in the production end of the business.
I trust you understand my position,
that I feel my business and its success
justifies any criticism herein ex-
pressed."

New Acad. Constitution
Progressing Rapidly

The second meeting of the Constitu-
tional Committee of the Academy,
recently appointed to draw up a new
constitution for the organization, was
held last night.

It is reported the group is making
rapid progress in lining up the provi-
sions for the "new deal," and will
likely have it completed for submis-
sion to members next week.

Retakes for Harvey

Fox has sent "My Lips Betray" back
for four days' retakes. Henry King
directs, Lilian Harvey starring.

Heralding a new era of epicurean perfection in Hollywood ... introducing the incomparable in fine foods ... Fortnum & Mason products ... exclusively at THE VENDOME 6666 Sunset Blvd. HOLlywood 1666

Tempters of 1933
Gala Premiere
Monday, May 8
**Columbia Hits New High On Exchange**

New York.—Columbia voting trust certificates advanced 1½ on the Stock Exchange yesterday, closing at 11½, a new high for this issue. The trading for the day was 3500 shares.

---

**Chevalier Plans To Produce Abroad**

New York.—It is understood that Maurice Chevalier and Marcel Pagnol are planning to produce independently in France as soon as Chevalier's contract with Paramount expires.

Maurice leaves here Monday for the Paramount studios to start preparations for his next picture, "The Way To Love." This is a Gene Fowler original, which Norman Taurog will direct.

**Joan Crawford To Have Number In MGM Revue**

Joan Crawford will appear in "Holboyd Revue of 1933," which MGM plans to make one of the most lavish spectacles of the year.

She will have a special number, called "Black Diamond," originated by Edmund Goulding, who will direct. Rogers and Hart are writing the music and lyrics.

**U.A. Will Distribute Zeidman's 'Samarang'**

New York.—United Artists will distribute "Samarang," Ben Zeidman's production made recently by Ward Wing in the South Seas. Deal with U.A. for distribution was made after World Wide relinquished its rights to a prior contract.

Zeidman's is enroute from the coast, and due here tomorrow.

---

**Powell To Co-star With Ann Harding**

William Powell was signed yesterday by Radio to co-star with Ann Harding in her next picture, "Double Harness," which Kenneth Macgowan will supervise.

Powell's new contract with Warners allows him to make one picture on the outside, after which he will return to that studio.

---

**New Suit For Receiver For Public Theatres**

New York.—Supreme Court Judge Cavanagh yesterday directed the Public Theatres Corporation to show cause today why a receiver should not be appointed.

The petition to the state court is by Charles M. Fox, former employee, who has been awarded a judgment of 87,000 in a breach of contract suit. The judgment has not been satisfied.

---

**Good Report From Loew's Expected**

New York.—It is anticipated that the coming financial report of Loew's Inc. for the 28 weeks ended the middle of March will contain exceptionally good news, when the general condition of the industry is taken into consideration.

The report is expected to show earnings sufficient to pay $1 a share on the common stock, and a quarterly dividend of 25 cents on this issue probably will be declared at next month's meeting.

---

**David Burton Signed By Columbia For Year**

Harry Cohn signed David Burton yesterday to a one year contract at Columbia.

The director's first assignment will be S. N. Behrman's play, "Brief Moment," adapted to the screen by Edith Fitzgerald. Felix Young is supervising. The Schubert-Feldman office made the deal.

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**Fineman To Produce Picture In East**

New York.—Bernie Fineman, recently with MGM, has purchased the rights to the play, "Dangerous Corner," and plans to produce it as a picture. Production will be at some eastern studio.

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**MGM Buys New Novel**

New York.—Metro-Goldwyn-Mayer has just purchased the screen rights to "Stage Mother," a novel by Bradford Ropes, which will be published today.

---

**John D. Clark On Way**

New York.—John D. Clark, sales manager for Fox Film, leaves here for the coast today.
THE DAY OF THE WRITER

By SIDNEY SUTHERLAND

Recently Will Hays and other tycoons of the industry held a series of conferences here. They must have been important because of the personalities present, even though no important results have developed as yet. Weighty matters pertaining to the future of the industry doubtless were discussed. There is one subject which may or may not have come up: Whether it did or did not, it is still something for them, now that they have leisure, to masticate and digest—or regurgitate.

On Page 31 of the 1933 Film Daily Annual, a comprehensive and intelligent and semi-indispensable tome for those identified with the industry, are set forth ten crucial questions put by the Annual to certain individuals catalogued generically as the “300 leading critics of the country.”

The first question asks what is the “most important element in the making of a picture production?” The answer is: “Director 45 percent. Writer 30 percent. Players 20 percent.”

I am a writer at least in that guise. I’ve made a substantial living for years. Consequently, when I read this answer from the “country’s 300 leading critics,” I was not only appalled; I was desolated. For, manifestly, if that were true I ought to be aiming at direction instead of dictation. I didn’t believe it; but it made me wonder.

However, I was immeasurably comforted (and confirmed in my thesis—always a gratifying reaction) when I reached Question No. 7 in the poll: “In what respects could producers make the most improvements in pictures?”

Was the answer: Better directors? It was not. Was it: Bigger names among the players, or heavier mobilization of them in one picture? Nay, nay! The same “300 leading critics,” indisputably proved their superficiality by failing to be consistent. Having said “repeat it; that is the most important element in production” to “Director 45 percent. Writer 30 percent. Players 20 percent,” they now unconsciously uttered the right answer. They agreed that the “most vital improvement to be made in pictures” was: STORIES 98 PER CENT!

Well, well! So what?

Why, simply this: the most generous producer-budget available; the greatest director in the world; the most capable and popular star obtainable; combining their best efforts, cannot make a good picture out of a poor story. And the stiffnest producers in the business; the worst director conceivable; and the hammiest star outside of Patton, cannot utterly ruin a good story.

Ergo: since story tellers are the only persons who can tell good stories, it is beyond the horizon of logic to assume that, perhaps, one of the solutions of our problems is simply to get pictures from good stories written by good writers?

To simplify it so that even the perspicacity of our visitors can get it: if you want good pictures, and profitable pictures, why not let PROVED writers have a bit more to say about the picture than a mob of yes-men?

Incidentally, the ininterminable squawk that the “camera must tell the story,” and that “dialogue is merely necessary and unavoidable evil,” is taken care of by Question No. 2 in the questionnaire, where the “300 leading critics” are asked: “Do you sense any demand for silent films in your community?”

Palpably, if the producer and the director and star were more important than the writer the answer certainly would not be what it is, viz: “Yes—3.8 per cent. No. 06.2 PER CENT.” So, dialogue must be kept down, eh? Talk isn’t important, but action is, eh? The “camera mind” of the producer and the director are overwhelmingly more important than the writer’s contribution, eh? Writers get too much money, eh? Their pay ought to be cut 50 per cent, eh?

And, as I said in a recent article of mine you were remiss enough to print:

IT’S THE DAY OF THE WRITER!

C. B. DeMille
We Thank You For Your Patronage
RICHARDSON & MARTIN, Inc.
THE MUSIC LOVERS’ SHOP
LOS ANGELES

Eight-Hour Bill
For Women Beaten

Sacramento—The bill of Assemblyman Charles Hunt providing for an eight hour day for women employed in the motion picture industry, excluding clerks, was voted down in the Assembly.

In arguing for consideration of his measure, Hunt stated that script clerks and other women in the studios were forced to work 12 to 16 hours daily over long periods. Kent Redwine, Assemblyman from Hollywood, argued against the bill.

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3 Minutes From Hollywood

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Number 67 Malibu Beach
One of Malibu’s most attractive homes. Completely and charmingly furnished. In perfect condition, ready for occupancy. Two bedrooms, two baths, sleeping porch, servant’s room with bath. Two outside showers, electric range refrigerator and heaters, piano and radio, two car garage.

OPEN FOR INSPECTION
SATURDAY AFTERNOON AND SUNDAY
MAY 6 and 7

See ART JONES
Malibu Inn
THE VENDOME OPENS MONDAY

The shop has been designed for people whose conversation is as excellent as the foods we have stocked for their favor. Upon its shelves will be found delicacies from every corner of the globe... truly an amazing array of incomparable foods.

For the past four weeks boats, trains and airplanes have brought to our door foods for your breakfast, for your luncheon, for your dinner and for your supper. Anything and everything to delight your palate. Just downright elegant food.

In selecting our stocks, we have picked from the best. The larger part of the stock is made up of the world-renowned products of Fortnum and Mason, of London, Purveyors by Royal Warrants to His Majesty King George V and to H.R.H. the Prince of Wales. We have not stopped even there.

But why say more?... You will want to come in and see for yourself... feast your eyes and tempt your palate with epicurean delights you will never forget.

The Vendome will open Monday morning at nine. Thereafter, the shop will open every morning at nine and will close its doors each evening at seven. Between those hours we cordially invite you to inspect our wares.
A FEW SUGGESTIONS

CAVIAR—from Russia. Large grey eggs from pedigreed sturgeon, especially selected.

TEA—from China, from India. Rare blends of exquisite aroma and bouquet. All our teas are from first pickings. Teas with a "smoky" flavor, teas for connoisseurs.

SWEETS—Jams, Preserves, Marmalades, Jellies and rare Honeys. Made from selected fruits, all cooked and seasoned by master chefs. If you are afraid of your weight but still want your sweets, try our assortment of sugarless sweets.

CHEESE—A mighty Stilton, a Port du Salut, a luscious Gorgonzola, a rare English or Canadian Cheddar, a superfine Swiss, an exquisite Edam, big wheels of Brie, a delicious Sage, a box of fine Camembert, or a beautiful Roquefort. If you prefer more than natural flavorings, we have Stilton in Port, Edam in Sauterne or Cheddar in Port . . . or a brick of that famous Dutch Weddlesborg.

HAMS—from Virginia, hams from England, from Scotland, from Germany. A hickory cured Virginia, a Mayfort, York, Suffolk or Bradenham from England, a Westphalian from Germany. An infinite selection.

HORS d’OEUVRES . . . PATE DE FOIS GRAS . . . POTTED MEAT PASTES . . . SARDINES . . . YARMOUTH BLOATERS . . . KIPPER, STURGEON AND SALMON . . . WHOLE GOOSE LIVERS IN CANS . . . CHUTNEY, IN 12 VARIETIES . . . CURRY SAUCES AND POWDERS . . . PICKLES, SPICES AND SOUPS . . . BRANDIED FRUITS . . . HERBS . . . CANNED VEGETABLES AND BISCUITS . . . and hundreds of other goodies.

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Enjoy our famous foods right on the spot . . . before stocking up your own pantry. Lunch with us and know the tasty delights of our 70 varieties of sandwiches, our tempting soups and salads.

If you feel lonesome at tea time, drop in and refresh yourself with a most excellent cup of tea, tea the like of which you will not find anywhere else in the West, with scones or biscuits with jam or marmalade.

Just across the way from your luncheon divan or table is a delicatessen department, stocked with the most luscious foods that ever passed your lips. To partake of them is to revel in the really good things of life.

Vendome

6666 Sunset Boulevard
Home of Fortnum & Mason’s Fine Foods
Referee Rapidly Ridding
F WC of Its Theatre Leases

Bankrupt Hearing
Continued A Week

The bankrupt Fox West Coast Thea-
tres, Inc., with the assistance of Ref-
eree in Bankruptcy Samuel McNab, is
getting rid of its undesirable leases in
bunches. Referee McNabb yesterday
dismissed objections to disaffirm-
ing the lease on the Alhambra and Criterion the-
tres in Los Angeles; the Plaza in Haw-
thorne; the Hippodrome in Bakers-
field; California in Ontario; the Rialto and Criterion at Medford, Ore-
gon, and the Rosebud in Los Angeles.

Three houses in Arizona were
turned back to Nick Diamos, the former
owner, earlier this week, and there are
theatres in Santa Monica, Inglewood and Pasadena, in addition to some
more in Los Angeles, which are clos-
ing and the leases of which are ex-
pected to be disposed of shortly.

Edgar K. Brown, representing Pac-
ific Mutual Life Ins. Co and T. L. Tal-
ly, lessors of the Criterion, Los An-
geles, entered objections to disaffirm-
ing the lease of that house and re-
served the right to attack the order and to protect any and all rights of
the lessors. The Criterion has been
closed for some time, with FWC pay-
ing rental of $2,800 monthly on the
lease.

Examination of the bankrupt was
continued until next Thursday by Referee McNabb at yesterday’s hear-
ing. The move was at the request of
Ruben Hunt, attorney for the bank-
rupt corporation, who is now in New
York in connection with claims of FWC against the Fox Rocky Mountain
and Fox Midland subsidiaries, which
recently went into bankruptcy.

New DeMille Title

Latest title for C. B. DeMille’s next picture for Paramount is “This Day and Age.” Harry Green, comedian, was signed for a dramatic role in the production.

Writers Hold Meeting

Film writers who mainly work for independent producers, met last night at the Writers’ Club to discuss plans for inclusion of the group in the re-
vived Screen Writers Guild.

Merna Kennedy Set

Merna Kennedy was signed yester-
day through the Leo Morrison office for a featured role in “Arizona To Broadway,” which James Tilton is directing for Fox.

Jenkins Not For Col.

Warners has granted Allen Jenkins a three week lay-off on his term deal and has cancelled a loan-out deal to Columbia for him. He was set for the “Apple Annie” cast.

Lew Lin-Spence Teamed

Fox has assigned Sonya Leven and Ralph Spence to write the screenplay on “Green Dice” for Will Rogers. It is an auto-camp story.

MGM Declares
Dividend On Pfd.

New York—Metro-Goldwyn-
Mayer yesterday declared its regular quarterly dividend of one and three-quarters per cent on common stock payable to stockholders on June 15.

High Rent Closes
Warners’ Western

The Warners Theatre organization and Henri de Roulet, agent for the owner of the Warners West-
ern Theatre, are engaged in a serious set-to over the rental of the house. Warners have leased the thea-
tre for $1,600 a week and are de-
manding a heavy reduction, with de Roulet insisting on keeping them to
their lease.

Rather than carry the house at a
loss, Warners are closing it Wednes-
day. The storekeepers in the War-
ners’ Western have held a mass meet-
ing, protesting the closing, but to no avail.

Betty Compson Lead In
Co-operative Picture

Betty Compson is reported set for the lead in the cooperative feature Harry Webb plans to make for May-
fair release at the Western Sound Studios.

In addition to producing the pic-
ture, Webb will also direct, with the
members of the cast working on a co-
operative basis and taking various per-
centages of the gross after production costs are paid.

Hecht Signed By MGM

New York—Metro-Goldwyn-
Mayer has bought an original, titled “Turn Back The Clock,” from Ben Hecht
and has signed the author to do the
adaptation. Edgar Selwyn will direct.

Re-issue of “Whoopie”

New York.—United Artists will re-
issue “Whoopie” for bookings throughout the entire country. It will play the Rivoli and the Loew circuit in New
York.

Lande With Curtis

Irving Lande, formerly on the Para-
mount editorial board, has joined the jack Curns agency and will handle the stories and writers that come through that office.

Yale Prof. To MGM

Philip Barber, assistant professor at Yale, has signed an exclusive, five-
year term writing contract. Barber will leave for Hollywood immediately.

Arthur Kober East

Arthur Kober will leave for New
York on completion of his current
writing assignment, “Mama Loves
Papa,” for Paramount and will return in a month.

Employee Accuses
Para. of Plagiarism

Mrs. Jeanette Druce, widow of
Hubert Druce, an English actor, and
at present an employee of Paramount, filed suit against that company yester-
day, alleging that the Chevalier pic-
ture, “A Bedtime Story,” was plagiar-
ized from her story, “Oh Papa.” She
asks $525,000.

The defendants named in the suit
are Paramount Productions Inc., Che-
valier, a cooperative, and Consolid-
ated, producers of the picture, and
Benjamin Glazer.

The complaint asks that all negatives
of the picture be impounded or deliv-
ered to plaintiff in any suit, and also demands an accounting.

John Goodrich Will
Work On Boyd Story

John Goodrich has finished his assignment on “The Deluge” for KBS-Radio, yesterday joined the Radio
writing staff on a one picture deal.

He has been hired by John Gar-
raham on the screen play of “Fire Eaters,”
which stars Bill Boyd and goes into
production next week. Sam Jaffe is associ-
ate producer on the picture.

Bathing Beauty Show
Set For Caliente, May 14

A bathing beauty show is the next
in the series of week-end attractions
which are being provided at Caliente. This will be held Sunday, May 14, in the Plaza, which is the res-
ort of the LaVerne Owens, who recently staged a show at the Uplifters Club, is in
charge, and is taking Southern Califor-
nia for an all-star assortment.

Consol. To Close Purse

(Continued from Page 1)

... Whereforefore the small pro-
ducer had a chance to slip his pictures in alongside major studio product, the state of the market will be restrict-
ed to independent theatres where the rental prices are in keeping with the average run of state
right product.

Among these companies directly af-
fect of Consolidated’s proposed plans are Monogram, Allied, Mascot,
Invincible, Chesterfield and a num-
ber of smaller production companies.

When word of the laboratory’s move was received by the company’s west coast offices, no denial was forthcoming. One executive said:

“I have already heard of this from various sources in Hollywood, queries reaching me as to whether or not it was true. All I can say is that I am getting in touch with New York as soon as possible to learn the facts in the situation.”

He adds that the laboratory’s plan, if true, would place a group of smaller producers in a bad position. Many of
them, he stated, carried enlarged pro-
grams, due to the assistance given them by Consolidated in return for their business.

Roller skating in New York is get-
ting to be worse than the bicycle haz-
ard in Copenhagen. (We hope yes, we have traveled.) No foolin’ though, what started out to be just good, clean fun is fast developing into an all-
out—a THANKS to the good work of some smart publicity and advertising men.

It’s worth your life to cross
Fifth Avenue between Seventy-Eighty-sixth streets because if a motor

car don’t get you a roller skater will. And Central Park is thronged with
gals with skates and vice versa. In
fact it’s strange sights the Casino
looks down on and puts up with these days.

... It’s so serious that department stores are featuring the proper thing to wear for roller skating and it is quite possible to take a course of les-
sons in the damned sport. And the little girl who was us as a child dash-
ing madly heel and toe on a pair of

... Two Siezed In Pittsburgh As Li-

... They have wanted to add something tone-y to their country estate.
Academy Hearings On 7 Writer Cases Tomorrow

The Writers Adjustment Committee of the Academy meets tomorrow night to consider seven claims presented by various individuals. Cases being investigated include those covering charges of plagiarism against companies or individuals. Among the cases up for hearings are:

John V. Walsh against Universal, claiming "Forbidden Hours" plagiarized his original story, "The Proud Prince." Walsh also has another case against Universal, claiming credit for the suggestion to produce a Knute Rockne memorial picture.

John Barclay against Warner Bros., and Charles Belden, claiming "Wax Museum," plagiarized his story "The Devil Himself."

Charles Grapewin against Warner Brothers regarding latter's use of the title 'Grand Slam' for a picture, which was registered on a story Grapewin wrote.

Anne Travis against Warner Bros., claiming "Employees' Entrance" plagiarized her story, "Basement Store." Edward J. Doherty against Columbia, with the writer presenting his contractual problem with that company to the committee for adjustment.

Walter Weems will appear against Al Rogell over a story Weems wrote.

Vaudeville and Films At Warners' Hollywood

Warners yesterday inaugurated a combined picture and vaudeville policy at the Hollywood Theatre, after having ironed out a deal with the unions granting the circuit concessions which permit the new policy.

The feature is "The Mind Reader," and the six acts are Max Fisher and his band, Allan and Campbell, Four Norman, Hector and Pals, Peerless Octette, and Earl Duncan with Eddie Anderson and his band.

Adrian To Be Actor

Adrian, the MCM designer, has been drafted to appear in the studio's 1933 edition of the "Hollywood Re-View" in a sketch to be written about fashions. Edmund Goulding will direct.

Neill-Davidson East

Roy William Neill and Roy Davidson will leave for New York to get some atmosphere scenes for Columbia's forthcoming production, "Madam La Gimp," which Frank Capra will direct.

New Term For Gibney

Warners have signed Sheridan Gibney, writer, to an additional ten-week period on completion of his current assignment at that studio.

Four Para. Re-issues For Globe Theatre

New York—Paramount is to re-issue four pictures, all of which have been booked by the Globe Theatre. The four are "Streets of Chance," "Monte Carlo," "Dishonored," and "Manslaughter."

Academy Constitution To Be Ready Next Week

The next meeting of the Academy Constitutional Committee will be held Monday night, at which time it is expected that a complete draft of the organization's new constitution will be ready for submission to members for approval.

It is understood that the new constitution will incorporate practically all suggestions made by the various branches for major revisions.

New Multicolor Deal

Walter Durst, who has been trustee in bankruptcy for Multicolor, has been retired, and Robert Fulwider has taken over the plant as a private venture. The lab will do both color and black and white work.

Clyde Starts One

Educational yesterday placed Andy Clyde's "She Dunked Him Wrong" into production under the direction of Harry J. Edwards. The two-reeler's cast includes Ethel Sykes, Shirley Temple, Billy Engles and Georgia O'Dell.

Stokowski Will Study Film Technic

New York—Leopold Stokowski, famous orchestra director, sailed for Europe yesterday to do research work abroad with a view to improving the technic of motion picture photography.

Among the subjects to which he will give special attention are third dimension vision, full range of color, and full range of sound, including overtones and volume.

Abel In Laughton Role

Walter Abel gets the part in Paramount's "White Woman," which was originally assigned to Charles Laughton. The picture, a screen version of "Hangman's Whip," will mark first appearance in a picture here of Dorothy Weick.

Tradeviews

(Continued from Page 1)

it now in this new drive to put them out of business. We say again, if an independent can place a good program of pictures before a circuit buyer and give him the right price, that circuit buyer will grab it.

All of which simply means that the majors are making threats at the little fellows, hoping they will fold up and run. But that won't be the case. There will be more independent pictures this coming season than ever before, and good ones.
MGM-Paramount Cease All Loans As Result of Row

Metro-Goldwyn-Mayer and Paramount have declared war on each other and, from now on, or until such time as their present difficulties are patched up, there will be no more trading of artists, writers and directors, with both companies closing any and all relations.

All of this is the result of a battle between L. B. Mayer and Emanuel Cohen over whether Paramount had a right to deal with Donald Ogden Stewart recently. This was the action that caused the upset, but it is understood that things have been at the breaking point for some time, as each studio was of the opinion that the other was not giving it the right treatment.

Stewart was brought West to finish out an unexpired contract and was assigned the screen play of "Biography." Paramount felt that its rights in talking with him. MGM figured he was still its property and resented Paramount's interference, which is said to have cost MGM additional money and interest obligations.

Neither studio would acknowledge the break, but authoritative sources vouched for that condition.

"U" Dickering With Schnitzer For Two

Universal is reported negotiating a deal with Joseph Schnitzer to handle an independent unit to produce two pictures for the company's new slate. Schnitzer and Sam Zierler have one more production to make on their four picture deal with Radio before completing their contract.

Dietz, Goulding and Farnol Leave Monday


New Writer At MGM

MGM has signed Robert James Cosgrove to write a screen treatment of the Will Rogers story for Fox. "The Last Adam." No other writers were involved.

Fox Gets Outsider To Direct Remakes

After two contract directors, Russell Walsh and David Butler, had turned down the assignment of directing the re-makes of "5 Cents a Glass," Fox went of the lot and engaged James Cruze for the job. He will start work in about a week, from the script rewritten by Rian James.

Loew's Stockholder Given $57,000 Gag

New York—Some time ago William Rosenberg, a stockholder in Loew's Inc., brought suit against the company, making claims of secret profits, bonuses, etc., at the time the company was owned by Irving Pichel will direct for Radio. Shirley Burden is the associate producer.

FOX SALES OF WORLD WIDE PIX BUST FOR PRODUCERS

"U" After Lee Tracy

For 'Kid Gloves' Lead

Universal has registered a bid with MGM for the loan of Lee Tracy for the top spot in "Kid Gloves," William Anthony McGuire's story for which Jack O'Donnell has written the screen play. Pat O'Brien has been taken out of the role for which he was originally unsuited, since it is unsuited to him. McGuire is acting as associate producer on the picture.

Playwright To Para.

New York—Thomas Mitchell, playwright, is leaving for the coast next Wednesday to work on "Cloudy With Showers" for Paramount.

D. A. Doran Leaving

New York—D. A. Doran, of the eastern department of Paramount, will leave here for the coast Sunday.

‘ZOO IN BUDAPEST' Now Playing Loew's State Theatre

Former Head of FBO, RKO and Pathe After One of 3 Majors—Strong Banking Behind Him

New York—There are rumors about Joe Kennedy's return to pictures chasing each other up and down Broadway each and every hour.

The former head of FBO, RKO and Pathe is understood to be ready to jump right back in the picture saddle with the backing and influence of two or three powerful banks and with the object of taking over the operation of any one of the three major producing and distributing organizations.

The banks are engineering Kennedy's return, and J. P. Morgan is not adverse. The money boys have been given literature to read, pointing out the accomplishments of this former Boston banker in the handling of one company that was almost defunct, pulling another out (Continued on Page 3).

Grangers Sailing

New York—Mr. and Mrs. J. R. Granger sail for Europe today on the Majestic, to be gone six or seven weeks. Eddie Bonnis accompanies them.

Von Sternberg Will Direct 3 For MGM

Josef von Sternberg has concluded the deal which has been pending for a few weeks, to direct three pictures for MGM. The director will do the next Joan Crawford picture titled "The Prizefighter and the Lady," an original story by Frances Marion. The other two are not set.

Clark Gable will play the role of the prizefighter. Howard Hawks is supervising.

Fairbanks In N.Y., Says ‘Marco Polo' Is Next

New York—Douglas Fairbanks arrived on the Aquitania today and will leave for Hollywood or Monday.

He announces that his next picture will be based on Marco Polo, whose travels and explorations took him to China.

Del Rio-McCrea To Star In 'Green Mansions'

Radio finally closed the picture rights to "Green Mansions," by W. H. Hudson. The production will co-star Dolores del Rio and Joel McCrea, and will go out as a special for the 1933-34 season.

Owen Young Quits RCA

New York—Owen D. Young yesterday resigned as chairman of the board of Radio Corporation of America, thereby complying with the court order divorcing that company and General Electric. He remains a director of the latter.

Radio After Original

Radio is dickering with Grover Jones and William Slavens McNutt for the purchase of an untitled original story which they wrote for Paramount. They have obtained a release of it from that company.
Theatre Owners Fight Score Charge Seat Tax

New York.—The Independent Theatre Owners Protective Association, with a number of grievances on its list, has selected the Society of Authors and Composers as its first opponent in its battle against the Hollywood studios over the payment of the seat tax which is imposed.

At the meeting of the Protective Association at the Globe Theatre yesterday it was pointed out that the Society now collects through four different channels for the use of song material. There is a tax on producers for the use of copyrighted songs, a tax on a radio artist, one on the stage performer and, lastly, through the theatre owners, who now have to pay a seat tax on the score charge. A test case is to be instituted to see if the Society's various charges are legal.

The Protective Association received ten new applications for membership yesterday. Meetings will be held at the Modern Theatre Picnic Center on Tuesdays, and the Board of Directors is to decide whether or not to charge an initiation fee.

Lederer Here June 1
To Start 'Troubadour'

Francis Lederer arrives from New York about June 1 to start on his first film musical, 'Troubadour,' which Sidney Lanfield directs.

Radio execs have shelved 'Man of Two Worlds,' which was slated as second stop for Lederer, and are looking for another yarn in its place.

Preston Foster Cast

Preston Foster will have the lead spot in Fox's 'The American,' which Sol Wurtzel will produce. The picture, based on the life of Mayor Cermak of Chicago, is directed by Spencer Tracy spotted for top billing.

Fox Won't Lend Tracy

Fox turned down Columbia's bid for the loan of Spencer Tracy for the top spot in 'A Man's Castle,' which Frank Borzage will direct. The studio has several pictures lined up for the player and could not let him go.

Jack Conway Returning

Jack Conway, MGM director, returns from New York today with his wife. He went East to attend the New York opening of his picture, "Hell Below," at the Astor.

New Term For Clyde

Educational has exercised its option on the services of Andy Clyde and the comedian is set to make another series of starring comedies for the company's new slate.

Lucille Brown At Radio

Lucille Brown has been signed by Radio for a part in "Double Harness," Ann Harding's next offering, which was formerly in stock at Fox.

Thew Finished At 'U'

Harvey Thew has finished the script of "My Old Lady" for Universal, and leaves the writing staff. Yarn was an original by Earl Snell.

Cavalcade-Cantor
Still O K In London

London.—Of the holdovers at the first run houses here, "Cavalcade" and "The Kid From Spain" are doing the top business. "F.P.-1" is still going strong.

The newcomers this week are: "Dangerously Yours" at the Capitol, "To-day We Live" at the Empire, "From Hell to Heaven" at the Plaza, and "Pleasure Cruise" at the New Gallery. "Soldiers of the King," a Gainsborough picture starring popular Cicely Courtneidge, is banging out records throughout the province. It had its general release last week and looks good for profit-making business all around.

Invincible-Chesterfield
Not Affected By Consol.

Invincible and Chesterfield productions will not be affected by the closed money shop of Consolidated as pertaining to independent production financing, as both these organizations have always been and will continue to be financed away from the Yates organization.

Peter Adrian Loaned
For DeMille Picture

Paramount has borrowed Peter Adrian from Columbia to play Cecil B. DeMille's picture, "This Day and Age," making the second player borrowed from Columbia for this picture. Richard Cromwell is the other.

Fox Trying To Sell The Giant Swing

Fox is offering "The Giant Swing" to other studios, and TCMPS state the screen rights to J. M. Burnett's story can be obtained at a bargain, with purchaser also taking one of the several original manuscripts which had been prepared at Fox on the yarn.

"The Giant Swing" was bought by Fox last year, and Rufus LeMaire was slated to produce it with Lloyd Corrigan directing. The first treatment prepared was turned down by the front office, and other scripts were written until the story was shelved. With the original cost and charges for preparation of scripts, it is understood that Fox has many thousands of dollars tied up in the property.

'Turn Back The Clock'
Selwyn's, Not Ben Hecht's

The Metro-Goldwyn-Mayer story, "Turn Back The Clock," was reported in this column yesterday as a Ben Hecht original. This was an error. It was written by Edgar Selwyn, who signed the contract, and has Hecht do some work on it with him.

Lee Tracy has been spotted for the male lead, with the probability that Jean Harlow will play opposite and Colleen Moore also in the cast. Selwyn will direct.

Wamps Meet Wednesday

The next meeting of the Wamps has been set for Wednesday night at the Writers' Club. Switch from Tuesdays to Wednesdays was made at one of Fox's preview of "Adorable" for the company's publicity staff and the press Tuesday night.

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MAYNARD HITS AS PRODUCER WITH 'KING OF THE ARENA'

Good Story, Cast and Plenty of Thrills

"KING OF THE ARENA"

Maynard-Universal

Direction — Alan James

Original — Harold Berger, Ray Bouk

Screen Play — Alan James


Ken Maynard had to go out into the world on his own to make his next picture, "KING OF THE ARENA" was produced by him independently for Universal and as well-handled and interesting as the previous film he hoped for on any man's lot in Hollywood.

By far, the most important virtue of "KING OF THE ARENA" is that it is constantly interesting. The reason is, it has a well-chosen story, neatly developed and transmuted to celluloid. That an actor-producer has the brains to demand and get good story material is in itself the highest sort of praise for Maynard. It is to be hoped he continues this practice in his forthcoming productions.

He is seen as a cowboy who turns detective to track down and trap a gang of bandits. Throughout one section of the film he runs this trail of cowboys. Men are murdered through a mysterious means known as "black death." Maynard observes that the trail followed the path of a traveling western show of which he had once been a part as a feature cowboy. He rejoins the show, ferrets out the murderer and chases him down into Mexico with his gang.

Story credit goes to Harold Berger and Ray Bouk, and screenplay to Alan James, who scores double for his direction. Ted Modic's photography is a contributing factor. In the telling, the story presents color, thrills and action. What more could the exhibitors who have a spot for westerns ask for?

Lois Weber Writing 'Foolights' For 'U'

Lois Weber is back at Universal, writing the screen play of "Foolights.

The former woman director holds a contract with Universal as a writer, but may direct one or more pictures for that company during the coming year.

Raft As Maurice

Paramount has scheduled George Raft to play the role of Maurice, the dancer, in a story called "The Life of Maurice," which is slated to follow Raft's next vehicle, "Midnight Club.

West Starts May 29

Paramount has scheduled the Mae West picture, "I'm No Angel," to start production May 29.

The 'Mike' Became Interested Also

Two carpenters were arguing on Gregory La Cava's set at which would be the better mayor for the working man, Shaw or Porter.

They forgot to stop while Constant Bannerman was playing a scene and now they're arguing as to which will be the better mayor for the unemployed.

Jone-McNutt Talk New DealWith Para.

Paramount has offered Grover Jones and William Slavens McNutt a deal to write and supervise, they present radio series centering around the acquisition of Paramount. Their first production under the new arrangement is scheduled to be "Lone Cowboy," by Will James. However, this depends upon the outcome of negotiations.

The writing team is fashioning the screen play as an audio on "One Sunday Afternoon," under Louis Lichten's supervision. Stephen Roberts directs and Gary Cooper is set for the top spot.

'42nd Street' Big Hit In London

London — The Warner Bros. production of "42nd Street" is a sensation here. Opening last week at the Regal, it has been doing a standup business at every performance since. The daily house record of the theatre has been shattered with each show. The entertaining quality of the production was helped as a draw by the rave notices the picture received in the press. Those raves were 100 percent. Looks good for a long run and a swell profit.

Lee Tracy Writing The Story For His Next

Lee Tracy turned author yesterday after submitting an idea to Larry Weingarten, who liked the yarn and asked Tracy to outline the story.

The story will likely be Tracy's next yarn for MGM. It is about a fast-talking real estate salesman, and is to be called "I'll Talk Your Head Off.

Rogers Dickering With Foy For 'Free Women'

Charles R. Rogers is talking a deal with Bryan Foy for production of "Free Women," which the latter owns and had shelved, owing to casting difficulties.

The story is an original by Foy, with a screen play by Ethel Hill and William Jacobs.

Reynolds On Musical

Radio has assigned Harrington Reynolds to write a treatment of "Flying Down To Rio," the Lou Brock musical production, which will feature Fred Astaire. Vincent Youman will write the music.

Golder Sets Release

New York — Lew Goldner, of Foy Productions, has concluded negotiations with Columbia for the release of "Shall We Tell Our Children," the Willard Mack picture recently completed by Bryan Foy in Hollywood.

Bond In 'Wrecker'

War Bond has been added to the cast of "The Wrecker" for Columbia.

Fineman Will Make Three Pix A Year

New York — Bernie Fineman announces that his production plans call for three pictures a year, by concentrating on a few pictures, he believes he will reduce his production costs and also will be able to guarantee individual treatment for each picture.

His first, from J. B. Priestley's "Dangerous Corner," will start within a few weeks. No call for the top spot, arrangements have been announced as yet.

Cary Grant Set For Lead

In 'Big Executive'

Paramount has exercised the option on Cary Grant's contract and the play's next role will be the top spot; arrangements have been announced as yet.

Refund For Thalberg

Washington — Irving G. Thalberg has been granted credits and refunds of $23,142.38 on assessment of his 1930 income tax.

Kennedy In Again Soon

(Continued from Page 11)

of the fire, joining the two and turning them over at an immense profit.

The financial crowd want to get some of their money out of this business and, after going over this literature, figure that Kennedy is the man to help them in their quest.

Just what company will be offered for Kennedy's operation is not clear right at this time, but Paramount, Radio and Warners are all mentioned, the rumors alternating from hour to hour.

Hollywood — It is understood that William LeBaron on leaving Paramount the last of this month, will immediately hook up with Kennedy, either as a partner or as one acquiring a major organization or, this having been accomplished, will get an important production post in whatever company is acquired.

Every once in a while we run across a trick of the trade that is not only amusing but amusing. Instance there's an exec who recently left town who confided to us the extent of telling regular agents of new idea plans. He was supposed to according to the press reports, but always manages to exit about two days later. And as for it is obvious since you know. Years ago he found out that as soon as people find out you're about to leave town they suddenly sweep down on you with all sorts of schemes and plans, etc., and demand an immediate answer or decision. Now sometimes these things are important and a snap judgment might cause trouble. So he avoids all that by saying he's leaving at least two days before he really does, which gives him plenty of time to decide all the last minute questions and he can't be caught napping.

Gene and Kathleen Lockhart, who have been making the Barbizon Plaza, Sunday Nights, are having a grand time. They have just completed their first Vitaphone short, "The Nomad."

And it looks as though they're going to make a second and have maybe another. Those Barbizon Sundays nights, incidentally, helped solve one of the major problems of New York living — what to do with Sundays evenings. Very intimate and gay.

We ran across a program in Mexico in this week's Time that really bears repetition. It concerns a report made to the Mexican government by General Sepey on Lower California.

"Lower California's chief industry," said the General, "is foreign military espionage, with the chief activity about equally divided between Japanese and S. American. These sleuths are accompanied by attendant swarms of French and British spies to find out what the United States and U.S. activities are, and we can't help getting a mental picture of the Four Marx Brothers stalking each other around Tijuana or some such other strategic spot. In fact, the whole idea of it suggests a picture with a Gilbert and Sullivan theme considerably with catlike tread—"

And so, on the strength of a magnificent market manipulation, Regina Crewe and Herb Cruikshank are going to Europe. Palm Beach will just have to wait. Minna Wallis got a big tremendous kick out of going to her first Harlem drag. Sat up in a Tally-ho lookalike, Andy Lawlor and Irene Barrymore and just couldn't believe her eyes. Besides which, she heard from California that the lad who did the script and lyrics for "Congress Dances," Roland Lee, was in town and signed him up right from under the noses of every important agent in town who hadn't awakened to the fact that he was here. And the lyrics particularly, in that picture were honey.
Creative minds function best when nourished with the very finest of pure foods.

You are invited to attend, on Monday, May eighth, between the hours of nine a.m. and seven p.m.

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HOLlywood 1666
"If the salary of every actor in Hollywood were cut to $1 a day, it would hardly affect the loss of the English market."

That sweeping statement came from a prominent sales executive during a discussion of the recent articles in this paper about that market and about the necessity of the American film industry having a proper representative in Great Britain to replace Mr. James Beck, of the Hays office, who is now in charge there.

"The industry is paying an exorbitant price to keep Mr. Hays man there," said this executive. "The motion picture business is suffering there in exactly the way that the American automobile and drug industries have suffered."

"About five years ago, the English automobile manufacturers, with their product over-shadowed by the American cars and with practically no funds at their disposal, managed to raise enough money to engage a high-powered propagandist. He did his job well. Within two years he had almost everyone in England believing that American automobiles were made of tin, and even today a second-hand American car can hardly be given away in London."

Instead of fighting back, the American motor car people tucked their tails between their legs and ran. Now this country is treated to the spectacle of Mr. Stove advising President Roosevelt to remit the war debts so that American motor trade in England may be restored. If every penny of England’s war debts were forgiven, it would not alter the fact that Mr. Morris and Henry Ford’s English company have all that English business sewed up and will keep it that way until someone steps in at the head of the automobile business that can put up a battle.

"More recently the American drug business had the same experience, which resulted in its death in England. And now Louis Liggett is camping on the steps of the White House, also pleading for forgiveness of the war debts so that the drug business may be restored.

"The only thing that will restore our drug business in England is to have an efficient man go over there and fight for the English market, just the same."

‘Silver Cord’ Gets
$10,000 First Day

New York.—Radio’s picture, "The Silver Cord," opened last Thursday at the Music Hall, doing $10,000 the opening day and beating the first day of the preceding picture by $2,000.

New York Critics
Pan ‘Temple Drake’

New York.—The consensus of opinion of the critics of the New York dailies is that Paramount’s "The Story of Temple Drake" won’t do. The American, News, Journal and Mirror pan it, while the more conservative papers give it fair reviews. The News gives it no stars and says: "The story of 'The Circus Queen Murder' is as refreshing as a breath of sweet rain-swept air after the stifling atmosphere created in the Paramount Theatre by 'The Story of Temple Drake.' What is the function of the Hays organization if it doesn’t keep stories like this off the screen? It should never have been bought or produced. The scrap heap is where this picture belongs."

Spencer Tracy May
Get ‘Kid Gloves’ Lead

Universal is planning on Spencer Tracy for the title part in "Kid Gloves," William Anthony McGuire’s story which Pat O’Brien was originally signed to do.

The company can get Tracy from Fox on a loanout deal, which was agreed upon by the latter studio when Lew Ayres was loaned for "State Fair." McGuire is the associate producer.

‘Treasure Island’
All Technicolor

The Metro-Goldwyn-Mayer production of Robert Louis Stevenson’s "Treasure Island" will be done in Technicolor, contracts for the work having been signed last week.

Wallace Beery will play Long John Silver, Jackie Cooper will be the Jim Hawkins, and W. S. Van Dyke will direct.

Stock Trading
Has Picture Mob Running in Circles

The bull market of the past two weeks has a few all around the local picture industry talking to themselves and running around in circles. The mob that was in the market of ‘28 and ‘29, counted millions in paper profits, only to be sold out in the big bust, are in again up to their necks and counting paper profits again. Many who have never bought stocks before, that crowd who were not in the money."

Dietrich Starting For
Germany On Vacation

Marlene Dietrich plans to leave for Germany this week for an indefinite period, having completed her Paramount contract, which expired in February.

Paramount has not made a new deal with her and the player says that she will not talk about her new contract until she has had a vacation.

John Wayne To Make
Westerns For Monogram

Trem Carr has concluded a deal with John Wayne to make a series of eight westerns for Monogram in one year. The contract takes effect June 1. The Leo Morrison office negotiated the deal.

Herbert Fields To MGM

New York.—Herbert Fields has been signed by MGM through the William Morris office to write a musical revue. He leaves for the coast today.

‘U’ Postpones Two
Universal has shoved both "Gulliver’s Travels" and Elmer Rice’s play, "Left Bank," back on its program, leaving Karl Freund without an immediate directorial assignment.

Mervyn Le Roy at MGM

Directing "Tugboat Annie"
Fields Highlight; Direction Good

"INTERNATIONAL HOUSE" Paramount

Direction of...Edward Sutherland

Original Story...Lou Heftetz, Broderick and Sam Brant

Screen Play...Francis Martin, Walter DeLeon

Photography...Ernest Haller

Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sara Maritza, George Burns and Gracie Allen, Bela Lugosi, Edmund Breese, Lumsden Hare, Franklin Pangborn, Harrison Greene, Rudy Vallée, Clifton Webb and Cab Calloway and his orchestra, Baby Rose Marie, Lola Andre, and Sterling Holloway.

"International House" is ...hodge-podge of gags, slapstick comedy and an impressive array of radio, stage and screen names. With Peggy Hopkins Joyce throwing it off for fair measure. Director Eddie Sutherland is right at home with a picture of this type. He keeps it moving fast and gets full out of every comedy situation. The gags are very funny and there are millions of "em, and the lines are funny, too—and plenty blue.

W. C. Fields carries most of the picture and the old maestro comes through with his usual brand of smart talk and good stuff. Of course, the film has an air which smacks a little of Mr. Ninsky's burlesque for all its elegance and expensive settings, but the low comedy is highly amusing.

The entire action takes place in "International House," a resort hotel in China, where most of the characters have gone to view a Chinese inventor's latest contribution to television and bid for it. This machine is demonstrated, it is said, to be possible and plausible to introduce the various radio stars who appear in the picture, some of them only for a split second—which was O.K., too.

Peggy Joyce plays herself in search of another millionaire husband, and she misses W. C. Fields for the real thing. It is Fields' inimitable confusion and complete wrecking of the hotel at the finish which furnish most of the merriment. Stu Erwin and Deanna Durbin as the other star couple, and the comedy is the hiss appearance in this.

Gracie Allen and George Burns, needless to say, panicked the audience every time they appeared—and their material was swell. The big disappointment of the picture to us, was not only the brevity of Cab Calloway's numbers, but the unusual choice of his selection. Calloway actually stopped the show in "The Big Street Song," but his appearance in this one missed fire—and he should have had more to do, even if it necessitated sacrificing Stoopnagle and Baby Marie, who would not be missed.

MGM Art Department

100 Per Cent Academy

The MGM art department is the first among major studios to attain 100 per cent membership in the Art Directors Section of the Academy. The section is making an intensive drive to obtain enrollment of every art director in the business.

Nine new members were inaugurated at this Thursday night's meeting, while six assistant directors have joined their section during the past week.

Hoffman Denies He Has Assigned Any Revenues

New York—M. H. Hoffman, head of Allied, denies that he has assigned receipts from any of his company's pictures or any assets to Consolidated. He says there are a number of pictures in which both he and Consolidated are interested and, if Yates is countersigning any checks, they have to do only with those pictures.

Gleason Set For Short

Jimmy Gleason is enroute to Hollywood after having completed his picture deal in England. He arrives in time to go to work for Universal in a Warren Doane comedy short.

Studio Loses Phonies

The Republic Studio, formerly known as Tec-Art, has had its telephone disconnected. The Elmer Clifton unit on the lot has installed its own wire, however.

Rudy Vallée sings a song, too, and also figures in another good gag. Dialogue and screen play credits go to Francis Martin and Walter DeLeon. Ernest Haller's photography excellents. You have exploitation angles galore on "International House," and plenty of names to play up big. When you advertise this one let them know it is a nonsensical comedy—almost as mad as the Marxes.

Helber Co. Set With Four British Pix

New York.—Phil Mayer, formerly manager of Columbia's New York exchange, has formed the Helber Picture Corporation which will pick some outstanding pictures for distribution. The company has already acquired four British films, two of which are "The Faithful Heart," with Herbert Marshall and Edna Best, and "The Stronger Sex," with Colin Clive and Adrienne Allen. Both of these are getting new sound recording. The other two are Edgar Wallace's "White Face" and "The Man They Couldn't Arrest."

Briskin Back Today

Sam Briskin, Columbia exec, returns today from a week's vacation at Palm Springs.

Film Mob in Market

(Continued from Page 1)

in the good old days, are also buying and selling.

The stock market has taken the place of the recent 50 per cent cut in occupying the busy executives' time and chatter. Stories of big winnings are already coming through and every telling of these tales brings in new buyers for the local brokerage offices. L. B. Mayer is rumored to have cashed $110,000 already. Harry Rapf is penciled in for $25,000 winnings. Jack Warner for fifty grand. David Selznick for $20,000. Ben Schulberg for $35,000, etc., etc.

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European plan, $2.50, single, $3.50, double. $4.50, twin beds. Special rates.

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VINE STREET AT HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA
Connie for Col.  

As Cohn Digs Deep  

London.—Constance Cum-  
grings will have the feminine  
lead in the recent Miller-Col-  
umbia picture, with Leslie  
Howard opposite.  

Connie will grab $1,100  
weekl y, with her last Columbia  
debut reading $250 for same  
time.

First Division  
To Turn Producer  

New York.—Harry Thomas, head of  
First Division Pictures, announces that  
the company will enter the produc-  
tion field. Four pictures are planned as  
a start, with production beginning in  
July.  

At Friedlander and Dario L. Faralla  
will leave for Hollywood about June 15  
and will supervise the company's  
production activities.

Monarch To Increase Production Budgets  

New York.—Monarch Productions  
has announced that it will increase its  
budgets for next year's program, the  
average increase to be about 25  
per cent.

The company has released "Kiss of  
Araby" and "Deadwood Pass," will is-  
sue "East of Edin," this month and  
two more in June.

British Bid For Arthur  

Stafford Productions, associated  
with Wemyss, has signed George K. Arthur  
an offer to appear in a picture to be made in London.  
Arthur has been compelled to turn  
the offer down because of his stage  
activity in Hollywood.

'City Hall' Re-titled  

New York.—William Zizmor, who  
handles the release of William Ber-  
ke's productions, has changed the  
title of "City Hall" to "Corruption."

Timorous Majors  
Delay Sales Season  

New York.—The uncertainty of the  
major majors and the threat of  
time pictures to make, coupled with  
the lack of money and the shortage  
of purchased material, are again delaying  
the release of the great feature films.  
The rest of the companies have a gen-  
tleman's agreement to delay conven-  
tions until July.  

It's the same old story that it was  
last year. No company is willing to  
jump out in the lead and start the  
pace or start a new cycle because each  
is afraid that others will swing into line  
with similar ideas and material.  
The result is that no one is doing anything.

Karloff On Way Back  
To Do 'Invisible Man'  

Universal has cancelled the exten-  
sion of a loan-out for Boris Karloff  
to British-Gaumont and the player  
left Saturday from London on the  
return trip to Hollywood.  

He is to "Invisible Man" at Universal, the production awaiting his  
arrival.

Marshall With Brentle  

Fox has signed George Marshall on  
a one picture deal. The director will  
handle the next El Brendel produc-  
tion. The Jack Gardner office nego-  
tiated the deal.

'Deluge' Starts May 15  

Sam Bischoff has scheduled work  
on "The Deluge" to start May 15.  
Felix Feist directs, from a script by  
John Hayden and Warren D. Duff.  
It is the second production KBS is mak-  
ing for Radio release.

Para.-Nathanson Jam  
(Continued from Page 1)  

the others as an effort to freeze them  
out.

The present setup finds Kuhn-Loeb,  
the Chemical Bank, Hallgarten and  
five or six other institutions fighting  
among themselves, each trying to grab  
as much of the spoils as possible, with  
none willing to go further with finan-  
cial advances and with any and all  
moves for any financing blocked be-  
cause of the freezing-out feud.

Adolph Zukor is lined up solidly  
against any move to inject Nathanson  
into the picture. There has been bad  
blood between this pair for many  
years, and since the day that  
Zukor edged Nathanson out of the  
Canadian corporation of Paramount.  
But in blocking Nathanson, Zukor is  
unable to offer the company any help  
in successfully getting it out of its  
present difficulties.

During her last trip to Russia, word  
was brought to Margaret Bourke-  
White that Eisenstein was pretty dog-  
gone sick and miserable with a heavy  
cold. She decided to go to see him  
and cheer him up with some extra  
special goodies. So she made up  
the interesting little story of how  
Eisenstein, as a great delicacy there  
and since she was the only person in  
Russia who had a supply of super-sensitive  
panchromatic film, she thought it  
would be a nice gesture to give some to  
Eisenstein. And forthwith and foresman  
went to call on the general director.  
Said director was found all wrapped up  
in innumerable blankets and so embar-  
aressed that he had put on one of  
those enormous Mexican hats and pulled  
it down over his face.  

Margaret Bourke-White spoke a  
few kind words, left her presents  
and departed. And the next day when  
she called up to inquire after Eisenstein's  
health, she was told that he couldn't  
come to the phone because he was too  
busy investigating the properties of  
super-sensitive panchromatic film.  

After one look at the can of film  
nothing else mattered—not even the  
film. She said that the way to Eisen-  
stein's heart is through his stomach.

That must have been a funny test  
to watch, the one MGM gave Nelson  
Eddy before signing him. It was  
a scene out of "The Barretts of Wim-  
pole Street" and Maureen O'Sullivan  
had kindly consented to play opposite  
him.  

Having been given no other  
instructions except to learn a given  
scene perfectly, she was to imagine  
Eddy's surprise when he walk-  
ed on the improvised set and found  
Maureen elegantly outfitted in period  
costume and not even a flinch of  
make-up. Nelson Eddy went through the  
ordial in a plain 1933 business suit.  
By the way, if you haven't read "No Nice  
Girl Speaks," put it on your list of  
things that must be done. It's the  
1933 manual of the correct thing to  
do and say under practically any cir-  
cumstances, and surely Emily Post  
must be turning in her grave. (Please,  
Mr. Editor, that's a joke—we know  
she's still writing.) And there's a  
prize title on one of the chapters,  
"Our Plastered Friends." If we could  
think up a title like that we're sure  
we could write a story.

Someone asked Dick Rowland the  
other day if he had any plans for  
that gorgeous burn he's sporting around  
town. And quick as a flash came  
the answer: "From my last production."  

Dick is not a man to go out with  
some statuary in Boston for the Eddie  
Cantor picture and buying books on  
the late 19th century at Brant's in  
order to find out what kind of an  
apartment a gal like "Nana" was  
working for.
SCARLET

June Clyde
Anna May Wong

* Halliwell Hobbes * Wyndham Standing
* Col. Gordon Mcgee
* Of "CAVALCADE" Cast

Edwin L. Marin

Distributed in U.S.A. by FOX Film Corp.


**Columbia**

"THE WRECKER"

Director: Albert Rogell
Screen Play: Jo Swerling
Cameraman: Ben Kline

**MGM**

"LADY OF THE NIGHT"

Director: William Wellman
Original Screen Play: John Emerson
Cameraman: James Van Trees

"ESKIMO"

Cast: All native.
Director: W. S. Van Dyke
Story by: Peter Freuchen
Cameraman: Clyde De Vinna

**Stranger's Return**

Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, Tad Alexander, Irene Hervey, Aileen Carlyle, Grant Mitchell, Beulah Bondi.
Director: King Vidor
Original Screen Play: Phil Stong
Cameraman: Bill Daniels

**Fox**

"5 CENTS A GLASS"

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrett.
Director: Frank Craven
Original and Screen Play: Frank Craven, Sam Mintz

**Paramount**

"JENNIE GERHARDT"

Director: Marion Gering
Original Screen Play: Theodore Dreiser
Scenarists: S. K. Lauren, Frank Fortas, Josephine Lovett, Joseph Moncrefe March.
Cameraman: Leon Shamroy

**RKO Radio Pathe**

"BED OF ROSES"

Cast: Constance Bennett, Joel McCrea, John Halliday, Pert Kelton.
Director: Gregory La Cava
Original Screen Play: Wanda Tuchock
Cameraman: Humphrey Pearson

"CARELESS"

Cast: Norma Foster, Ginger Rogers, Gregory Ratoff, Frank McHugh, Zusa Pitts, Allen Jenkins, Lucien Littlefield, Franklyn Pangborn.
Director: William Seiter
Original Screen Play: Maureen Watkins
Cameraman: Eddie Cronjager

**Columbia**

"THE POWER AND THE GLORY"

Jesse L. Lasky

Cast: Spencer Tracy, Colleen Moore, Helen Vinson, Ralph Morgan.
Director: William K. Howard
Original Screen Play: Preston Sturges
Cameraman: James Wong Howe

"BERKELEY SQUARE"

Jesse L. Lasky

Cast: Leslie Howard, Valerie Taylor, Hector Angel, Alan Mowbray, Beryl Mercer, Lionel Belmore.
Director: Frank Lloyd
Play by: John Balderston
Screen Play and Dialogue: John Balderston, Sonya Levien
Cameraman: Ernest Palmer

"I LOVED YOU WEDNESDAY"

Director: Henry King
Play by: Mollie Ricardel
Screen Play and Dialogue: William Dubois
Cameraman: Hal Mohr

"MGM"

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Coghlan, Marilyn Harris, Frankie Darro, Willie Fung, William Burgess, Jack Pennick.
Director: Mervyn LeRoy
Original and Dialogue: Norman Reilly Raine
Adaptation: Zelda Searle, Eve Green
Cameraman: Gregg Toland

"AIRSHIP"

Cast: Josephine Pesci, John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Franchot Tone, Myrna Loy, Robert Montgomery, William Gargan, Harry Beresford.
Director: Clarence Brown
From Novel by: Antoine de Saint-Exupery
Screen Play: Oliver H. P. Garrett
Cameraman: Oliver Marsh

"BLACK ORANGE BLOSSOMS"

Cast: Clark Gable, Jean Harlow, Dorothy Burgess, Stuart Erwin, Garry Owen, Elizabeth Patterson, Helen Freeman, Muriel Kirkland, Barbara Barondess.
Director: Sam Wood
Original and Screen Play: Anita Loos
Howard Emmett Rogers
Cameraman: Hal Rosson

"PICTURES Now SHOOTING"
ACAD. COMMITTEE PUTTING TEETH IN ARTIST-AGENT CODE

Drastic Rules for Standard Contract

Sweeping and drastic rules and regulations for agents and artists will be incorporated in the Agent-Artist Code which is now being prepared by a special committee of the Academy.

Recognizing that there have been sharp practices indulged in continually by both artists and agents, the committee is lining up an equitable code for the protection of each of the two groups.

Most important of the specifications is the provision for a standard form of contract between the artist and agent. This will include a clause providing for Academy arbitration, eliminating necessity of either side taking the matter to the courts.

The duties of agents will be clearly defined and specified, in addition to the obligations which a client will have under the pact. When the Code is put into effect, all agents will be required to register lists of clients with the Academy, and agents will be responsible for the management of only those appearing on such lists. Any attempt of one agent to "chisel" by attempting to sell the client of another, will result in prompt action by the Academy committee empowered to take suitable action.

There is a possibility that agent-artist agreements will be limited to two year periods, and the question of commissions allowed for various terms of employment will be clearly defined. The Code may provide for a sliding downward scale of commissions to be paid agents on long term contracts, with a maximum period set at the option of the artist.

Machinery will be set up to provide for agent-artist and producer-agent disputes that might arise, and there will be full protection for artists under contract to any agent who might be barred from negotiating with one or more studios. The latter condition, however, is expected to be eliminated through the hearings of any agent-producer squabbles.

The Academy committee working out the Agent-Artist Code meets again tonight, and it is expected that another meeting later in the week will see the committee conferenceing on the proposition with the Agents' committee, composed of Ruth Collier, Scott Dunlap and Edward Small.

British International Signs Camilla Horn

London—British film producers are drafting talent from all over the world and not entirely from Hollywood. B.I.P. has signed Camilla Horn, the Ufa star, for a trio of pictures. The first is "The Love Nest," a filmusical which Thomas Bentley directs.

Mae West Hostess

Mae West was the host to 200 orphans kiddles yesterday afternoon at the A.L. G. Barnes circus.

Alison Skipworth To Be The 'Red Queen'

New York.—In casting for "Alice In Wonderland," which it expects to put into production shortly, Paramount has set Alison Skipworth in the role of the Red Queen. Charlie Ruggles is also scheduled for an important role.

'Tarzan' Serial Will Go Into Work On June 15

Basil Dickey and George Plympton are completing the script for the RKO serial, "Tarzan the Fearless," and production will start June 15. There are 12 episodes, and James Hume-Pierce has the title role. Principal Pictures will distribute.

Larkin On 'Rigadoon'

John Francis Larkin has been signed to write the screen play of "Rigadoon," a play by Charles Knobson, which Universal has owned for some time. Sam Jacobson is the associate producer on this yarn.

Conroy With Fox

Fox has signed Frank Conroy for a featured role in "The American," which Sol Wurtzel is producing. Preston Foster is being featured and Hamilton McFadden will direct. The Leo Morson office made the Conroy deal.

Thousands Saved In Express Charges

New York.—The MPTOA announces that it has made savings to exhibitors of more than $450,000 a year in express charges on film shipments. These savings have resulted from adjusted charges by the American Railway Express Agency Inc., which has just announced that, beginning June 15, it will make a fifty per cent reduction in express rates on return shipments of prints from theatres to film exchanges.

Williams and Vogel Start East This Week

J. D. Williams and William Vogel expect to pull out for New York within the next few days. After brief conferences in the East regarding the new Williams production and distribution company, the two officials will return to the coast to close production deals now under discussion.

Comedy For Stevens

George Stevens has been set to direct the next "Average Man" comedy, featuring Edgar Kennedy and Florence Lake, which Lou Brock is producing for Radio.

Actors' Branch In 100 Per Cent Drive

The Actors Branch of the Academy is making an intensive drive to secure as members all players and stars under contract to the major companies. In addition, the group has appointed a special committee to bring into the organization every free lance player who works two or more weeks annually.

Although no reports will be given out by Academy officials or leaders of the Actors Branch, it is known that the group will have membership applications in hand from practically all contract players when the actor membership committee submits its report to the Branch executive committee Wednesday night.

United Artists Execs Starting For Coast

New York.—The United Artists executives are starting their westward trek. Arthur Hornblow, Douglas Fairbanks and Richard Day left yesterday, Lynn Farnol starts today, and Samuel Goldwyn, Eddie Cantor and Frank Turtle get under way Friday.

Baily and Pine East

Tom Baily and William Pine, Paramount studio publicity and advertising heads, left last night for New York for conferences with Robert Gilham on publicity for the annual sales convention.

Tradeviews

(Continued from Page 1)

as he would fight for the Chicago or San Francisco market. The English people are fair-minded. They believe in giving everyone a break and they love a fighter. But—like God—they hate a coward, a four-flusher.

"The American motion picture business is facing the same crisis that destroyed the automobile and the drug industries in England. Mr. James Beck is no fighter. He does not know what the picture business is doing or what's happening to it. If Mr. Hays will let him out and save the 25 pounds a week he receives as salary, and will also get a man with guts to go over there and fight our battle, there will be no necessity for cutting the salaries of actors here because of the loss of the English market."

"But, if this isn't done, no amount of salary cutting will enable Hollywood to maintain its present number of studios and its present production costs. The English have nothing against American pictures. Most of them far out-pass the English pictures, and not even the English themselves contend that the home product is as good as ours. But they have been sold that "Buy British" idea and the American picture industry has not had anyone who has even tried to offset that campaign and put our pictures where they belong"
Two Indies Leave 'U' For Sennetts'  
Maury Cohen and George Batchelor, heading Invincible and Chesterfield Productions, signed contracts with the Mack Sennetts studio Saturday to transfer the making of their next year's schedules from Universal to Sennetts'.

Universal, in keeping with the producer's pact against indies made recently, has set a prohibitive price on studio rental for the independent group. Former scale was $300. New scale is $1,500 per day. Invincible and Chesterfield will make eighteen pictures at Sennetts and have engaged Edward Jewell as are director.

Foy 'Beasts of the Sea'  
Company To Monterey  
With Joe Cook, formerly of Columbia, joining the Rosco business manager, the Hal Austin troupe returns today to Monterey for another week's work on Foy's 'Beasts of the Sea', following which they sail for the Mexican coast for one month to complete the feature.

Ralph Gervers Quits:  
Lou Goldberg In Spot  
New York.—Ralph Gervers, in charge of exploitation for Columbia, has resigned, effective May 13. Lou Goldberg, formerly with Paramount and Warners, will replace him.

Fox After Green Novel  
New York.—Fox is negotiating for the screen rights to 'The House of Connelly,' recently published by Paul Green, who also authored 'Cabin in the Cotton.' The company figures to use the story for a Janet Gaynor starring picture.

Acad. Committee Meets  
The special committee drafting a new constitution for the Academy meets tonight, and it is expected that the agreement will be ironed out for submission to the various branches this week.

Independent Unit Deals Cold  
(Continued from Page 1)  
Electronic brains have chilled most of the bank financing.

Radio, Universal, United Artists, Columbia and others, who had planned a percentage of independent units furnishing them product, are now compelled to make other arrangements, either furnishing all the financing for these units, taking the producers (where they can get them) on a small weekly draw against a percentage of the profits for their production efforts, or engaging them on a salary basis 10 per cent, or for getting their money back with something to attach to guarantee a big slice of the money advanced, those who have been doing out propositions for their unit production are now trying to catch studio jobs with a weekly pay check or some split that will keep them going, awaiting better days for their independent efforts for major releases.

The B. P. Schulberg and Charles Rogers units will continue at Paramount, with the former accepting a smaller weekly advance and a larger cut in profits, and the latter having signed up before much of this financial pressure came in. Jesse Lasky and Sol Wurtzel will centralize the activities at Fox as soon as their present contracts are in force. The Kelly-Bischoff-Saal trio will, more than likely, be the only new unit, signed by any of the majors this year, with KBS raising 90 per cent of its own money and Radio furnishing the rest.

The Educational and World-Wide units are finished before hardly any of them got started. The Schnitzer-Zierler and the Bachman units are out of Radio.

Production At 'U'  
Resumes Tomorrow  
Official resumption of production activity at Universal occurs tomorrow when 'Salt Water,' the Slim Summerville-Zasu Pitts picture, goes into work under William Wyler's direction. While the studio's production doors are opened, actual work does not start on the lot, since the Wyler unit goes on location at San Francisco.

Eisenstein Film To Be Shown This Week  
'Thunder Over Mexico,' the picture which Sergo Eisenstein made in Mexico, will have a press showing at the Carthay Circle Theatre Wednesday night. Sol Lesser announces that its world premiere will be at a downtown house very soon after which the picture will be taken to New York.

Eisenstein worked eighteen months on this picture and shot 186,000 feet, which is now down to 7200. It has no dialogue, but has 32 titles, and has a musical score by Hugo Leisner.

Maynard Starting On 'Fiddlin' Buckaroo'  
Ken Maynard starts production on his second starring western for Universal today on location at Lone Pine. The story: 'The Fiddlin' Buckaroo,' is an original by Milton Gatzert, and supporting cast includes Gloria Shea, Fred Kühler, Frank Rice, Jack Rockwell, and Jack Mower.

Hymer For 'Salt Air'  
Universal has signed Warren Hymer for a role in 'Salt Air,' the Summerville-Pitts comedy which is scheduled as the first feature to go into production on the studio's reopening.

We Serve Sandwiches  
American Cheese  
Imported Swiss  
Imported Roquefort  
Imported Brie  
Imported Camembert  
English Stilton  
English Cheddar  
Canadian Cheddar  
Philadelphia Cream  
Cottage Cheese  
Cream Cheese and Nut  
Cream Cheese, Nut and Bar-le Duc  
Cream Cheese and Jam  
Cream Cheese and Jelly  
Roquefort, Cream, Nut and Figs  
Caviar  
Chicken  
Chicken Salad  
Turkey  
Prime Ribs of Beef  
Beef and Onion on Biscuit  
Spiced Beef  
Brisket of Corned Beef  
Roast Pork  
Roast Lamb  
Tartar  
Tartar Steak  
Special Chicken Liver on Biscuit  
Sardines (Imported)  
Tuna Fish  
Tuna Fish Salad  
Nova Scotia Salmon  
Anchovy  
Liverwurst Imported  
Mett Wurst Imported  
Ploch Wurst Imported  
Cervelet Imported  
Salami Imported  
Tongue  
Hot Dog  
Bologna  
Sandwiches  

6666 SUNSET BOULEVARD  
Hollywood 1666
Loew’s Earns $1.04
Per Common Share

New York—The financial statement of Loew’s Inc. for the 28 weeks ended March 16 shows net earnings equal to $1.04 a share on the common stock. The net profit for the 28 weeks, before the deduction of depreciation and taxes, was $2,186,531. This compares with $2,264,729 for the 28 weeks ended March 11, 1932.

‘Von’-Dietrich Remain At Para.

The team of Josef von Sternberg and Marlene Dietrich will do another year for Paramount. Papers indicating this were signed yesterday. The deal is for one year.

Von Sternberg has a single picture to do for Metro-Goldwyn-Mayer, “The Prize Fighter and the Lady,” with Joan Crawford, and moves over to Paramount to start preparations on the story for Marlene’s next on her return from Europe.

MGM Wants Tracy

MGM has put in a bid at Fox for the loan of Spencer Tracy for the top spot in “Transgressor,” which Lucien Hubbard is supervising.

REFEREE STARTS PROBE INTO AFFAIRS OF PARA.

New York—With Ralph Kohn, vice-president and treasurer of Paramount-Publix as the chief witness, the investigation into the company’s affairs was started yesterday before Referee Henry K. Davis, Ethan Aylea, counsel for the trustee, conducted the examination.

Kohn went into the early history of the company, dealing with different phases of theatre acquisitions and bank loans, but developing little of general interest. His examination was not completed when the hearing was adjourned until next Monday.

Attorneys Zinn, for the bondholders, was unsuccessful in his attempt to find out why he has been unable to

Ben Lyon Signed For One Picture Abroad

Ben Lyon, who went to England with wife, Bebe Daniels, where she has been signed to make two pictures for British International, has been signed by the same company for one picture. The Selznick-Joyce London office negotiated the deal.

Raft For ‘Chrysalis’

Paramount has set George Raft in a featured spot in “Chrysalis,” of which Sidney Buchman is doing the screen play and dialogue. Louis D. Lighton is supervising. No director has been assigned.

Mix-up Over ‘Alice’ Straightening Out

New York—The tangled that has existed over the production of “Alice In Wonderland” is getting cleared up and, from present indications, the picture will be made by Paramount.

Paramount complained to the Hays office about Jack Cohn’s intention to put up the Emma Field production of the play and plan to shoot the play as it is given at the New Amsterdam, so Cohn called it all off. Fox also wanted to make the picture, but laid off in deference to Paramount and Columbia, and the Mary Pickford production, with Walt Disney drawings, is also off, at least for a time.

F.P.-Canadian Shows

1932 Net of Only $21,894

Toronto—Net income of $21,894 for 1932 after depreciation, taxes and reserve, was reported by Famous Players Canadian Corporation.

The company is the Canadian subsidiary of Paramount-Publix and operates nearly 100 theatres in the Dominion, besides six exchanges for distribution of Paramount pictures. Net income for 1931 was $82,105.

‘In The Money’ Last

For Lew Ayres At ‘U’

Lew Ayres gets the starring spot in “In The Money.” Universal picture which Murray Roth directs. Production is slated to start Saturday, with E. M. Ashe acting as associate producer.

The picture winds up Ayres’ term contract with Universal, and is his first appearance in a picture for that company in nearly a year.

New One For Sutherland

Paramount has signed Edward Sutherland on a one picture deal to direct “Every Man For Himself,” featuring Jack Oakie, W. C. Fields and Sari Maritza. Joe Markiewicz is writing the original story.
"CENTRAL AIRPORT"
_warner-first Nat. prod.;_ director, william wellman; writers, jack moffitt, rian james, james seymour.

Sun: the plot sounds a trifle ordinary, but it is done with a certain feeling and sophistication, and it is well plotted. these assets overcome the lack of excellence of dialogue. where it turns the corner towards program success, however, is in that last flying rescue. the whole sequence represents a stunningly photographed, imaginative and holding pictorial idea.

Herald-Tribune: the entire story is, so far as I could make out, entirely devoid of life, drama or conviction, and must depend for its success entirely on the effectiveness of its aerial scenes. they are of the usual technical excellence, but save in the final episode, they are neither startling nor novel.

Journal: the aerial scenes, directed by william wellman, are naturally the chief matter of this picture. some of them are breath-taking and all are very loud, but it is not long before the climax becomes somewhat monotonous. first National appears to have gone to considerable expense to film a pretty dreary story.

World-Telegram: assessing all the elements of valid melodrama, "central airport" is a fast-moving and entertaining scrutiny of a young aviator. the minor roles are well managed and the aviation phases of the picture have been worked out with skill and detail.

Mirror: "central airport" has some nice stunt flying, all the noise which always attends it, and some interesting tricks. these make it fairly entertaining.

American: the aerial stuff, and the fine performances of Mr. Barthelme and Miss Barlow, endow a plot that is quite stereotyped with suspense and interest.

"THE SILVER CORD"

RKO-radio prod.; director, john crowell; writers, sidney howard, minnie murphy.

Radio City Music Hall

World-Telegram: it is something that deserves your immediate attention. brilliantly directed and marvelously acted.

American: the film is alive with drama and offers excellent entertainment for discriminating audiences. its popular appeal is probably something less than might be hoped.

Herald Tribune: in essentials, "the silver cord" remains what it always has been—an overwrought but inescapably effective sexual melodrama of the sleighhammer school.

Journal: it's interesting adult drama, smoothly directed by john crowell and understandably acted by the five performers.

Times: there is a great deal of conversation and comparatively little action. but static though it is from a cinematic point of view, the deluge of words is for the most part interesting.

Mirror: the drama is a compact one, requiring a single attractive setting and a small cast. the cast is a stunning one, perfectly chosen for the decisive character roles.

Sun: it remains the talkies a moving and legitimately dramatic work—as close to a first-rate play, or a "great" play, as the modern theatre ever shows forward. give credit to Miss Crews and the director, john crowell, as well as the author.

News: "the silver cord" is an interesting and absorbing story. the problem of the mother who tries to bind her sons to her by shutting other women out of their lives is a fundamental one and when well presented, as it is by howard and crowell, the conflict is dramatic and extremely interesting.

Post: the picture is recommended not only as intelligent and enlightening entertainment, but also as an antidote to the deluge of saccharine sentiment promised for mother's day. it was directed by john crowell.

"THE CIRCUS QUEEN MURDER"

columbus prod.; director r. william well; writers, anthony abbott, jo swerling.

Rialto Theatre

World-Telegram: the film is rather slow and without much suspense and thrill. indeed, it is quite the poorest of the thompson-Colt mysteries.

News: "the circus queen murder" is well worked out on the screen. there is plenty of suspense, but not much mystery.

Mirror: Suspense is skillfully maintained until Mr. Colt has finished his usual brilliant detective work.

British Educators

Test Uses of Films

London.—To determine the value of educational films in the teaching of children, and as a preliminary to a chain of cinema schools throughout Wales, a special maternity was recently arranged by the Glamorgan County Council. A large number of elementary school children attended in order that their reactions might be noted by educationalists. A questionnaire is to be given to the children, while the opinions of adults are also to be obtained and tabulated.

Another experiment of films in education took place when the Educational Association of Welwyn Garden City arranged an exhibition of special films at the Welwyn Kinema which was attended by 1500 school children. The program included several British Instructional subjects, such as the study of Empire development, called "Rails and Trails"; "Conquest of the Air," a reconstruction of the history of flight, and the nature picture, "The Changing Year."

Robert Hill To Direct

'Tarzan the Fearless'

Lesser plans to start production "Tarzan the Fearless" for the next month, and has signed Robert Hill to direct the picture.

Lesser has had a completed script in hand for six months, and will have the ape man melodrama ready for release in September.

Margaret Sullivan

Entroque To Universal

New York.—Margaret Sullivan has left for Hollywood and Universal for the feminine lead in "Only Yesterdays," for which she was named by John M. Stahl. Miss Sullivan has been in the New York production of "Dinner at Eight."

Para. Probe Begins

(Continued from Page 1)
Cagney, Darro and Direction Score

"THE MAYOR OF HELL"

Warner-First Nat.

Direction Archie Mayo

From story by "Hill Street"

Screen Play... Edward Chodorov

Photography... Barney McGill

Cast: James Cagney, Madge Evans, Allen Jenkins, Arthur Byron, Dudley Digges, Frankie Darro, Farina, Robert Barat, George Pat Collins, James Bennett, Sidney Miller, Charles Cane, Raymond Borzage, George Ofterman Jr., Dorothy Peterson

A reform school gets itself reformed, and any audience would have a swell time watching it, in James Cagney's new Warner-First National picture, "The Mayor of Hell." The film springs a brand new idea. You put a gangster at the head of a reform school, and the gangster, the whole regime, the system, the school is run for 500 kids all absorb sweetness and light. The institution becomes, under the gangster and an understanding nurse, a model little village, if there ever was one.

This is not to say that the picture plays syrupy sentiment like too many morals. The sentiment is there, and in most instances rings true. The morals are there, too, but are not excruciatingly pointed. The writing is good and the direction by Archie Mayo is excellent.

James Cagney is the gangster, and his appointment as deputy of the school is accepted by him as just so much extra gravy. His racket brings him sufficient pocket money. What his racket is, is never told, but he almost forgets it on his first visit to the reformatory, when he sees the old commissioner, Thompson, (Dudley Digges) a horrid shuck of a hoodlum. Cagney, his produce, he is forced out of his racket and into the beautiful nurse, Dorothy (Madge Evans) who has ideas about self-governement and true reform.

Cagney takes over the management of the school, and the boys blossom into smiling, happy, self-reliant and thoroughly trustworthy youngsters, running their own store, working for their supplies, and holding their own very efficient court.

Then something goes wrong with Cagney's racket in the city. He accidentally shoots a rival gangster and is forced into hiding. The commissioner takes over the school and resuscitates his old methods of torture, with the result that one boy is killed, the other maimed, and the commission is burned to death by the infuriated youthful mob.

However, Cagney and Dorothy arrive just in time of all time, and everything turns out as happy as possible, even with a love scene in the office observed by Farina's comical eye.

Frankie Darro almost sets the pace for this picture. As the tough little Jimmie Smith, he gives a performance that will be remembered long after the film is forgotten. Madge Evans is well cast and sincere as the nurse, and Dudley Digges does a strikingly fine piece of acting as the impossibly mean old commissioner. Allen Jenkins lives his part as Cagney's bodyguard, and the swarm of boys in the reform school is the toughest bunch of incipient criminals ever gathered together in one place.

Although the picture is not one of Cagney's best, it has a certain brutal sincerity that helps it. You have the Cagney name to draw with and plenty of exploitation angles in the reformatory stuff.

Boyd, Gargan and Gibson Highlights

"EMERGENCY CALL"

Director Edward Cahn

Original Story John B. Clymer

Screen Play Houston Branch

Joseph L. Mankiewicz

Photography Roy Hunt


"Emergency Call" is a new good program specimen of the topical melodrama, taken hot from the front pages, which are deluging the screen these days. It's a story kind of being better. The gangster-racketeer element is stereotyped. Edwin Maxwell plays "the big shot," as he were laughing at himself, and even Cagney's E. Stone has a hard time living up to his reputation.

The best parts of the picture are the comedy stuff, with the General Hospital of any large city the locale. Here the story belongs, and as long as it stays in the corridors and operating room, or on the seat of the ambulance with Bill Gargan as driver, it rings true and everybody is happy. The moment the gangsters are run down, in "Emergency Call" begins to stagger under a load of hokum and never throws it off.

Bill Boyd is technically the star of the picture, but Gargan steals the show in every scene until he passes out under the condemned ether that the heavy hand of the hospital staff put him on the institution. From that moment to the finish, Boyd and Wynne Gibson divide the honors and responsibilities between them and keep the audience on the qui vive with every melodramatic twist known to a pair of expert action writers like Houston Branch and Joe Mankiewicz.

The best sequence in the show from an entertainment standpoint, however, remains the one in which Gargan drives Wynne to the theatre, using the hospital ambulance for a taxi, which proves how much wiser it would have been to stick to that vein instead of killing Gargan to make a blood-and-thunder finish. Merna Kennedy is delightful as the hospital file clerk. Except for a couple of scenes, Betty Furness as the love interest went into the incinerator.

Several hundred feet can still be trimmed out of "Emergency Call" to its advantage. When that is done, Sam Jaffe, Edward Cahn and Radio will have a good action number to their credit.

Timeliness of story and good box-office names will help you to put this over with any audience that relishes yellow journalism in picture form.

Karl Freund East

To Direct Musical

Universal has assigned Karl Freund to direct the original musical by Richard Rodgers and Lot Manke, "Shoot The Works," as his next assignment. The director leaves tonight for New York to make this picture at Paramount's Astoria studio. Leo Carrillo has been signed for the top spot. Stanley Bergerman is supervising.

Term For Pert Kelton;

'Sweet Cheat' First

Radio has signed Pert Kelton to a term deal, the Beyer-MacArthur office setting the ticket. Her first assignment will be the top spot in "Sweet Cheat," which also will have Ginger Rogers. Earl Baldwin will direct, and Eric Linden and Helen Mack will take supporting parts in the picture.

'Alimony Madness'

Yanked At The Mayfair

New York — The Mayfair ran "Alimony Madness" only four days and then yanked it in favor of "The Big Cage."

The theatre has installed a cage with two real lions in the lobby as a ballyhoo.

'Adorable' For Press

Fox is throwing another party for the press tonight with a showing of Janet Gaynor's new picture, "Adorable."

"THE MAYOR OF HELL" Good Program;

'EMERGENCY CALL' Proves O.K.
HITLERITES ARE DIPLOMATIC WITH PICTURE INDUSTRY

Stating 'Desires' Instead Of Orders

London—Latest despatches from Berlin state the Nazi government is treading carefully where the film industry is concerned, taking no steps that might be construed by other countries, especially America, as moves to upset the business. Diplomacy appears to be the policy of the moment and Hitler edicts take the form of more or less courteous explanations of what the "desires" of the ruling party are, rather than abrupt commands.

There remains, however, the positive knowledge that the German branch of the film business is passing through the first real crisis of its career, its future dependent upon the disposition of the Hitlertes.

Joseph Goebbels, chief of ministry, broke all political precedents when he called a gathering of more than six hundred members of the trade and addressed them on the government's "desires" regarding films. It was the first time a cabinet member ever spoke to the trade directly.

His speech, while seized upon by local trade papers as highly important, failed to reveal anything that might cause a furor among the film men. He spoke on the subject matter that goes into the stories of pictures, chiding his hearers for not having made greater progress in their line of endeavor. He assured his listeners that the government would not attempt to seize the film business or interfere with its normal course. It had no intention, he stated, of supervising finance or production, and will not go into the business itself in any manner so long as fair practices prevail.

Production For 'U' Will Resume Today

Official resumption of production activity at Universal occurs today when "Salt Water," the Slim Summerville-Zasu Pitts picture, goes into work under William Wyler's direction. Although the studio's production doors are opened, actual work does not start on the lot, since the Wyler unit goes on location at San Francisco.

Exhibitor Conn Now Heads Producing Outfit

Jacob Conn, former exhibitor of Providence, has organized Sunrise Pictures Corporation to make six program pictures and two specials for the 1933-34 season. Conn is president, Charles Hutchinson is vice president and director general, and Lou Robinson the secretary-treasurer.

The two specials will be "Mother's Sacrifice" and "Red Russia of 1940."

Rasch Back To MGM

New York—Alberlta Rasch left for the coast yesterday to stage the dances for MGM's "Hollywood Revue of 1933," which Edmund Goulding will direct.

Herbert Fields, who will work on the script, also left yesterday.

Balloon Ace At Radio

Lansing Holden, top rating balloon expert, arrived Sunday from the East to act as a technical advisor on Radio's production of "The Balloon Buster." Capt. Harold Buckley is working on the same picture in a similar capacity.

O'Neil-Stahl Writing

Universal has assigned George O'Neil to write revisions with John Stahl on the latter's next directional job, "Only Yesterday."

My Sincere Thanks

To Stuart Walker

"Mitch" Leisen

The Authors

And I Mean It!

FREDRIC MARCH

Writer-Dramatist Tie-up Plan Ready

The plan for the collaboration of the Screen Writers Guild and the Dramatists Guild has been worked out by attorneys for the two organizations, and a contract, containing the details, will be discussed by the executive board of the local Guild tomorrow night. Plans will be made to put the agreement into immediate effect.

Marc Connelly, treasurer of the Dramatists' Guild, who has recently reached Hollywood, will be present to advise with the board on this plan and to represent his organization.

Leo McCabe To Direct 'Grasshoppers' At Para.

Paramount has handed Leo McCabe the story, "Grasshoppers," as his second picture after "The Great Magoo," on his term contract with that studio.

The company has replaced the Marx Brothers with W. C. Fields, Ken Murray and Jack Oakie in this yarn.

Carstairs To Direct

London—John Paddy Carstairs, Gaumont scenarist, will get his first directional assignment at the end of the month. He will meg one for Sound City, called "Back Wash," from an original screen story by himself.

Sheridan With Fox

Frank Sheridan has been spotted into a featured role in "The American," which Hamilton McCadden is directing for Fox.
The Reporter Says

The Eagle and the Hawk is an effective picture

To my Associate

MITCHELL LEISEN
a real artist

To Harry Fishbeck
    A master of the camera
    Bill Rand
    Dan Fapp
    Lucien Ballard
    George Bourne
    Jim Hosler
    Walter Dalton
To Jimmy Smith
    Stuart Gilmore
To Jimmy Seims
    Dean Dutton
To Claire Behnke
    Isabelle Sullivan
To Roy Krueger
    Al Hurley
    Harry Reynolds
To Sid Street
    Efficient and tactful
    Jimmy Dugan
    Tom Wotton
    O. C. LeBoutillier
    Eddie Anderson
To Harry Lindgren
    Ray Cossar
    Ted Powell
To Bob Odell
    Will Walling
To Farciot Edouart
    and his staff, who can take you any place on
    the earth or in the air.

To the Cast

and

To All Departments at Paramount

I wish to express my gratitude for the extraordinary co-operation and com-
radeship that make directing a pleasant job.

STUART WALKER

Management
BREN & ORSATTI
Publicity Heads Bar Info About Trick Stuff

Recomm. that no major companies furnish stars or players for personal appearances at any meetings of the Western Motion Picture Congress, the end of this month were made at last week's session of the Studio Publicity Executive Committee at the Producers Association.

Publicity heads were informed that various organizations were soliciting advertising for special editions in connec. with the Chicago World's Fair, and all such requests should be side-tracked by being referred to New York offices.

All companies were instructed to eliminate any and all "horizontal" posed stills that were direct violators of the Hays ad. mg code. After protracted discussion, the gathering recommended that all companies tighten up on release of information detailing process and trick photography in pictures. Reports stated too many magazine and newspaper stones had appeared recently, exposing process and trick mechanics used by producers to obtain startling and realistic effects, all of which tended to destroy the illusion of readers and to kill public confidence in real effects which are staged continually for pictures.

Indie Producers Object To 'Indies'

New York—The independent producers who are in the new association object to being known as "independents," so Tobias Keßler, counsel for the organization, has a new title. The outfit will now be called the Progressive Motion Picture Producers and Distributors Inc.

Rogers and Murphy Start Home Tomorrow

New York—Charles R. Rogers leaves for Chicago tomorrow enroute to Hollywood. Ralph Murphy accompanies him, and the pair will be joined in the Windy City by Casey Robinson, who will discuss screen treatments on various stories he has made for Rogers while the latter was East. The trio will arrive in Hollywood Sunday.

Butler With Harvey

Fox has set David Butler to direct Lilian Harvey's next picture, "My Weakness."

Exhibs Worry Dists (Continued from Page 1)

in the business having fallen down on its product. The theatre operators are starting from scratch, as it were, and buying, not on past performances, either good or bad. They will try to do their own figuring, weighing star attractions, stories to be made, direction and the possibility of any one or more companies not being able to carry through the season and deliver the amount of pictures it is selling.

One big theatre operator here who has been out of the business but is now operating the houses he turned over to a major company three years ago, stated:

"It's going to be tough to buy this year. Aside from MGM, where is there any indication that we will get ticket-selling product? And we are not too sure about MGM.

"In past years we had something on which to base buying, but with the drop in quality of their product by 97 per cent of the big companies, what are we to do? The best and only thing is to buy for short periods and buy at low prices. Then, if the production map changes, we can add to our buy and our price for the successful producers."

"United Artists, because of Darryl Zanuck and the continued production of Sam Goldwyn, looms up as one of the top runners for the coming year. Warners, because of the loss of Zanuck, dips down into the doubtful class with Paramount and others. It all places us in the position of not knowing what to buy or whom to buy from, or the prices we should pay to bring us back some kind of a profit."

Tradeviews (Continued from Page 1)

signature, or were you just writing one of those yarns, hoping to attract producer support?

The star system, Mr. Brandt, is the system of making successful pictures, of having a successful motion picture business. When your personalities drop to the point where they no longer attract the public, all the swell shows that may be made will not rattle that bell to a profitable tune. You have been around long enough to know that, Mr. Brandt. You know of the really fine pictures, without big star names, that have been made year in and year out, and the business they attracted.

Any exhibitor will tell you what fills his theatre. It isn't the name of the producing company nor its slogan. It isn't the director, nor the writer, nor the cameraman. It's the name of Greta Garbo, or Marlene Dietrich, or Marie Dressler, or Fredric March, or Jimmy Cagney stuck up on the marquee. That's what pulls them in.

And as long as the public looks for those names, as long as the people flock to the houses where their pictures are shown, just so long will the owners of those names get high salaries—not because the producers have exploited them to high figures, but because those producers to stay in business, must listen to the voice of the public and because every laborer is worthy of his hire, is entitled to his share of what he earns for his employer, even in the picture business.

We repeat, it's a business of personalities, Mr. Brandt, and personalities come high.
TEN SPECTACLES AMONG THE 15 ALL-TIME LEADING FILMS

14 Produced In U.S. And 1 In Germany

Philadelphia.—The 15 outstanding pictures of all time, voted on by exhibitors, exchangers, critics and others for the 15th anniversary number of Jay Emanuel’s “Exhibitor” regional trade papers, present decidedly interesting facts to the industry.

Ten of the group were spectacles, and half of the ten rated production costs of $1,000,000 or over. Top negative cost goes to “Ben Hur,” which had nearly $4,000,000 charged against it. DeMille’s “King of Kings” was in second spot on cost, with $2,300,000. “Birth of a Nation” was lowest at approximately $125,000.

The ten spectacles selected among the 15 “greatest” include: “All Quiet On The Western Front,” “Birth of a Nation,” “Ben Hur,” “Covered Wagon,” “King of Kings,” “Big Parade,” “The Sea Hawk,” “The Four Horsemen,” “Cavalcade” and “Hunchback of Notre Dame.” The five non-spectacles in the group include: “The Kid,” “Variety,” “Over The Hill,” “Tol’able David” and “Smiling Through.”

“Over The Hill” nabors as the lowest cost picture in the entire group, with negative cost of about $50,000. “Variety,” German made, is the only foreign picture on the list.

Of the 14 pictures made in this country, five were produced by independent units which released through major companies. Of the others, MCM rates three, Universal two, Fox two, and Paramount and Metro one each.

The period of 1920 to 1923 saw the production and release of six of the 15, while five were released from 1924 to 1928. Only three sound pictures are considered in the fifteen: “All Quiet on the Western Front,” “Smiling Through” and “Cavalcade.”

If the rule holds true, as indicated by the list of 15 selected, that high negative cost spectacles gain attention when votes are taken on “outstanding” pictures of all time, the industry will undoubtedly wait some years before other pictures come along to gain attention of the pickers. The financial status of the industry now and for some time to come will prevent expenditures of huge sums for spectacles which might be classed as competitors of the 15 selected for the birthday of Emanuel’s publications.

Lubitsch Sells An Original To Parra.

Paramount has accepted an original story by Ernst Lubitsch, titled “There Were Four Women,” and the director is slated to make it, following Noel Coward’s play, “Design for Living.”

Jarrett Yarn To ‘U’ For Summerville and Pitts

Dan Jarrett, who has been working on the treatment of “Salt Water” for Universal, has sold an original to that company which will be used for a Slim Summerville-Zasu Pitts feature comedy. Deal was handled for the writer by Lew Cantor and C. S. Humphrey agency.

Jarrett flies East in a few days to write a play for John Golden, following which he returns to the coast to prepare the treatment for his original for Universal.

Arthur Kober To Radio

Completing the screen play of Mammo Love’s “Papa,” with Nunnally Johnson at Paramount, Arthur Kober moved over to Radio yesterday for a one week job on the dialogue of “Newsreel,” for which Agnes Christine Johnson contributes the script.

Lead For Helen Mack

Helen Mack gets the first lead in “Headline Shooters,” which Otto Brower directs for Radio.

Blanche Frederici Cast

Blanche Frederici was signed by MCM for a featured role in “Hold Your Man,” the Sam Woods production.

Alaska Priest Asks Silent Films

An appeal for use of old silent films has been made to the Producers Association by Father J. Tompkin, in charge of the Holy Cross Mission at Holy Cross, Alaska. In his request for free use of pictures, the Jesuit Father stated that pictures are shown about 12 times yearly to Alaskan Indian boys at his mission, and are then shipped to the Indian missions at Pilgrim Springs and Akulark for other showings.

Joe Breen, of the Producers Association, is canvassing the western offices of the major companies to obtain a list of silent pictures which can be supplied to the Alaskan mission, and arrangements will be made to extend fullest co-operation.

Three Traveling East

Alfred Santell, Julian Josephson and Arthur Kober leave for New York Saturday. Santell and Josephson will finish preparation on the screen play of “Chance At Heaven,” for Radio, while the east Kober is taking a month’s vacation.

Quillan-Fidler Tie

Eddie Quillan and Jimmy Fidler tied for first place in the Tin Whistle Sweepstakes held at Lakeside over the week-end. The two golfers fight the battle for the first prize in a match this week.

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What they directed . . .
And who were the big box office five . . .

These and other interesting facts in the Third Annual Directors Number . . . Out

WEDNESDAY MAY 17
Agents Staging Raids

Many Offices in Hollywood Trying to Grab Clients From Others—Open War Brewing

An epidemic of raiding has broken out among the agents. Many artist managers, heretofore held above such practices, are indulging in an orgy of client-stealing such as has never before been the experience of production circles here. The attributed reason is the low ebb of studio production, the small list of money-making players, directors and writers, barely justifying the existence of more than a third of the sixty-five recognized agencies.

Back of the wholesale raiding is seen the old law of self-preservation, every agent figuring on fighting to stay in business, scruples or no scruples. Net result, so far as the agents are concerned, is an all-around loss of case by the agent body.

Every complaint investigated showed that some of the larger offices are the ones to blame for the situation.

(Continued on Page 2)

Warners-U. A.-Col. Reject Contract

New York—With Metro-Goldwyn-Mayer, Paramount, Radio, Fox, and Educational accepting the new optional standard exhibition contract as drawn up for their approval by a committee of producers, Warners, United Artists and Columbia have held out against it.

Because of the refusal of these three to sign, the new selling season will see two contracts for the exhibition of pictures, the old and the new standard agreement.

Paramount and Raft Deal Still in the Air

The new deal between Paramount and George Raft has not been concluded, in spite of the fact that he is tentatively set for the lead in "Chrysallis." The transfer of his contract to Paramount Productions has not yet been made.

Selznick To Start 14 In Two Months

The next two months will be the busiest ever experienced by David Selznick as a motion picture producer. He will start 14 new pictures on their production way at MGM during that eight week period.

Wanger In Hospital

Walter Wanger, who hasn't been feeling well lately, is in the Cedars of Lebanon Hospital for observation. So far, the X-rays that have been taken have failed to show the cuts out from "Gabriel Over The White House."

Radio and Ford Dicker

Radio has offered John Ford on a picture deal which has all the appearances of going through, with the signing of papers set for one day this week. Ford is on a picture-to-picture basis as a director for Fox.

LaCava To Para.

Radio Deal Out

It looks as if Gregory LaCava will go Paramount for the direction of "Chrysallis," which is to star George Raft, instead of remaining with Radio for one or more pictures.

LaCava just completed the Constance Bennett vehicle, "Bed of Roses," and was talking contract with B. B. Kahane on a term deal, but the terms did not meet with the director's approval, so deal is cold.

Schulberg Closes New Deal With Paramount

B. P. Schulberg and Paramount have closed a new deal by which the producer remains with that company for another term.

It is understood that his drawing account will be a little smaller, but that his cut in the profits of his production has been increased.

'Manny' Cohen East

Emanuel Cohen, Paramount production head, leaves for New York tonight for conferences with the eastern executives.

SIROVICH RESOLUTION

CAUSE OF BITTER FIGHT

Lilyan Tashman Set For 'Mamma Loves Papa'

Lilyan Tashman is set for a one-picture deal with Paramount and has been cast in "Mamma Loves Papa," which Norman McLeod will direct, with Mary Boland in the top spot.

Miss Tashman will do a picture for Phil Goldstone after the Paramount engagement. Selznick-Joyce handled both deals.

New Term For Jackie

Jackie Cooper has signed a new two-year contract with MGM, the terms being the same as on his expiring agreement. He will do a maximum of ten pictures.
Producer-Labor Conference Today

New York.—The conferences between the producers’ labor committee, headed by Pat Casey, and the representatives of local IATSE locals in New York City, today, the object is to induce the labor crowd to wipe out salary reductions, to which all the locals are euphemistically opposed.

In the labor delegation which came from Hollywood were Richard Green, IATSE Western representative; Howard Hud, of the camermen; Harold Smith, of the sound men; Carl Kuntz, of the cutters and lab workers; Lou Blix, of the studio technicians; Alvin Wyckoff; Jack McEvoy and others. The conferences probably will last several days.

Cabanne Will Direct

 Own Story For Radio

Radio closed negotiations with Christy Cabanne yesterday to direct his own original story, "The Glory Command." It will be Glendon Alllove’s first production as an associate producer.

F. McGrew Willis is writing the screen play, and leaves shortly with Cabanne for Annapolis where scenes for the production are to be made.

Universal and Doane

Dicker Over New Deal

Universal is negotiating a new deal with Clive Doane for his completion of the work on one of the new series of two reel comedies for the 1933-34 program.

Doane, executive with Hal Roach for many years, held a contract with Universal during the past year to make 20 two-reelers, all but one of which have been completed. Doane will produce one or more feature comedies.

Connie Bennett

Going To Honolulu

Constance Bennett will leave for Honolulu on Saturday to film the remake of the Hawaiian drama. There will be a number of the local colony also making the trip, among others Harry Beaumont, the MGM director.

Ben Atwell To Col.

New York.—Ben Atwell, one of the most noted of Broadway press agents, has been signed by George Brown for the Columbia publicity department.

War Over Sirovich Bill

(Continued from Page 11)

THE STORY OF TEMPLE DRAKE


Paramount Theatre

World-Telegram: It is, in its sombre, morbid way, an engrossing enough film—one that is capably acted and which succeeds pretty well in bringing out the cold, grim character of the provoking girl who is torn between good and evil.

Herald-Tribune: It is so daring a film, so frank and unabashed in its narrative and so maturely sinister in its implications that it possesses an undeniable fascination. It is not a pleasant or a lofty fashion, but it most certainly has a subjective melodic drama rather than a cruel social study of a decadent people, but it is pretty powerful stuff.

News: It should never have been bought and never produced. It will not reflect any credit on the producers, the director, nor on any of the actors who play the principal parts, even though it has been directed and acted with a great deal of realism. The picture has obviously been cut by the censors, but they couldn’t remove all the implications of evil doings without scrapping the whole thing. The screw heap is where the picture belongs.

Times: Considering the changes that were to be expected in bringing this novel to the screen, the producers have managed to get an intelligent production. It is grim and sordid, but at the same time a picture which is enormously helped by its definite dramatic value.

Mirror: It is an indescribably sordid drama, unrelied by a moment of comedy or a single sympathetic person. The director has done all he could with material entirely unsuitable for screen- ing. Its extraordinary squalor is what distinguishes it from other ravishment melodramas.

American: A shoddily, unnecessarily melodrama, played in ten-thousand-fashion of its principals, and self-consciously directed by our favorite white hope, Stephen Roberts. Now, in fairness, some of the film’s weaknesses may be ascribed to the scissors of the censors. But it is difficult to know how the picture, without deletions, could have been other than a trashy, sex-slugged piece.

Journal: "The story of Temple Drake" follows what plot "Sanctuary" had in general outline with the censuring, of course, on the eyes of the censors.

Sun: The richness of atmosphere is somewhat missing as are the more spectacular elements of degeneracy. As it talks go, "The Story of Temple Drake" is original and dramatic melodrama.

Agents Staging Raids

(Continued from Page 11)

Their tactics are being directed by the smaller offices, whose two or three big bets are the objects of the raids.

Almost every important player in town has received one or more letters from agents soliciting representation. A typical letter reads: "We for II had the pleasure of seeing your performance in—. We were so impressed with your future possibilities that, if you are permanently obligated to any other personal representative, we would be delighted to confer with you and discuss the various angles which we feel would be advantageous to your future success. You no doubt are aware that our representation is confined to a few of the leading stars in this industry and it is only occasionally that we increase our representation and then only when we feel that an artist has unusual possibilities."

Other letters have indicated that the client is suffering from very bad representation and the writer points out that a continuation of this will ruin the player. One agent claims to be on the inside of every big deal, having first call on the placement of people in two major studios. Still another claims that no term contract will be issued by one of the majors unless it is approved by him.

So far most of the shooting has been done from ambush. Few of the raiding agents dare come out in the open because hardly any of them can walk out with clean hands.

These actions are weakening the cause of the agents with the studios and have given production and studio heads arguments that they have not been able to offer before, for the necessity of a central booking office. Also, the clients who voted so strongly against the proposed Artists Service Bureau may find this, in due course, a tremendous warfare, to do away with their 10 per cent representation and agree to bow through the producers’ office, if it is started.

Butterworth To MGM

MGM yesterday closed a deal with Charles Butterworth to join the company as head of featured players on a two year ticket, which the Frank and Dunlap office negotiated. It starts May 22.

Radio After Mayo

Radio is negotiating with Archie Mayo to direct "Sally Was A Lady," the Norman Houston original yarn which is to be Irene Dunne’s next picture, under the supervision of Sam Jaffe.
**New Pictures On B'way This Week**

New York—Seven new pictures are announced for the New York picture palaces this week. The list comprises:

**LaRue Set For Remake Of 'Blood and Sand'**

Paramount is preparing to remake "Blood and Sand," which was made silent years ago with Rudolph Valentino, and will have Jack LaRue play the role that Valentino portrayed.

The company has made the remake of this film in mind for some time first with Cary Grant, then George Raft, and now with LaRue.

**Sam Mintz Will Work On 'Rafter Romance'**

Radio has signed Sam Mintz to collaborate with Glenn Tryon on the screen play of "Rafter Romance," the Maxwell-Jordan vehicle.

William Seiter has been assigned to direct this as his next picture.

**Zanuck-Schenck Outfit Incorporates In N. Y.**

New York—Twentieth Century Pictures, the new Darryl Zanuck-Joseph Schenck company, has been incorporated in Albany.

**'U' Can't Get Del Ruth**

Universal's bid for the loan of Roy Del Ruth to direct "Counselor At Law" was turned down by Warners, as that studio wants the director back on May 29 to start preparation on his next picture.

**New One For Dieterle**

Fox has assigned Wilhelm Dieterle to direct "The Devil in Love," with Victor Jory, Loretta Young and Vivien Leigh in the top spots.

**Leslie Fenton To MGM**

MGM has signed Leslie Fenton for a role in "Night Flight," which David Selznick is producing. Clarence Brown is directing.

**Well Sustained Mystery Story**

**'SILK EXPRESS'**

Warner Bros.

Director Ray Enright

Original Story....Huron Branch

Screen Play.....Huron Branch

Ben Markson

Photography.....Tony Gaudio


Well, well, there's a mystery melodrama made all the way through of dreams that are fashioned—silk and icicles, but Warner Brothers' "The Silk Express" zooms along with verve and a good deal of human-blooded speed.

The silk is the reason for the mysterious murders, and the icicles furnish the extraordinary and original, but not nearly enough, clues.

"The Silk Express" fails to raise its head above the run of ordinarily good mysteries, but it manages, by sheer perseverence and a certain subtle suspense, to hold the attention from wandering any appreciable distance.

Almost the entire action is laid on a special train, speeding from Seattle to New York with a load of silk destined to break a monopoly on silk held by a disreputable firm in the East. Neil Hamilton is the head of the entire silk company that wants to ruin the nefarious plans of the bad silk company. With him on the train are Sheila Terry, who is raising her father, Dudley Digges, to the Rockefeller Institute for treatment; Allen Jenkins, who is just an amusing tramper until the murder mystery unfolds; Harold Huber and George Pat Collins; an attorney, Robert Barrat; a doctor, Vernon Steele; a stock detective, Guy Kibbee, who tries to find the murderer, and all the way to New York, and the murderers, Arthur Byron, who plays the conductor, and Ivan Simpson, who is Hamilton's secretary.

Hamilton plays his role crisply and with authority, and Sheila Terry has no thing to do, but she does it more or less gracefully. Guy Kibbee is his usual competent self, and Allen Jenkins, of course, is expert as the tramper.

The train itself is grand, rushing with steel resistance through the mountains, over the desert and ploughing through banks of snow.

The story by Houston Branch, and adapted by him and Ben Markson, has the advantage of being about one and a half percent above the average mystery. Direction by Ray Enright is consistently smooth, and Tony Gaudio's photography is in mood.

Although you haven't any really star names to play with, there is an intriguing title and, if your patrons go for mystery stuff, feed them that. The picture will make good.

**Ernest Torrence Critically Ill**

Ernest Torrence, who has been ill in New York since April 12 and who has undergone a major operation, is reported to be in serious condition. His son, Ian Torrence, left for New York last night.

**Direction, Cast and Story Excellent**

**'SUNSET PASS'**

Paramount

Direction...Henry Hathaway

Original Story...Zane Grey

Screen Play...Jack Cunningham

Gene Rayner

Photography....Archie Stout

Cast: Randolph Scott, Tom Keene, Kathleen Burke, Harry Carey, Noah Beery, Leila Bennett, Kent Taylor, Tony Keane, George Barbier, Charles Middleton, Patricia Falarly, Vince Barnett.

Paramount strays from the routine in "Sunset Pass," which concerns Sunset and Fuzzy, and hands the exhibitor a refreshing, eye-filling picture that will stand on its own feet and give the customers their money's worth. The story in its presentation is so different from the ordinary run of western material that it raises the picture from the usual category, setting it up as an example of sustained interest, colorful scenic qualities and unalarming action.

Tom Keene, a cowboy-detective, poses as an escaped criminal, worms his way into the doublegrous of a Certain John, and leads to the consequent denouement.

The story, while sleepy in starting, speeds up and finishes in a blaze of battle and glory. It will make the kids whoop, and stir the adults in more than customary fashion.

The exhibitor has here a better than average western and should handle it as such in his exploitation. The box-office results will prove our contention.

**Kane Sailing To Wash Up With Paramount**

New York—Robert Kane is sailing for Europe on the S.S. Washington today to clean up his affairs with Paramount before going into production with Fox Film in Hollywood.

He expects to report at the studio some time after August 1.

**Radio Acquires Rights To 'The Red Knight'**

Radio has purchased "The Red Knight," the story by Floyd Gibbons, based on the career of Baron von Richthofen, German ace. The William Morris office negotiated the deal.

**DeMond With Lackey**

William Lackey has assigned Albert DeMond to write the screen play of an original story by Paul B. Franklin, which Lackey produces as his fourth picture in the group he is making for Monogram. It is an air story.

**Berkeley Will Stage Dances For Cantor Pic**

Busy Berkeley has been signed by Sam Goldwyn to stage the dance numbers in Eddie Cantor's next starring film.

Berkeley, who handled the same assignment "Kid From Spain," gets a leave of absence on his term contract at Warners.
Hoot Gibson Forms Producing Outfit

Hoot Gibson is going to be a producer on his own hook. He has just organized the Hoot Gibson Pictures Corporation and will have his incorporation papers this week. They have been filed at Sacramento by MacFarland, Schienman and Krasne, his attorneys.

The stated capital of the new company is $25,000. No plans for production are divulged as yet, except that the pictures will be made by the Gibson unit on a major lot, starting about July 1. The plans call for a series of Westerns and aviation pictures.

Gable-Harlow Picture Is ‘He Was Her Man’

MGM has selected “He Was Her Man” as release title for the Clark Gable-Jean Harlow production, now in work as “Black Orange Blossoms.”

Sam Wood is directing with cast including Stuart Erwin, Dorothy Burgess, Cary Owen, Barbara Barondess, Paul Hurst and Elizabeth Patterson.

Horace Jackson East

Horace Jackson will leave for New York in two weeks to join his wife and leave for Europe on an extended vacation.

Arthur Collins To Radio

Arthur Greville Collins has been signed by Radio to direct the dialogue on “Headline Shooters.”

Bodyguards With Dietrich Enroute

When Marlene Dietrich got on the Chief last night at Pasadena, bound for New York, her entire retinue of bodyguards, resembling an arsenal, accompanied her and will remain at her side until she gets on the boat in New York bound for Germany.

‘Temple Drake’ OK At N.Y. Paramount

New York—Those pan reviews written by some of the local dailies on the Paramount production of “Temple Drake” attractions people to the Paramount box office instead of keeping them away.

The picture did a brisk business during the first five days, and more business on the opening three days than was done the entire week previous.

Term For Ruth Channing

MGM has handed a term contract to Ruth Channing, who recently worked in “Lady of the Night” and “Made On Broadway” for that company.

Hornblow Due Today

Arthur Hornblow, of the Samuel Goldwyn organization, is due here this afternoon from New York.

New Stories Bought By Fox, Warners, Universal

New York.—Fox Film has purchased the rights to “Walls of Gold,” a novel by Kathleen Norris, and Universal has bought “Zest,” also a novel, written by Charles G. Norris, which will be published June 15.

Warner Brothers have purchased “Memoirs of a British Agent.”

Fox Still Seeking Story For Clara Bow

Fox has shelved both “Marie Gallant” and “Sandy Hooker” as future vehicles for Clara Bow and is now looking for another yarn.

“Sandy Hooker” remains on the schedule, but will be used for another player.

Film Golfers Leaving For Del Monte Friday

Jesse L. Lasky, Nat Deverich, Eddie Mannix, Myron Selznick, Frank Joyce and “Guty” Kaufman are leaving for Del Monte Friday for a little golf.

Gilbert A Director Now

John Gilbert has ambitions to become a director and his representatives, Selznick-Joyce, have now entered his name on their list of directors.

Play For Hepburn

Katharine Hepburn is going back to the stage this fall, for a time at least, and will appear in a production for Jed Harris.

Dembow Examined At Para. Hearing

The investigation of the affairs of Paramount-Publix was continued in New York yesterday, with Sam Dembow Jr. and M. F. Cowthorpe, of Publix Enterprises as the witnesses. The examination was conducted by counsel for the Irving Trust Company. S. A. Lynch attended as chairman of the creditors' committee. He complained of the delay and of the way in which the examinations have been dragging along, so, to speed things up, sessions will be held Friday and the following Wednesday.

Krasna Contract Sold To MGM By Columbia

New York.—The contract of Norman Krasna with Columbia, which had eleven months to run, has been purchased by Metro-Goldwyn-Mayer, and he will finish out the time at the Culver City studio.

Fairbanks Due Today

His plane delayed by high winds so that it could not reach here last night, Douglas Fairbanks forsook the air and is coming by train from Albuquerque, arriving this afternoon.

Morgan Wanted By Radio

Radio is negotiating with Frank Morgan for a featured role in “The Death Watch,” by Edgar Wallace. Irving Pichel will direct.

TO ALL PRODUCERS:

We are sending you today our latest collaborative effort, entitled:

“FOREIGN LEGION OF THE UNDERWORLD”

(in screenplay continuity)

We believe that our story possesses the three entertainment impacts which make for sure-fire box office.

SAMUEL ORNITZ

JOHN BRIGHT

Management: Selznick-Joyce Agency
Angered By Cutting Off Of Financial Aid, Plan To Build And Operate Own Laboratory

The recent news that Consolidated Film Industries is planning to discontinue all financing of independent producers, which is still believed by those independents in spite of a denial by Consolidated, has led to a movement by the smaller producers to build and equip a laboratory of their own.

They can see no reason why, if Consolidated refuses them financing, they should continue to have their work done at Consolidated labs, and they feel that, if they must seek financing elsewhere, they can get the lab work done just as well and somewhat more cheaply if they have a lab of their own.

The movement has advanced to the stage where a fund for preliminary ar-

(Continued on Page 7)

MGM Will Remake ‘Prisoner of Zenda’

MGM will remake “The Prisoner of Zenda,” which was made silent about eleven years ago with Ramon Novarro and Lewis Stone.

The studio plans to make a musical picture out of the Anthony Hope novel, and Richard Rodgers and Lorenz Hart have been handed the assignment of writing the music and lyrics. Novarro will likely get the top spot in this yarn.

GOETZ-GRIFFITH JOIN SCHENCK AND ZANUCK

William Goetz and Ray Griffith will become parts of the Twentieth Century Pictures, Inc. The announcement was made by Joseph Schenck yesterday in a telephone message from New York.

Goetz becomes a vice-president of the company and will be executive assistant to Darryl Zanuck, and Ray Griffith moves over from Warners for the position of supervisor of production. Schenck stated:

“Pictures must have new blood. The film industry today needs men with modern ideas, men not handicapped by ideas of the past. Producers of old have a hangover of ideas, and the present generation will not

(Continued on Page 6)

Picture Stocks
Up In Boom Market

New York—The jump of the stock market list yesterday car-
pied the picture issues up also. Warners, both common and preferred, and Fox Film touching new highs. Fox gained 3%, closing at 3%. Warner common advanced 2% to close at 2 1/2, and the preferred went up 3%, closing at 9 1/4. Columbia gained 1% to close at 12 3/4; Loew’s gained 2%, closing at 18 1/2; and RKO advanced 3%, closing at 2 3/4.

Powell and Warner Finally Sign Ticket

That William Powell-Warner Bros-
thers contract was finally signed yester-
da. It provides for Powell to start
there on or before July 1, grants him
the privilege of making the Radio pic-
ture with Ann Harding before he
starts, and also compels Warners to
turn over around $5,000 a week of the
salary on his old contract that they
have been holding back.

His new ticket will call for around
$5,000 a week, and bringing Warners to
turn over each Wednesday to
$10,000 for a quite a long stretch.

MGM Buys New Play
New York—Metro-Goldwyn-Mayer
has bought the rights to “Dance Hall
Daisy,” unproduced play by Leo David
Freeman.

Sennett Studio
Haven for Most Indie Producers

With the doors of all the major
plants closed to the independent pro-
ducer (all those who are not releasing
through a Hays group distributor) the Mack Sennett studio is taking on an activity unknown in the history of this plant.

The Sennett lot, built on a real es-
state promotion, still has the realtors
behind the project. John Waldron,
general manager of the studio, made
known the facts as they concern the

(Continued on Page 7)

Cohn, Milestone and
Stallings To Europe

Harry Cohn leaves tomorrow night
for New York, enroute to London. He
will be accompanied by his wife, Lewis Milestone and Lawrence Stall-
ings.

Stallings will write an original story
for Milestone’s direction and will also
write the screen play of “Twentieth
Century.”

RKO-Roxy Announcing
Its Change of Policy

New York.—The RKO-Roxy Thea-
tre is posting notices of its change of policy, which goes into effect a week
from tomorrow. The house will run
continuous vaudeville with a newsreel
and the employees of the theatre who
will not be needed under the new ar-
angement will get their notices next
week.

Next For Del Ruth

Roy Del Ruth’s first assignment on
the reopening of the Warner studio
will be an original story titled “The
Bureau of Missing Persons.” Warren
William has been assigned the top
spot.

“HELL BELOW”
"ALIMONY MADNESS"

Mayfair Pictures; Fanchon Royer prod.; director, Breezy Eason; writer, John Thomas Nile.

Mayfair Theatre.

American: As poor a picture as the season has disclosed, the current Mayfair offering is without merit in story, dialogue, acting or direction. A good idea has been messed up by a combination of dull and wholly uninspired forces.

News: Poor direction of the picture, stilted conversation and over-acting fail to impress the audience of its reality. It is just entirely too melodramatic to get very enthusiastic about.

Posts: "Alimony Madness" is too feeble and plausible to be accepted even as justifiable propaganda for a worthy cause.

"HELLO, SISTER!"

Fox prod.; director, Alan Crosland; writer, Dawn Powell.

Herald-Tribune: While it falls to pieces rather badly at the end, the earlier parts have a human appeal which proves entertaining.

Times: It seems unfortunate that this situation, filled with tenderness, beauty and sex, should have to lose these estimable qualities after it has sifted through the banalities that clutter the plot of "Hello, Sister!"

News: A swell evening's entertainment. A good plot, well cast, but slightly artificial in parts, this picture is full of comebacks and amazing situations that afford a laugh a minute until the dramatic climax.

Posts: "Hello, Sister!" is a stupid little trifle, aimless and dull.

"INDIA SPEAKS"

Radio Picture; produced by Walter Futter.

RKO-Roxy Theatre

Herald-Tribune: A commendably filmed but poorly edited travelogue.

Mirror: "India Speaks," says little which hasn't been said in less ambitious travelogues.

News: "India Speaks" is packed with hair-raising jungle scenes, majestic architectural settings, and landscapes that typify the great beauty in India. The picture holds your interest and is thrilling.

Posts: There is little in the picture that hasn't been done before on the screen by Burton Holmes and others and the camera fails to take in any convincing degree that vast sweep which constitutes India and its seething millions.

American: A fascinating film record of the eternal Mother India and her multitudes of children.

Sun: Compared to the average commented-upon travelogue, it has its share of interest. It is better photographed than most of them, and several scenes of Indian religious fanatics are quite repellently effective. I still wish that Aldous Huxley had taken that Indian trip and had commented ironically and acutely from the screen.

Helene Madison Judge At Caliente Bathing Show

Helene Madison, Olimpic swimming star and holder of world's championships, will be the judge at the International bathing revue to be held Sunday afternoon of the swimming coach at the resort.

Twelve famous beauties have been selected to represent Caliente in the revue. The list will be sent to Chicago to take part in the contest at the World's Fair this summer. A fashion parade is to precede the bathing beauty revue.

Nelan With Kennedy

St. Petersburg, Fla.—Immediately upon his return from New York, Aubrey Kennedy announced that Marshall Neelan has been assigned to work on "Chloe" at Kennedy City.

Honolulu To Have Its First Exchange

New York—United Artists and Warners will unite in opening a joint distributing exchange in Honolulu to handle pictures of both companies for the Hawaiian Islands. Al Lichtman, of U. A., and Gradwell Sears, of Warners, go to San Francisco the first of June to work out details for the new operation.

Opening of the proposed distributing depot in Honolulu by the two companies will mark the first time that a film exchange has been established on the islands. Consolidated Amusement Co. of San Francisco has the theatre situation in Honolulu practically sewed up with six houses, while there is a total of less than 25 theatres, mostly small, in all Hawaii.

Marlow On 'Moment'

Columbia has handed the script of "Brief Moment" to Brian Marlow for some finishing touches before it goes into production. Carroll Lombard has the top spot, and David Burton will direct under the supervision of Felix Young.

Goetz Joins Zanuck

(Continued from Page 1)

accept them. The reason that costume pictures are a failure today is because people of the present day cannot enter into the spirit of past generations. Zanuck has youth and great ideas, and his mind is a perfect blend of artistry and practicality. Goetz and Griffith are youth back, in addition to being fully experienced.

William Goetz, recently moving from Fox to Radio, offered his resignation to the latter company a few days ago and both B. B. Kahane and Merian C. Cooper accepted, in view of the advancement made possible by the Twentieth Century offer.

Ray Griffith has been with Zanuck as a producer almost since he laid away his acting togs, and when Zanuck resigned from Warners, he immediately put in his ticket also.

AGUA CALIENTE SPA "A" Bathing Revue & Contest Sunday, May 14th

[Contest entrants will model the Fashions of 1933 at the Dinner-Dance Saturday night, May 14th, in the Salon de Fiesta.]

$5 per person includes DeLuxe DINNER DANSANT ROOM with BATH Saturday Eve. and Admission to the Spa Bathing Revue Sunday For reservations phone Michigan 3966, Los Angeles, or Tiwana One

AGUA CALIENTE HOTEL & CASINO


**ADORABLE** A FOX BONANZA:

**NARROW CORNER** GOOD SHOW

Gaynor, Dieterle, Garat High Spots

"ADORABLE" Fox

Director: Wilhelm Dieterle
Story: Paul Frank, Billie Wilder
Screen Play: George Neff, Jane Storm
Photography: John Seitz

Cast: Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Fredericks, Hans Von Twardowskis, Albert Conti.

Controversial in theme, and particularly in direction, "ADORABLE" will arouse heated critical debate. It will be difficult to say whether the foreign "schools" as a distinctive advance of the American screen. Others—and they are numerous—will look at it as something of a bore, slow-paced and seemingly over-long. Despite the differences of opinion, there is no gainsaying that "ADORABLE" will prove itself a real box-office bonanza. Janet Gaynor has always dragged them in, and here she has a setting more definitely adapted to her talents than any picture has given her in a long, long time. She plays with undeniable charm and great vivacity. It is, in fact, difficult to remember when Gaynor has been more beautifully photographed. Exquisite is the word for it. But then the entire production boasts exquisite photography. It harks back many in respects to the era, pre-talking, when camera work was more often delightful and pictures were made popular by their photographic beauty alone. The camera technique of John Seitz and the directorial touches of "Big Bill" Dieterle find full expression in the grandeur of "ADORABLE" massive palaces.

Still another big selling point, the Gaynor name and an outstandingly beautiful production. Add to these factors one Henry Garat, whose advance publicity campaign makes him someone with whom to reckon. Without doubt, Garat is a potential rave for the feminine fans. He has a dash and a romantic appeal that will set hearts fluttering. What if his heavy French accent makes him at times difficult to understand? The fact remains that Garat will bring in the gals first through curiosity, then because of what some of their friends have said about him.

Garat's singing voice is pleasing, although not overly strong. Still he handles very capable three numbers of the score, one of which is cut with Janet. And here you have your final sales aid to the box-office. The Waltz music, specifically composed for "ADORABLE," is "My Heart's Desire," is of positive hit calibre.

The story is simply a cream puff. It is all one—yes, the same one—about the little Paris press photographer, who loves a commoner, though betrothed to a Prince. A few pages have been borrowed from practically every mythical kingdom plot and mighty little that is new added. The dialogue, having a terrific build-up, is not strong enough to stand the strain and the abrupt end seems almost a collapse.

For making the film at all palatable belongs wholly to Dieterle. His direction has a nice flair and as many twists as the plot would allow. He, quite apparently, knew that he had little more than a waltz for a story, and as a consequence chose, the three-four time as his tempo. He achieved a good and the pleasing to the eyes, invention, without actually entering the realm of make-believe.

The supporting cast, excepting, of course, the always dependable C. Aubrey Smith, have nothing to do. Herbert Mundin, armed with a sneer does intrude from time to time, but his exterior appearance is just that—an intrusion.

In the final analysis, "ADORABLE" gives you Janet Gaynor with her new Prince Charming, Henry Garat, some lovely photography and production values, and a handful of lightening melodies. These are all you have to sell, but they should prove enough. Now go to it.

"Golddiggers' Again Set for the Chinese"

Warner's production, "Golddiggers of 1933," has been definitely set for Grauman's Chinese, opening June 1. Sid Grauman is building the prologue, while the Warner advertising gang is handling the exploitation.

**Studios Patting Press on the Back**

After several months of being in the dog-house so far as most of the press representatives the press suddenly find themselves much sought after. They are being entertained, not once in a while but a few days, at some studio or other.

Recently Metro-Goldwyn-Mayer threw a press party on the "Tugboat Annie" set and tonight the same company is entertaining the newspaper bunch in honor of a studio showing of "Peg O' My Heart." And, strange as it seems, the party be held in the Marion Davies bungalow.

Fox also threw a party the other night after the press showing of the Janet Gaynor picture, "ADORABLE," and Paramount had one last week in honor of the new importation, Dorothy Weeck. Beer is the piece de resistance at most of the parties, but, one writer inquired the other night.

"When are these studio publicity departments going to find out that beer is no longer a novelty?"

"Golddiggers' Again Set for the Chinese"

Warner's production, "Golddiggers of 1933," has been definitely set for Grauman's Chinese, opening June 1. Sid Grauman is building the prologue, while the Warner advertising gang is handling the exploitation.

**Director, Writer Enliven Tite Yarn**

"THE NARROW CORNER"

Warner's production, "Golddiggers of 1933," has been definitely set for Grauman's Chinese, opening June 1. Sid Grauman is building the prologue, while the Warner advertising gang is handling the exploitation.

You can pull them into the theatre with young Fairbanks' name and with emphasis on some of Fairbank's screen achievements. His recent starring as an authorship, but it will be the dialogue and the supporting members of the cast that the family will talk about on the way home.

Alfred E. Green directed this out-at-the-elbows piece into something like a cinematic, squeezing every bit of force out of the situation with some rather hopeless situations, and the dialogue, by Robert Presnell, jumped into the fray when the story got too much for the cast.

It's the old tale of two men in love with the same girl. Fairbanks is a young protype, cruising about on an old peeling ship to escape the law which is after him for murder. That recital of his, by the way, as to how he killed the man in self-defense, could be the law, and the picture would benefit greatly.

M. Bellamy is the other man, a trusting Danish trader, almost too upright.

The plot doesn't matter. What matters very much, however, are the grand scenes between Arthur Hohl and William V. Mong, two old sea captains trying to outdo each other in the matter of stories; the bister, disillusioned, cruel philosophy of Dudley Digges at Doctor Saunders, the weird, perfect scene by Reginald Owen when he finds his crooked old father has destroyed his manuscript upon which he has worked for five solid years; and the thrilling, exciting and dramatic scenes at sea in the storm.

It is these actors, the dialogue, the photography and the art direction that make "The Narrow Corner." Fairbanks, Jr., is a little man more than usually competent, but it isn't his picture. The girl, Patricia Ellis, doesn't seem to count.

Credit Tony Gaudo with the photography, and Robert Haas with art direction.

You exhibs have the Fairbanks name with which to get them in and, once there, if they like the acting, they'll go out and talk their friends in.

**Other Reviews on Page 4**

You have to be careful these days around town because you never know when you're talking to a producer. It used to be that everyone was waiting for a book or play or an article on Hollywood, but now everyone is positive he can produce a picture. In the old days people used to say, "Oh, I hope I can write or paint or he really wants to," and then go on to tell you stories of how soandso, ill, broken in spirit and out of a job, had finally taken the pen and look at him now. Today it would seem that the reason for the scarcity of stories is that people, having seen productions all their lives, have just awakened to the fact that seemingly anyone can produce a picture—and for practically nothing if you just have sense." And that goes for plays, too. With the understanding of course that said play will be sold to a picture company.

**Goldberg Book Wanted**

New York—Lou Goldberg's new book, "Bank President," will be published next month by McCauley, is demand by several major producers, with Darryl Zanuck believed to have the inside track.
EISENSTEN FIlM POWERFUL: "TEMPLE DRAKE" REVOLTING

Director's Genius Never Better Shown "THUNDER OVER MEXICO" (Sol Lesser)

Direction... Sergei M. Eisenstein
Scenario... C. E. Tasse
Photography... E. Tasse
Titles and Editorial Supervision... Harry Chandler
Film Editors... Don Hayes, Carl Himes
Musical Setting... Dr. Hugo Riesenfeld

"Thunder Over Mexico" is the much-heralded film that Eisenstein, the Soviet's master interpreter of Russian communism, brought back after fourteen months in Mexico, following the collapse of the deal that induced Moscow to lend him to Hollywood.

Eisenstein would probably insist that the picture is only one of the dramas he created in the 186,000 feet of film on which he recorded the story of Mexico as he saw it. Since Sol Lesser and his associates followed the scenario faithfully in their abridgement of the colossal work, what was shown last night may be considered representative of the whole.

The genius of the Russian for dramatizing anything and everything, from a cloud in the sky or a tree in the soil to a seething mob, is evident in every shot. His uncanny ability to bring out the story hidden in a face, and to bring to the surface all sorts of implications in the most commonplace acts and events of life keeps the spectator intent upon the screen.

The achievement of the photographers is extraordinary, considering the difficulties he must have met with. As is his Russian production, Eisenstein uses no actors. The people he finds on the streets, in the fields is his cast. He tells them what he wants them to do, and his dramatic camera does the rest. The result is an overpowering sense of reality in every shot that creates a new kind of drama for the person who is watching it. It is tremendously effective.

More important, for the American theatre, is the fact that all this generalizing genius of Eisenstein's is harnessed to a definite story, in which the wrongs and sufferings of the Mexican people under the infamous "ba-

The Best Example of Bad Taste Yet Seen "THE STORY OF TEMPLE DRAKE" (Paramount)

Director... Stephen Roberts
Story... William Faulkner
Screen Play... Oliver H. P. Garrett
Photography... Karl Struss
Music... Louis B. Pichel

"The Story of Temple Drake" is a masterpiece which will sell for the rest of the year. It is the ordinary kind of story, but nothing of the kind has ever been allowed to the movies.

Dividend by Eastman Rochester—The board of directors of Eastman Kodak Co. yesterday declared the dividend of 75 cents on the common stock for the quarter ending December 31.

Team Writing 'Female'

Warners have assigned Gene Markey and Katherine Scola to collaborate on the screen play of "Female," by Donald Henderson Clark.

Fox Film Postpones Convention To June 29

New York—The Fox Film convention, slated for Atlantic City on May 25, has been pushed up to June 29. Incompleted preparations on the company's forthcoming productions is the reason.

It is known that the Educational short subjects, the distribution of which is handled by the Fox exchanges, will come in for a big play at the convention.

The ordinary kind of story, but nothing of the kind has ever been allowed to the movies.

'Eisenstein Film Powerful: 'Temple Drake' Revolting

Pan Calls Off Plans For Hollywood House

Alexander Pantages, who had scheduled his Hollywood Pantages Theatre to open in two weeks, has shelved his operating plans for the house. It was to have had a picture-vaudeville policy.

It is understood that the inauguration of an identical operating policy at the Hollywood Warners killed off Pantages' idea, two such houses being too much for the Hollywood traffic to bear.

The Best Example of Bad Taste Yet Seen 'The Story of Temple Drake'

Paramount

It is one of the great crimes of the picture business that such a wealth of talent has been lavished upon so poor a product. The superb performance of Miriam Hopkins—seldom has she been better—the excellent work of William Gargan, Florence Eldridge, Jack La Rue, William Gargan, William Collier, Jr., Irving Pichel, Sir Guy Standing, Elizabeth Patterson, Florence Eldridge, James Eagles, Harlan E. Knight, James Mason, Henry Hall, Clarence Sherwood, Oscar Apfel, Kent Taylor, Harold Goodwin, Clem Beauchamp, Arthur Belasco, Grady Sutton, George Pearce, Louise Beavers.

Something should be done to obtain proper recognition for "The Story of Temple Drake." Perhaps the Academy might create a special award for it. "The Most Unnecessary Picture of the Year" would be apt. But the award should be made not to Paramount, but to the Mays organization.

Why Paramount purchased the novel by William Faulkner, originally titled "Sanctuary," is a mystery. The Mays group did not take definite prohibitive action when the shooting script was presented for approval: why production was ever allowed to start, why the picture was not shelved upon completion—all of these things will go down with the unsolved mysteries of this business.

An answer will be advanced, of course. The answer will use, as a basis of excuse, the money returns that the picture will pile up wherever played. But blindly the costs will not be considered at all—costs that probably can never be computed. These costs cannot be felt until subsequent weeks when a public, sicken, and disgusted by "The Story of Temple Drake," will take their amusement money to spend elsewhere than in motion picture theatres. This reaction is inevitable.

The situation that makes "Temple Drake" revolting is not, strangely enough, the presentation of rape, called by just that word, not the more polite phrasing of "seduction." Rather is it the portrait of the central character that is so offensive to good taste. Here we are offered a girl who not only suffers rape, but glories in it. The line that makes this doubly unmistakable is spoken by her seducer after he carries her off to share a room with him in the city. He says: "You may scream, you may cry, but really you like it." And the rest thankfully is left unsaid.

The whole thing be left unsaid. It may do all right in literature where nauseating themes can be made less repellent by beautiful writing. But there is no beauty in making a lovely girl stripped of all charm on the screen, standing before her audience a base and vile representative of all that is shocking in sex.

It is one of the great crimes of the picture business that such a wealth of talent has been lavished upon so poor a product. The superb performance of Miriam Hopkins—seldom has she been better—the excellent work of William Gargan, Florence Eldridge, Jack La Rue, James Eagles and William Collier, Jr., the intelligent direction of Stephen Roberts, the well-photographed value of Oliver H. P. Garrett, and the fine photography of Karl Struss are all undeserved by "The Story of Temple Drake."

You may throw away a picture and doubtless cash in heavily on its sensationalism. But watch what it may do to your theatre in subsequent weeks.
Chester Morris

Wishes To Announce
The Termination of
His Five Year Contract
With Roland West

Address All Communications to
Room 200, Hollywood Professional Building
Phone Hillside 1141
REVELATIONS OF RAISING AROUSE ARTIST MANAGERS

Injured Agents Will Fight Back

Aroused by the publication of this story in a paper yesterday disclosing the raising situation among the agents, a number of the artist managers held an informal meeting of indignation yesterday. All condemned the publication of the facts in the situation, vehemently denying its disclosure at a time when the formation of an agents' branch in the Academy hung in the balance.

Regarding the open market on raiding, no action was taken. It was declared that the agents, as a group, were helpless to meet the problem and no effective means of policing the managers could be conceived.

Two agents demanded that this publication be stopped forthwith from his district, and two others, backed by the agents involved. These two agents, however, being clear of any action in the ethics of the business practices, refused. None of the agents suffering from raids showed the courage to bring their charges out in the open.

Further evidence of raiding came last night. One office involved declared that it was going out of its way to join the raiding spree. The other went directly to legal counsel and promised drastic action when clear on the law on the matter.

"It has always been our contention," said one of the managers affected by yesterday's developments, "that the man seeks out the sinner and eventually guides him to his defeat. We have decided today to show the gang of cutthroats that others can play at the same game. We will show you what raiding actually means, and

Jack Conway Gets First MGM Contract

After ten years at MGM without a contract, the studio has signed Jack Conway to a long-term contract. Conway's first assignment will be "Viva Villa," a story about the career of Pancho Villa, with Wallace Beery in the lead.

Carl Burger To Produce Feature Film in Haiti

New York.—Carl Burger, who photographed "Bring 'Em Back Alive," is preparing for a preliminary location trip to Haiti. He will produce a feature film in the West Indian jungles.

George Terwilliger, who wrote the story, and Gay Delys and Virginia Dix, members of the cast, are sailing with him.

Flamm Plans Another National Radio Chain

New York.—Donald Flamm, owner of radio stations WMCA and WPCH, is planning to establish a fourth national radio chain. He is now touring the principal cities of the East in an effort to sign up stations.

"U' Wants Ayres To Stay

Universal is reported to be dickering with Lew Ayres to return to that studio on a new deal. Ayres' next and last on his old contract is "In the Money.

Tradeviews

(Continued from Page 1)

less propaganda and it should be stopped and MUST BE STOPPED.

And why shouldn't the home offices in these industries be situated right at the base of supply? Does Mr. Ford have his office in New York? Does any big manufacturer locate his distribution 3,000 miles from his factory? What is the sense of the picture business doing it? This industry started in New York and then moved to Hollywood. Why hasn't New York ever caught up with the procession, with the move to the factory, BECAUSE being on the ground, their criticisms would be turned into suggestions of "do the job yourself" and they know they could not do it.

The cry has always been that New York is the center of the money supply and the main office should be at the base of that supply, and that's the big wrong in this business. There is no base of money supply for this industry, or should not be, other than the box-office window of the nation's theaters scattered all over this union. If the banks want to save a lot of money, want to correct many errors of this business and place our business on a better footing, they should demand the closing of all those Eastern offices and move the whole thing, bag and baggage, to Hollywood.

For one thing, that injurious propaganda for the purpose of protecting jobs but, at the same time, raising hell with the industry, will be stopped. For another thing, millions will be saved each year in office rents and big organization salaries and, for still another, THE PRODUCER AND DISTRIBUTOR and all the elements that go into the PROPER MAKING of a commodity will better understand one another and better pictures will be made as a result, with a much lower cost for the exhibitor.

SUNDAY IS MOTHER'S DAY
FLOWERS ARE THE GIFT SUPREME

COLONIAL FLORISTS, Inc.
IRMA WEITZENKORN
445 NORTH BEVERLY DRIVE
OXFORD 1156
Committee Dismisses Two Writer Complaints

The Writers' Adjustment Committee of the Academy dismissed two plagiarism cases because of insufficient evidence in each instance. The complainants were Anne Travis against Warners, in which the writer charged the company had plagiarized her story of "Basement Store" in the picture "Employee's Entrance"; and John V. Walsh against M.G.M., claiming the company plagiarized his story, "The Proud Prince," with the picture, "Forbidden Hours," made in 1928.

The Committee is studying the 57 writer cases handled previously by the Academy Conciliation group, and plans to issue a bulletin explaining method of procedure in filing complaints and define the rights of writers, covering various phases of complaints that can be presented to the Committee.

Sidney in 'Desire'

Paramount has set Sylvia Sidney in the leading female role opposite George Raft and Fredric March in "Desire," originally titled "Chrysalis," which Sidney Buchman is adapting to the screen. Louis D. Lighton is supervising.

Indies War on Consol. (Continued from Page 1)

Arrangements have been raised and plans have been drawn. It is understood also that Consolidated has been notified of the intention of the independents. The following letter, received by this paper from Consolidated yesterday, may have been inspired in part by that notification.

"Your story in the Hollywood Reporter of Friday, May 5, under the title "Consolidated to close purse—will stop all financing of state righters—action will force many out of business," is untrue in every detail and we deny it emphatically.

"At no time have we financed Chesterfield or Invincible; nor has either of those firms ever requested us to assist them in financing their production.

"In conclusion, permit us to point out to you that our policy to finance independent production for reliable independent producers continues in the future as in the past, and independent producers can have our assistance at any time they may need it.

"We are notifying all independent producers accordingly.

"Very truly yours,

"Consolidated Film Industries, Inc.

"R. H. Poucher,

"Vice-President"

However, in spite of the notice which this letter says is being sent to the independent producers, the movement for the new laboratory is definitely on, so the notice apparently is not being taken at its face value.

10-cent Admissions on Broadway Fought

New York.—The big distributors are waging a battle against any ten-cent admission houses on Broadway and are directing their fight now mainly against the Edison, on upper Broadway.

Lee Ochs opened this house, but couldn't make it pay, so he turned the operation over to Joe Flesler, who is running it at a dime scale. The distributors feel that houses at this price hurt business all along Broadway.

Ships of the World in Next Futter Picture

New York.—Walter Futter's next production will be a feature built on the "down to the sea in ships" theme. The picture will be filmed on ships on waters all over the world.

The Futter company has just completed "Itchy-Scratchy," an all-animal feature built around a bear and a dog.

Shirley Grey To 'U'

Universal has borrowed Shirley Grey from Paramount for a role in the Lew Ayres-Ginger Rogers picture, "In The Money," which Murray Roth will direct. Charles Grapewin has been signed for a featured role. Eph Asher is supervising.

Gargan For 'Balloon'

William Gargan has the inside track for the top spot in "The Balloon Buster" for Radio. Lucky Humberstone will direct, from the script by Dan Totheroh.

Patsy Kelly To Roach

New York.—Henry Ginsberg, general manager for Hal Roach, has signed Patsy Kelly, late of "Flying Colours," for a series of comedies to be made in the west.

Beaumont Out of MGM

Harry Beaumont's contract has expired at M.G.M. and the director is no longer on the payroll. His last assignment was "When Ladies Meet."

Carey For 'Wrecker'

Leonard Carey has been added to the cast of "The Wrecker," the Jack Holt picture at Columbia.

Sennett Lot Booms

(Continued from Page 1)

HOLLAND land of dyes and windmills. The art-science of cheese-making is legendary in this scrupulously clean dairying country. The experimentation of centuries has resulted in the fine, mellowed aroma and exquisite taste of real Dutch cheese. Among the varieties found on the shelves and in tempting sandwiches in our tea room are the world-famous Edam, Edam Sauterne and Weddiesborg, a fine medium cheese made on a private estate.
May Magic

There is still plenty of time to enjoy the desert.
Enhanced by the beauty of the lazy days of Spring, there is no place in or around Los Angeles with the charm, the recreation and restfulness of

Palm Springs

The Desert Inn
Remains Open Until June 1
Reliance To Make
'Monte Cristo'

Reliance Pictures will produce a talking version of Dumas' "Monte Cristo," according to an announcement yesterday by Edward Small. It will be for United Artists release, and the treatment is already under way. Production will start as soon as "Joe Palooka" is completed.

No cast nor directorial announcement has been made as yet, but Small states he will have a famous star in the title role and is planning to engage a cast of "name" players.

Jaffe To Supervise
The Next Dix Picture

Following the resignation of William Cahan as associate producer, Radio has handed Richard Dix's next, "Birds of Prey," to Sam Jaffe to supervise.

Cohn will carry through on "Public Be Sold," Dix's current picture, until he leaves to join Twentieth Century late this month.

PRODUCERS UP AGAINST
STONE WALL OF UNIONS

New York.—The conferences between the producers labor committee, headed by Pat Casey, and the IAATE heads and representatives of the studio locals started yesterday and, as was expected, the producers got nowhere in their opening attempts to induce the unions to accept salary reductions.

William Elliott, president of the IAATE, presided, and it was apparent from the start that the labor men were not inclined to see eye to eye with the producers on the subject of cutting.

Whatever chance there was last March, when the salary cuts went (Continued on Page 2)

Para. and Marxes
Talking Deal For
Comics To Return

New York.—Paramount and the Four Marx Brothers are talking a deal that may possibly cause the four comics to return to Paramount and go through with the picture, "Grasshoppers," on which they walked out before joining Sam Katz.

The Marxes feel they have a lot money coming from Paramount and that the best way they can get it, or a part of it, is to work out an agree- (Continued on Page 2)

Jerry Sackheim Quits
Radio To Go To MGM

Jerry Sackheim, assistant story editor to Alexander McKaig at Radio, has resigned and will go over to MGM as assistant to David O. Selznick.

Cahn To Direct 'Sally'
Radio has signed Edward Cahn on a new one picture deal to direct the Irene Dunne picture, "Sally Was A Lady," Norman Houston's original story, which is being adapted by the author and Howard Green.

Howard Dietz Here
Howard Dietz, advertising and publicity chief of MGM, arrived last night from New York. He came west to work on preparations for "Hollywood Revue," which MGM plans to produce.

Dvorak With Warners
Ann Dvorak has signed a new contract with Warners, the term being for five years and four months, starting June 1. The Selznick-Joyce office made the deal.

New Writer At Warners
Pierre Collin has been signed by Warners to write the screen play of an untitled secret service yarn for William Powell.
Congressmen Get Sinclair Fox Book

New York.—Representative Brooks Fletcher recently wrote to Upton Sinclair, informing him that there was great interest among the members of Congress in his book on William Fox, but that there is a long waiting list for copies at the Congressional Library.

He stated that legislation on some of the issues presented in the story are expected to be introduced by some of his colleagues, and suggested that more copies be sent to the library. Sinclair countered with the statement that he was sending a copy of the book to every member of Congress.

Fitzmaurice On Goldwyn’s ‘Nana’

George Fitzmaurice has been assigned the direction of the Samuel Goldwyn production of “Nana,” which will star Anna Sten.

The story is from the famous Emile Zola novel, with the screen play written by Edith Jones Mayer and Leo Brinski, with production starting within the next month.

Mayer, Zanft And Cortez Will Sail

The Malola will steam out of this port tomorrow carrying Walter Mayer, John Zanft and Ricardo Cortez, with a host of other picture personalities for a holiday in Honolulu. The ship have been told that the picture will spend two days on the island, coming back on the same boat and docking here.

Powell-Cooper Set By Selznick-Joyce

The two deals that set William Powell and Jackie Cooper for term contracts, with the former staying at Warners and the latter at MGM, were set by the Selznick-Joyce office.

‘Be Mine Tonight’

Big In Two Cities

Universal’s German filmusical importation, “Be Mine Tonight,” is making records in its first runs in both Hollywood and San Francisco.

In the latter city, the picture is in its fifth week, while at the Filmarte here it starts its fifth week today. In both cases, business is increasing over grosses of the first three weeks.

Schlaifer East

Jack Schlaifer, general sales manager of Universal returned to New York last night. He has been here for the past few weeks conferring with Carl Laemmle Sr., Carl Laemmle Jr. and Harry Harman on the production lineup of Universal for the 1933-34 season.

Lamont With Clyde

Charles Lamont has been assigned by Educational to direct Andy Clyde’s “Big Squeal,” which goes into work this week. It is the last of the year’s series of Clydes before he starts his new deal.
PARAMOUNT ASTORIA STUDIO OPENING FOR INDEPENDENTS

Eastern Service Negotiates Lease

New York — The Paramount Astoria studio, which has been limited to feature production for a long time, is to be re-opened on May 22 for the use of independent producers.

Captain George Baynes, president of the Eastern Service Studios, has signed a lease for that company. Baynes insists that Electrical Research Products Inc. is not in any way financially interested in the deal, but insiders believe that Erpi is behind the proposition, just as the same as it is behind the Western Service Studios in Hollywood.

The Astoria studio is being cleaned up and refurbished, the sound equipment overhauled, and lighting equipment, which was sent West when the studio closed, is being sent back for reinstallation.

Just what picture will be the first to go into production is not definitely known, but it will be either Universal's "Shoot The Works," with Stanley Bergerman supervising and Karl Freund, who arrives here today, as director, or the John Krimsky-Caffin Cochran production of Eugene O'Neill's "Emperor Jones," with Paul Robeson starring and Dudley Murphy directing.

Pat O'Brien To Radio For Bill Boyd Picture

Pat O'Brien goes to Radio for one of the leads in Radio's "Flowing Gold." Deal set by Selznick-Joyce.

William Boyd has the featured part in a story written by Houston Branch. Ralph Ince and Rollo Lloyd will co-direct, and each will play a part in the opera. Sam Jaffe is the producer.

Guy Robertson Heads Cast of 'Only Girl'

Guy Robertson, who has just been signed by B. P. Schulberg, will have the leading male role in "The Only Girl," the musical play by Victor Herbert which opens at the Biltmore Theatre Monday night.

Charlotte Lansing, who appeared in the New York revival of "Robin Hood," will be the prima donna, and Jack Sheehan is the principal comedian.

Geo. Levee An Agent

George Levey, former agent and brother of M. C. Levey, has gone into the agency business. He has opened offices in the Pantages Theatre building.

Tracy For 'Harvest'

Spencer Tracy is slated for the lead in "Lead Harvest," which the Sol Wurtzel unit will produce for Fox. William Conselman and Henry Johnson are writing the screen treatment.

Pettijohn, Boss of All The Colonels

New York — Now it's General C. C. Pettijohn. The hard-pressed executive of the Hays organization was appointed a General by Governor Ruby Laffoon, of Kentucky, last Saturday and becomes commander-in-chief of all Kentucky Colonels in the world.

Path Lot To Close Unless KBS Goes In

Since the voting down of the idea of going into unit production on a wholesale scale, Radio is considering with a professional close to RKO-Pathe studio. The plan calls for moving the Morosco and Schirnert-Zierler units to the Radio lot. Each has picture to make.

Discussion of the proposal comes up today at an executive meeting, and it is understood that the only basis upon which the studio will remain open is the signing of the Kelly-Bischoff-Saal group to the twelve picture contract. The group is to take RKO-Pathe exclusively if the deal goes through.

Edward T. Lowe Joins Writing Staff At Fox

Edward T. Lowe, veteran staff scenarist for Phil Goldstone, has been signed by Fox.

He joins the Fox organization Monday, completing this week the screen play for Goldstone's "A Curtain At Eight." His first assignment will be in collaboration with S. N. Behrman on the script of "Lottery Lover," which will co-star Lilian Harvey and Henry Garat.

Educational Plans 38 Shorts With Music

New York — Following Warners and Radio in the belief that musical shorts are going to be popular, Educational announces that it will have 38 shorts with music on next year's program.

Morgan With Fox

Fox has signed Frank Morgan for a role in the remake of "5 Cents A Class," replacing Dan Jarrett. James Cagney will direct, and production starts Monday.

Reay With Schulberg

Neville Reay, who has been on the Paramount publicity staff for the past three years, was promoted yesterday to be publicity director of the B. P. Schulberg productions.

Maxwell To Paramount

Edwin Maxwell, known mostly as the "menace," goes straight in Paramount's "Gambling Ship," in which he will play the district-attorney.

Investigation Will Come But Not By Sirovich Measure

New York — Leaders of the film industry here have been definitely advised that a sweeping investigation of the motion picture industry will be made by Congress, but not as a result of the Sirovich resolution, as the powers in Washington don't feel that he is the proper man to sponsor such a resolution.

The idea is to permit the Sirovich appeal to die in committee, with another resolution being introduced by one picked to handle it. During the next session of Congress the thing will be heard in all its details.

Warners Hold Only 400 Common Shares

New York — In the suit of the Victoria Amusement Company of Camden, against Warner Brothers and other distributors, Albert Warner testified that he and his brothers held only 400 shares of the 3,800,000 shares of the company's common stock. He testified also as to the Warner holdings in the company's subsidiaries.

From present indications this suit will drag on indefinitely, with almost every important executive in the business being called to testify.

Twelvetrees Lead In Para. 'Big Executive'

Paramount has set Helen Twelvetrees for the lead opposite Cary Grant in "Big Executive," replacing Carole Lombard, who goes over to Columbia for a role in "Brief Moment."

Eric C. Kenton has been assigned to direct the Paramount picture.

Radio 'Unarmed' Delayed Due To Casting Troubles

The radio production of "Three Men Unarmed" has been temporarily called off due to casting difficulties in the leading male role.

Joel McCrea was to play it, but either the studio had other parts for him or doped that the part was un-suited.

Fox-Publix Suit Delay

New York — The suit of Charles M. Fox for a receiver for Publix Theatres was again postponed yesterday to give both sides time to file briefs.

European Arrivals

New York — Among the passengers on the Europa arriving here today are Bonus Karloff and Jean Hersholt.

Helen Ware At Radio

Helen Ware has been signed by Radio for a part in "Morning Glory." Always the one for trying to find out what pleases our fellow men, and why, we dropped into a neighborhood house the other night that offered two features, five acts of vaudeville and up-to-date newsreel all for the huge sum of one quarter.

The place was jammed. The two feature films were an excerpt from "State Fair" and "Grand Slam." The vaudeville was most pitiful in its comedy. And the newsreel was up-to-date... But that show wasn't worth a quarter. Any part of it might have been, but put them all together and you have the most exquisite form of self-torture it has ever been our grotesque humor to sit through. Even though the house was packed, you can't convince us that those people were enjoying themselves... It was just that awful "bargain" instinct that made them pay their ten cents' worth and we still claim that, if exhibitors would agree among themselves on booking pictures, they would get just as many patrons to come to see a single feature and balanced program of short subjects.

After all, even competition has its limits. And that's not the worst of it. In talking to the owner of a string of neighborhood houses, we found out that not only is he running programs like the above but, on occasion, he adds an amateur night and many of his patrons sit through the show TWICE. But not in warmer weather—no one has their gills out for this situation—if they can see two features for the price of one, they owe it to the family purse to do so. The exhibitors who cater to the bargain spirit, now it's up to them to prove once more that two hours of comfortable enjoyment is worth twice as much as four hours of nerve strain.

After listening to President Roosevelt's broadcast, Miriam Howard moved to remark that he was almost as good as Walter Huston. And since his request to employers asking them to help matters by laying off salaries, we wonder how many stenogas have written letters to their bosses reading: "Now that you feel you have all good men to come to the aid of their party... What with the heavy exploitation being used again by the Metropolitan Theatre for the "Big Cake," it still holds the record for attracting the largest outdoor audience in New York for a while, well, hell, so new agent's, Marian Spitzer's turn to do the "anonymou" act for the Saturday Evening Post with a serial called "Hollywood Regained." The setup is being a tough time trying to compete in reader interest with its five cent com- petitions—no, a nice way. And that 'anonymous' shield is no excuse for the writing.
Big Creditors of FWC Agree to Defer Claims

At yesterday's hearing in the bankruptcy case of Fox West Coast Theatres, Ruben Hunt, one of the attorneys for the bankrupt, stated that he had conferred with officials of Chase Bank, Fox Film and Wesco Corporation in New York last week, and these three companies had indicated willingness to defer entering their claims against FWC until present reorganization plans are completed and the circuit is operating at a profit to all other creditors will be fully protected.

Chase, Fox Film and Wesco had not previously filed their claims, which total more than $12,000,000, as other creditors were prepared to contest them.

Hunt also reviewed the situation of Fox Rocky Mountain and Fox Midland Circuits, FWC subsidiaries which recently went into bankruptcy. He stated no trustee had been elected for the Fox Midland group because the District Court in Kansas City had issued a writ of prohibition, entered by the Shanberg-Woolf interests.

Referee in Bankruptcy Samuel McNabb authorized the termination of leases as requested by the trustees on the Rex and McDonald Theatres, in Eugene, Oregon. Requests of the trustees for the court to disaffirm leases on the Majestic and Whiteside Theatres, in Corvallis, and the California, Ontario, Calif., were continued until next week. Hearing on order to show cause, entered against the trustees for non-payment of rent on the Fox Egyptian, Long Beach, was put over four weeks.

Writers' Club To Give Dinner For Anderson

The Writers Club is giving a dinner Thursday, May 18, in honor of Maxwell Anderson, in celebration of this year's Pulitzer prize, awarded him for his play "Both Your Houses." More than two hundred of Hollywood's notables have already made reservations.

Carr Returns Monday

Trem Carr, head of Monogram production, arrives from New York Monday. He has been East several weeks, attending the annual Monogram convention and confering with Eastern heads on the production lineup for next season.

Stage Player At Para.

Paramount tested Frances Fuller, New York stage actress, for the lead opposite Gary Cooper in "One Sunday Afternoon," which Stephen Roberts will direct. William Slavens McNutt and Grover Jones are writing the screen play.

Landau Holds Harlow

Jean Harlow and Arthur Landau have gotten together on a revised managerial arrangement, a new deal going into effect since the expiration recently of a five year contract which Landau held with the MGM star.

'Krakatoa' Gets 76 Dates In 2 Cities

New York — Educational's volcano picture, "Krakatoa," which has been a sensation everywhere it has been shown, has been booked into 76 theatres in the Chicago and Philadelphia territories.

Stocks At Highest Point Since March

New York — The stock market went on a wild bull jamboree yesterday, the various issues shooting up from one to ten points. More than 6,000,000 shares were dealt in, the second heaviest day since the start of the inflation boom.

Steel common crossed 50 for the first time since last summer Union Pacific, Telephone and Allied Chemical were the big gainers. There was heavy profit-taking all day, which steadied things a bit and whirled down some of the gains toward closing. The ticker was behind all day.

Grapewin Case Against Warners Dismissed

The case of Charles Grapewin against Warners, in which the player claimed that company used the title of his story, "Grand Slam" on a recent picture, was dismissed by the Academy Writers Adjustment Committee.

The latter felt that the claim was not justified, as Warners had purchased the novel of the same name by B. Russell Herts and, therefore, had the right to use the title.

Asher On 'Kid Gloves'

Eph Asher has been assigned as associate producer to handle Universal's production of "Kid Gloves," contrary to recent reports that William Anthony McGuire had been given this responsibility. McGuire's contribution to the production is the original, Jack O'Donnell writing the script.

David Torrence East

Finishing work last night in "Berkeley Square," for Fox, David Torrence boarded a plane for the East. The serious condition of his brother, Ernest Torrence, demands his presence.

Riskin On Original

Robert Riskin has been assigned by Columbia to write an original story which will be Frank Capra's next directorial job.

Story For Algier

Sid Algier, of Sterling Productions, has taken an option on an original story by Albert DeMond, called "Friend of the President."
**BIG BANKERS WORRIED**

**CONSOLIDATED MOVIE INVESTMENTS TAKE NEW APROACH**

New York.—The coming week will see a round-table confernce of all the big banks and investment houses on the status of the motion picture business. Their big worry has sneaked up on them, as not only will the loss of their own finances advanced major companies give them plenty of headaches unless something is done immediately, but past recommendations to their clients for the purchase of certain picture securities make them morally responsible if foreclosure of one or more companies is resorted to.

One of the best financial minds in America, and one who has followed the trend of picture investments very closely, discards some published reports that the banks are now out of the picture business. In an interview with a reporter from this paper he stated:

"Let no one tell you the banks are not vitally interested in the movie situation. They have to be. The funded and unfunded debt of the major companies exceeds $450,000,000. Some

(Continued on Page 3)

**Roach Ducks 'Erminie'**

Hal Roach has practically discarded the idea of adapting Laurel and Hardy in a film version of 'Erminie' as their next feature for MGM release. The producer is now considering two light operettas of more recent date than 'Erminie' for the comedians.

**Thalberg Back June 15; 'La Tendresse' First**

The latest cable from Irving Thalberg in Bad Nauheim states that he will leave for home earlier than he expected and will be here on June 15. He will do 'La Tendresse,' starring Norma Shearer, as his first picture for MGM. Charles MacArthur is writing the screen play.

**'Gun Girl' for Clara**

The latest possibility for Clara Bow's next production is 'Gun Girl,' a property owned by Columbia. Fox is on the deal and Columbia is ready to sell. It is an original idea by Novak Krasna, with screen play by Dore Schary and Ethel Hill.

**Lou Brock Laid Up**

Lou Brock, producer of shorts and filmic features at Radio, was confined to his home yesterday by illness, and has been advised by doctors to rest for several days.

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**PREMIERED**

**'Queen of the Novelty'**

By EMILIO DEL SORDO

New York.—Rings for the 1933-34 production of 'Queen of the Novelty' will be changed by the Thalberg Corporation. 

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**SUPPORT THE MOTION PICTURE RELIEF FUND**
Arrivals and departures. Instead of accepting one of the two offers she has received from England, Eleanor Boardman will go to London where she will get first hand knowledge of the British set-up. She leaves tonight.

Miss Trevor Johnson and Frank Mayer are leaving for Europe to live... Harry D’Arrast leaves tonight for London and Paris... George Voight goes to New York tonight and tomorrow via the canal... Margaret Churchill just in from London looking better than ever.

Gary Cooper threw a swell party for Douglas Fairbanks last night. Much fun... Gene Raymond is pouring tea at the Town House Monday afternoon... Virginia Zanuck back from the Hearst ranch... "Winnie" Sheehan won’t speak to his casting director, Phil Friedman, with the latter having to do his business through Jack Gain... Reports on MGM’s ‘Night Flight’ are more enthusiastic with each day’s rushes.

Al and Lou Wertheimer are playing to standing room at their new Colony Club... Wally Beery is going to Europe in August. He has it in his MGM contract, even the boat he is to take... Rosalie Stewart with the Edington-Vincent office and likes it... Marc Connelly and Al and Lily Hollywood just in time to grab 12 doctors for a bad case of rheumatism... Walter Wanger left the Cedars of Lebanon yesterday for three days of observation to find out what became of those ‘Gabriel’ cutouts... Tay Garnett wants tovacation in Europe before returning to Universal, but the studio seemingly has other ideas, Let’s see who'll win out.

The Kelton part of the Warner-Kelton Hotel is none other than Pert Kelton, who got the money to build it by working as what is termed a "Co-medienne"... The Radio studio desk

THE BIG CAGE

Universal pro.; directors, Kurt Neumann; writers, Edward Anthony, Dale Van Every, Ferdinand Reyer.

Mayfair Theatre

Herald-Tribune: The film gives this witness-practitioner of the art of animal training an excellent chance to show us the skill, the courage and the showmanship required by his act and, since it is excellently photographed, it can be said that "The Big Cage" fulfills all that it sets out to do.

American: The picture is more dangerously daring than even the death-defying Beatty’s act in the sawdust arena, for cameras practically place the collective head of the audience in the lions’ mouths—and the tigers, too—by bringing all the action of "The Big Cage" right into the customers’ laps.

Times: There are many amazing scenes of clashes between the jungle cats in this picture and also sequences devoted to showing how Mr. Beatty manages to dominate them. The story, as one might expect, is unimportant, while the acting is adequate.

Sun: The film, then, is valuable as a record of lion taming despite its lack of technical fluency and drama of story. The drama lies wholly in the circus scenes, in fact. Certainly, though, the talkie is a worthy tribute to the bravery of this young man—the youngest and most prominent lion tamer alive, who has for the first time brought those deadly enemies, lions and tigers, together.

World-Telegram: If thrills are what you want, if you yearn to clutch the arms of your chair and have chills race up and down your spine, then the Mayfair Theatre, where Clyde Beatty mixes lions and tigers together in "The Big Cage," is the place for you.

Mirror: The animals are magnificent, the real stars of "The Big Cage." A thrilling fight between a lion and a tiger is the high spot of this film.

News: It is a thrilling picture and thoroughly absorbing whenever Beatty is shown in the cage working with the lions and tigers.

OPEN FORUM

May 12, 1933.

The Hollywood Reporter: You ran a story in this morning’s Reporter that a producer had taken an option on a FRIEND OF THE PRESIDENT, by Al DeMond.

I am handling the sale of this story and wish emphatically to state, on the part of both Mr. DeMond and myself, that no producer has any option or strings of any nature whatsoever on this story.

HUNTER LOVELACE

Joan Crawford Divorce

Joan Crawford appeared suddenly yesterday, in Superior Judge Minor Moore’s court and won a divorce from Douglas Fairbanks, Jr. by default. The player was on the stand for only five minutes, and stated a settlement had been reached out of court, with the principals retaining their separate properties.

Cohen With Wurtzel

Finishing work in Fox Productions, "Called on Account of Darkness," Sammy Cohen has moved over to the Sol Wurtzel unit for the featured comedy assignment in "Arizona to Broadway." Jimmy Dunn and Joan Bennett have the leading parts.

New Name for ‘Careless’

Radio has selected "Professional Sweetheart" as release title for "Careless," recently completed under direction of William Seiter.

Theatres Working on New Zoning Plan

A new zoning plan, based on admission prices charged by the theatres, is now being worked out by a committee representing the Independent Theatre Owners Association of Southern California, Fox West Coast Theatres and the Warner circuit.

It is hoped to have the plan approved by all theatres of Southern California so it can be ready for use at the start of the 1933-34 buying season in July. One of the provisions will include setbacks on releases for all theatres that double bill, while racketeers and give-aways will be confined to one or two days a week for those theatres that still have commitments. (Continued on page 11)

Producers and Unions

Make Little Progress

New York—The conferences of the producers’ labor committee and the representatives of the IATSE studio locals were continued yesterday, but nothing of interest was accomplished.

Each side maintains its position in the matter of salary cuts and the conferences stand adjourned until Monday.

Cartoonists On Way

New York—U. B. Werks and E. Offerman, cartoonists, left for Hollywood yesterday with their new cartoon equipment. They refused to state for which company they are to work.

Tradeviews

(Continued from Page 11)

against their common foe, the artists, writers, cartoonists and agents. They would like nothing better than to get each and every group formed within itself and, as is the case with these writers fighting among themselves, that would be music to their ears. They know that such fights will leave a lot of scared bodies that can not resist their barrage.

A divided enemy is a licked enemy. Don’t permit yourself to be licked. To prevent this, join the Academy and fight for measures that will insure your protection.

Miss Marion Davies

We Thank You For Your Patronage

RICHARDSON & MARTIN, Inc.

THE MUSIC LOVERS’ SHOP

LOS ANGELES

Victor Herbert’s Musical Comedy

"THE ONLY GIRL"

WITH THE N. Y. STARS... CHARLOTTE LANSING... GAY ROBERTSON... J. J. JOHNSTONE... C. Courtesy B. P. Schulberg

STARTS MONDAY, MAY 15

Eves. 40c. $1.15
MATs Wed. $1.00
Including Tax

BILTMORE THEATRE
Meeting Next Week to Seek a Way Out

"Continued from Page 1.

BANKERS DEEPLY CONCERNED
OVER PICTURE INVESTMENTS

Eilers With Lyon
In British Pix

London—Sally Eilers, here with Bebe Daniels and Ben Lyon, will return to the United States into the Alan Dwan production of "I Spy," for British Interna-
tional, which will star Ben Lyon.

Readers Invited to Join the Guild

About 25 readers from various studios gathered at the Writers’ Club last night in response to an invitation issued by the Screen Guild of the Guild, to discuss the advisability of their joining the organization.

Lawson, president of the Guild, explained its purposes and told the readers that the plan was to have them become associate members, placing them on the same footing as the independent writers, nearly forty of whom have already joined.

Marjorie White Signed

Marjorie White was signed by Para-
mount yesterday for a featured spot in "Her Bodyguard," the Gibson-Raft picture, which B. P. Schulberg’s unit produces. The John garder office set the deal.

Rose on ‘Fog Bound’

Ruth Rose is writing the adaptation of "Fog Bound" for Radio.

Gowthorpe Tells of Organizing of Publix

New York—M. F. Gowthorpe, controller of Publix Enterprises, was the witness in the investigation into the affairs of that company yesterday. He was examined by Alvin Klotz, counsel for the Irving Trust Company, the receiver. His testimony dealt with the capitalization of the company, its theatre acquisitions, transfers, write-offs and conversions.

Publix Enterprises was organized in 1919, he said, with a capitalization of $2,000,000. This was increased to $14,000,000 in 1931, for which Publix issued and gave stock to Paramount in return for cash advances, for which no interest was charged. The same year Publix declared dividends amounting to $3,500,000, all of which went to Paramount-Publix, but process book transfer, no cash changing hands.

At next Wednesday’s meeting Gow-
thorpe will produce full records on the acquisition of the Theatre plant by the Comerford-Publix Corporation, Comerford-Publix Theatres Corpora-
tion, Controlled by the William Fox and other theatre companies. He will also bring in the balance sheets.

Austin Keough, general counsel for Paramount-Publix, will be the next witness.

Rogers Buys New
Jack Laut Story

New York.—Charles R. Rogers has closed with Jack Laut for a story en-
titled "A Grand Note," which he will produce through the new Paramount pro-
gram and which will be serialized in 200 of the country’s leading newspapers simultaneously with the release of its first number.

It will be produced with an all-star cast and it is planned as one of the most important of the eight productions which Rogers is scheduled to contribute. Harry Joe Brown will probably direct it.

Wanda Tuchock Will
Write ‘Laughing Boy’

Wanda Tuchock, Radio contract writer, goes to MGM on loanout to prepare the adaptation of "Laughing Boy." Yarn, recently purchased from Universal, will star Ramon Novarro.

While the writer is at MGM, Radio will hold up preparations on "Just Off Fifth Avenue," which she was adapting.

Col. Holds Ethel Hill
Columbia has taken up the option on Ethel Hill’s contract and the writer remains for another term.

New One for Levenson

Lou Levenson has been assigned to write the script of "East of Fifth Ave-
 nue" for Columbia.

Paramount Deal With
La Cava Goes Cold

The deal for Gregory La Cava to direct two pictures for Paramount went cold yesterday on account of money differences.

The deal was set but for the sign-
ing and La Cava was given the script of "Desire" to prepare as his first, when he and the studio called it quits.

Two for Harding Cast

Lillian Bond and Eddie Hart are the latest additions to the cast of "Double Harnes," the Ann Harding—William Powell picture for Radio which starts today. John Cromwell is directing from the script by Jane Murfin.

Mae Writes Her Own

Paramount has assigned Mae West to the dialogue on her next produc-
tion, "I’m No Angel," her own original. Frank Butler and Claude Binyon contribute the screen play.

Three for Radio Cast

Frank Darien, George Leguere and Jean Akers have been added to the cast of "The Public Be Sold" for Ra-
io.
Demand for Their Work Almost Nil

In the face of a boom market for the major studio writers, the independent members of the craft are getting through the worst experiences of their lives, finding that the demand for their work has fallen off to a point narrowly escaped the zero line. A great percentage of them are without work or prospects, the hardships being wrought on the independent companies by the majors in their present attitude resulting in an almost automatic preclusion of production activity.

One writer has gone in for extra jobs and is glad to get them. Others are hoping against hope, despite their gravest convictions, and acknowledge that unless things take an unforeseen turn for the better, they will be compelled to give up the struggle. Several, more fortunate than their friends, have succeeded in getting an occasional job with a major studio, but the chances that they will be able to continue in these spots are slim.

The independent producers, short on money and little better off than the writers, are doing everything they can to conserve finances, turning to their own families for stories, directors and production workers. In rare cases, where an indie with definite plans for a single picture, needs a qualified writer, he buys him at unheard-of prices. Where once $750 for an original screen play was considered a fair price, three weeks' work included, the indies are paying off in buttons, offering seventy-five and a hundred dollars, driving at the same time to pass it off in notes. The writer is the goat, but declines to eat paper.

Picture to picture assignments for indies planning a program of four productions are now a thing of the past. In spots where a producer needs a writer for screen plays, at least four pictures, he buys him for a lump sum.

All indies, actually producing, are trying to grab directors with script-writing knowledge, doubling them up on writing and at no extra cost to themselves. Every new trick is being pulled and the writer is rapidly being eased out of the independent field entirely.

McKaig Stays at Radio

Reports that Alexander McKaig was finishing as story editor at Radio were denied by officials of that studio yesterday, who further declared the contract held by McKaig ran until August and would be renewed at that time.

McCary to Coronado

Leo McCary leaves today for Coronado for a few days and will prepare the script of his first picture, "Grasshoppers," for Paramount, while there.

'A' Dumb Dora

The prize Dumb Dora of all time has been uncovered by MGM from a cigarette ad. She wants to know why they don't paint the microphone white so it will cast a shadow on the wall and hold up production.

Down-town Houses Jump Admissions

Stabilization of the Los Angeles down-town theatre situation was set this week when the Ritzo, Tower, President and Palace, quartette of second and third runs on Broadway, tilted admission prices to 25 cents after 1 p.m. daily.

Previously, the theatres had a 15-cent scale to 6 o'clock to catch the shopping trade. Bargain hunters will still pay 15 cents up to 1 o'clock, as each of the houses opens in the morning.

Harvey Stephens Set For 'The Devil in Love'

Harvey Stephens, whom the Rebecca and Sifton office has placed under term contract with Fox, goes into a top spot in "The Devil in Love," his initial picture assignment.

Victor Jory and Loretta Young rate first billing in the Harry Harvey original for which Howard Estabrook is contributing the script. Wilhem Deiterle is scheduled to direct.

Frank Wead Goes Over to Radio for 2 Scripts

Lt. Commander Frank Wead has completed the script of his original, "The Star-Spangled Banner," for Universal, and moves over to Radio to prepare the screen plays of "The Glory Command" and "The Red Ensign." A Deal for Wead at Radio was set by the Edgington-Vincent office.

Frances Dee Signed For Four With Radio

Radio has signed Frances Dee to a four-picture deal and the player goes into the leading role in "Headline Hunters," which Otto Brower will direct, as her first, to be followed with a featured role in "Little Women," with Katherine Hepburn and Paul Lukas.

'Cougar' In New York

New York — Jay Bruce, the lion hunter, is expected here tomorrow to attend the premiere of "Cougar, the King Killer," which opens next week at the Cameo.

Columbia Buys 'Fog'

New York — Columbia announces that it has purchased "Fog," by Val- entine Williams and Dorothy Rice Sims, which ran as a serial in the Saturday Evening Post.

Sirovich Measure Out (Continued from Page 1)

ham, of Texas, declared that the sole object of the resolution was to give Sirovich "a joy ride to Hollywood to pose with the motion picture stars." Sirovich said that the leaders of the picture industry have "squandered and dissipate billions of dollars of investment." He was backed by Sabath, of Illinois, who took a slap at the picture lobby.

There were a score of speeches against the resolution, Lanham saying that the investigation would cost between $200,000 and $300,000 and that "this is a poor time to take money away from the veterans and let a group of Congressmen run around the country at the public expense."
THE PROBABLE boom in the short subject market likely to be caused by the return of a majority of theaters to a single feature basis is an opportunity for the producers of shorts.

The opportunity, it needs to be said right here, carries its own warning with it—or should, to those who know the history of the last few years.

The demand will undoubtedly be for MORE shorts. But there will be an even greater and a louder demand for BETTER shorts than the run-of-the-mill stuff, that the two-spool makers have been turning out.

This goes, with all the emphasis we can lay on it, for the producers who are getting ready to let loose a flock of three-reelers in the hope of grabbing some of the program time vacated by the discardable second feature.

Because these shorts—which whether they are one, two or three reels in length—are commonly considered as "fillers" is no reason why they should not measure up to a standard of quality as stringently applied to the feature. Too often they don't. Too often, only the newsreel and the cartoon—with an all-too-rare comedy, now and then—save the short end of the program from being a waste of the audience's time and money.

Any smart exhibitor will tell you that quality shorts register just as powerfully with his audience as quality features. Conversely, poor ones can act as audience-chasers. And the smart film salesman will assure you that he encounters just as tough sales resistance trying to sell shorts that don't measure up to entertainment standards as he does in the case of poor features.

If there is a place on any theater's program for three-reel pictures today, it will be only because they prove to be the equal of many a five or six-reel feature in entertainment value. In other words, they've got to pack more punch, in proportion to their length, than the longer pictures or they'll gather dust on the exchange shelves.

Maybe that sounds like a tough sendoff to give the three-reel boys, but it's a tough year in the amusement world, with audiences demanding more for their money than they ever did, and exhibitors harder pushed than ever to please as a result.

Cohn-Miller Clash Due Over Cummings

Harry Cohn, enroute by plane to New York and London, left word at Columbia that despite news from England that Gilbert Miller had signed Constance Cummings for "The Lady Is Willing," he will not permit the player to appear in a Columbia picture.

Miller, however, is understood to have full say on the production, with a battle imminent upon the Columbia chief's arrival in London.

Green To Do Music For Chevalier's Next

New York—Johnny Green has been engaged to do the musical score for the next Maurice Chevalier picture, "The Way To Love."

Publix Appeal Halts Suit

New York—Temporary receivership proceedings against Publix Theatres Corp. have been halted by their appeal from the judgment obtained by Charles M. Fox for $47,722.

DEATH OF ADOLFI ENDS LENGTHY FILM CAREER

John C. Adolphi, Warner-First National Pictures' director of production, died of a heart attack last Wednesday in camp at the headwaters of the Columbia River, 102 miles north of Revelstoke, B.C., while on a hunting expedition with Darryl F. Zanuck, Lloyd Bacon, Ray Enright, Raymond Griffith and Sam Engel. News of the tragedy was received by Mrs. Zanuck from her husband late Saturday night, upon the arrival of Zanuck and his associates at Revelstoke with Adolphi's body, at the end of a three-day trip by mule train.

Adolphi was stricken at five o'clock last Tuesday afternoon, the stroke coming without warning a few moments after the director had lain down for a brief rest before dinner. Immediate paralysis ensued. From then until the second stroke the following day, which proved fatal, Adolphi never

Korda's Film Co. Has Shot The Wad

London—Alexander Korda's London Film Company, which started out so auspiciously, is broke and the director has accepted a one picture deal from British Lionum.

Sheehan To Europe; Kent To Stay On Coast

Winfield Sheehan, head of Fox production, is slated to leave for a vacation trip to Europe early in June. S. R. Kent, president of the company, is due here about June 1. He expects to stay on the coast for at least two months.

Al Kaufman Goes East For Huddle Via Del Monte

Al Kaufman, Paramount exec, left Saturday for a week at Del Monte, after which he will leave for New York to look over the new plays and talent in conjunction with conferences with the eastern heads.

Eddie Cantor Coming Back

New York—Eddie Cantor, his wife and two daughters, are en route to the Pacific coast via the Panama Canal. Upon arriving, Cantor will begin preparations for his next United Artists picture, "Roman Scandal."

Anti-Trust Suit Postponed

New York.—The suit of the Victoria Amusement Co. of Camden, N.J., against Warner Bros. and other major distributors under the anti-trust law has been postponed until a later date.

Edington Taking Cut

Harry Edington is planning to go to the Good Samaritan Hospital for a tonsilectomy.
Indies Meet To Speed New Ass'n. For Defence

New York.—A meeting of independent producers and distributors will be held in the offices of Tobias Kephner to push ahead the formation of the Progressive Motion Picture Producers and Distributors Association, to a point where it will begin to be of practical service to its members.

One of the major purposes of the new organization is to allow independent distributors to break away from domination by the major companies, especially from the standpoint of leasing studio space, borrowing players, and either direct or indirect assistance on picture financing.

Kephner fostering the movement, hopes the organization will be able to provide economical distribution channels for members, with maximum sales returns on each production handled.

Other subjects to come up for discussion include:

r. Practicalities of increasing income from foreign countries.

2. Pirating of prints and pictures.

3. The practicability of a consolidated script department for all members of the association.

Protection of producers on collection rights from major distributors and independent exchanges.

Plans for consolidation of physical distribution of product in exchange centers.

Columbia Shorts Dept.

Under Way Next Week

In view of the demand for product in the short market, Columbia's shorts department with Ralph Staub in charge will begin functioning next week. The studio plans to use big names in a series of two reeler pictures which will be made. The first will feature Ritchie Craig Jr., who was signed to write the yarn in addition to being the featured comedian. Ralph Staub, who is producing these shorts, will also direct them.

Paramount Sets Dates For Regional Sales Meets

New York.—The dates of the Paramount regional sales meetings have been definitely set as follows: New York, June 26-27; Chicago, June 29-30; New Orleans, July 2-3; Los Angeles, July 6-7.

George J. Scharver and Robert M. Gilliam, director of publicity and advertising, will attend all meetings.

Schoedsack Will Direct 'Fog Bound' For Radio

Ernest Schoedsack will direct "Fog Bound!" for radio as his next for that studio, following the completion of pick-up shots on "Jamboree".

Dunn On Personal Tour

James Dunn leaves next week for the east to start a personal appearance tour. Dunn opens at the Palace Theatre, Chicago, in two weeks and then goes on to New York.

End of Double Bills HitsIndieExchanges

The elimination of double bills by practically all of the theatres in Southern California has proved a heavy blow to most of the independent exchanges operating in Los Angeles.

With single bills now in effect, the state right exchanges mainly handling "quickie" features of less than $20,000 negative cost, find a large part of their revenue cut off. In addition, with the introduction of single bills, the circuits and independent houses have a gentlemen's agreement that phone "previews" purchased from state right exchanges are also discontinued.

One state right exchange is reported as having tried to kill the stand of the theatres against bogus previews, but in the manipulations got it definitely wrong with one of the biggest independent exhibitors in town. The theatre man, who had a separate agreement to preview pictures of one producer releasing through the state righter in his houses, pulled one studio preview when the exchange claimed to other exhibitors that the picture was being purchased from the exchange.

Edith Fitzgerald Quits For 2 Years In Europe

Edith Fitzgerald walked out on her writing contract with Columbia Friday following a personal disagreement. The writer's comment on her action was: "I am going to Europe to settle there and live for two years. I have nothing to say regarding my leaving Columbia where I was treated excellently. I was offered a year's contract and declined." Brian Marlowe replaced her on the script of "Brief Moment," which Felix Young is supervising.

Barnett In 'Annie'

Vincent Barnett goes to MGM on loanout from Universal for a comedy spot in "Tugboat Anne," Marie Dressler-Wallace Beery co-starring picture being directed by Mervyn Le Roy.

Sedwick On Color Short

Edward Sedwick will direct the Ted Healy Technicolor short, "Nursery Rhymes," for MGM.

Joe Frisco Headed West

Joe Frisco leaves New York today for Hollywood, where he goes on as featured entertainer at the Hollywood Barn.

I TOAReady to Move in Suit Against Erpi

New York.—At the next meeting of the Independent Theatre Owners' Association, the executive board is slated to decide to engage counsel for the purpose of proceeding against various members of the organization against Erpi, with particular reference to score charges.

Hillman Goes To Work

Edward Hillman Jr., millionaire playboy, has decided to go into the picture business and has approached Columbia as an assistant director to Al Rogell, who is now shooting "The Wrecker.”

John Adolfi Dead

(Continued from Page 1)

recovered from the coma into which he was placed.

Following the inquest at Revelstoke, where cerebral hemorrhage was officially pronounced the cause of death, no friends of Adolfi's went to Vancouver with Adolfi's body, which will be cremated this morning. The party will leave at once for the States with the ashes, arriving in Hollywood Thursday. Adolfi was a Mason and a Shriner and a Catholic funeral will be held here next Thursday.

The director is survived by his wife, Florence, and they would have celebrated the twenty-fifth anniversary of their marriage July 15.

John G. Adolfi was one of the real veterans of the motion picture business who had kept pace with and abreast of the numerous and rapid changes in the industry. Coming into the movie world from the theatre, where he had been both an actor and a stage director, he had been associated with D. W. Griffith in the early days. Later he distinguished himself as a director for many of the leading producing companies.

After a period of comparative eclipse for a few years, Adolfi found a fresh opportunity to demonstrate his abilities when talking pictures came in. He was one of the first directors engaged by Warner Brothers in the pioneer period of Vitaphone and had been associated with that company ever since.

Besides directing several of their musical successes and not a few melodramas, Adolfi achieved his greatest success in recent years as director of George Arliss' productions on the Warner-First National lot. "Alexander Hamilton," "A Successful Galamute," "The Millionaire," "The Working Man," and "Voltairre," which he completed just before leaving for the North, were the most recent of these.
VAUDEVILLE and PERSONAL MARKET BULLISH IN GREAT BRITAIN

English Fans Eager For American Names

London.—Personal appearance and vaudeville have taken a sharp upturn and all local artist managers are scouring their lists of American talent on a hunt for personalities to import for flesh appearances.

The salary scale prevailing in the United Kingdom has always made it tough for American vaudeville managers to coax their players into including England on their foreign routes. But since the increase in the purchasing power of the pound, these managers are finding it easier to get their players to tour the English provinces.

American performers are well liked over here, although the salary scales—in contrast to picture salary scales, which have trebled late—are on the same level that they have been during recent years. It is estimated that the demand for personal appearances has increased at least twenty per cent, with American headliners preferred.

This turn in business is seen here as a boom to Hollywood, where restricted production is freeing a large number of high-grade names for such tours. Once Hollywood gets wind of the situation, it is expected to result in many out-of-work players seizing this chance to make some extra money and refresh their stage contacts.

Gering To Meg 'Chrysalis'

Paramount has assigned Marion Gering to direct "Chrysalis" with an all star cast to include Fredric March, Minna Hopkins, Sylvia Sidney and George Raft. The script was written by Sidney Buchman and Louis Lichten will supervise.

Threw On Radio Musical

Radio has signed Harvey Thew to write the screen play of Anne Caldwell's original musical yarn, "Flying Down To Rio," which will feature Fred Astaire, Lou Brock is producing.

Margaret Sullivan Here

Margaret Sullivan, recently placed under contract by Universal, arrived from New York yesterday. Her first assignment will be one of the leads in John Stahl's "Only Yesterday."

Radio Starts Another

Radio starts production on "Headline Shooters" tomorrow, with Otto Brower directing, William Gargan, Paul Cavanagh and Frances Dee are set for top spots.

Fan Scrives Arrive In N.Y.

New York.—Ruth Bailey and Eleanor Packer, who have joined the free lance fan magazine writing field, arrived here from Hollywood by plane yesterday to contact the various fan magazines.

La Dietrich Ducks Mobs On Trip East

New York—Marlene Dietrich refused to leave her compartment on the train east, at any one of the many stops, crowds gathered at every station and yelled for her appearance.

She wore man's attire on the entire trip with her false eyelashes prolonged almost an inch.

Acad. Near 1000; Actors Branch Up 28

A total of 28 stars and featured players were enrolled as members of the Actors' Branch of the Academy during the past month, bringing total membership of the Academy close to 1,000.

Among the new members of the branch are Constance Bennett, Marion Davies, Charles Farrell, Katharine Hepburn, Leslie Howard, Jack Oakie and Diana Wynyard.

Warners Start Rehearsals

Busby Berkeley starts chorus rehearsals today at Warner-First National studios for the Ruby Keeler picture to be the first production activity on the Burbank lot since the shutdown April 8.

Garrett Doing 'Viva Villa'

Olive H. Garrett has been engaged by MGM to do the script on "Viva Villa," which will star Wallace Beery, currently playing in "Tugboat Annie," with Marx Dressler. The Villa film is slated to go before the cameras in five weeks.

'Moment' Set For May 22

Columbia has scheduled "Brief Moment" to go into work May 22 under David Burton's direction. Carole Lombard rates top billing.

New McCoy Ticket Calls For 16 Films

Columbia has re-written its contract with Tim McCoy, after having purchased Irving Skirank's contract with the western star.

McCoy will do sixteen pictures, eight westerns and eight outdoor action dramas. The first goes into work this week under the supervision of Skirank, who is handling the unit. It is an untitled radio panel story, one of the action series, written by Lambert Hillyer, who also directs.

Burns-Allen For Two More

New York.—The William Morris office has concluded another two picture deal with Paramount for Burns and Allen, the contracts coming as a result of their work in "International House" and "College Humor."

Jean Malin In Harding Pix

Radio signed Jean Malin Saturday for a featured spot in Ann Harding's "Double Harness," which John Cromwell directs. Walter Kane, of the Weber office, concluded the deal.

Two To 'Rhapsody' Cast

Reginald Barlow and Bramwell Fletcher are latest additions to the cast of "Strange Rhapsody," MGM picture being directed by Richard Boleslavsky.

DeMille Signs Barnett

Paramount has signed Vince Barnett for a featured comedy role in Cecil B. DeMille's picture, "This Day and This Hour," with Junior Durkin and Jack LaRue.

Mrs. Gasnier Recovering

Mrs. Louis Gasnier is recovering from an operation for appendicitis at the Cedars of Lebanon hospital.

Perelman Checks In

S. J. Perelman, noted comedy writer, returned to Hollywood Saturday.

(Continued from Page 11)

what company, Charles Hutchinson and William Steiner, working on another basis, and Duncan MacPherson, a newcomer who has taken quarters at Western Service Studio.

Chadwick has made two shorts from the Grand Guignol playlets, in which George K. Arthur is an interest. The producer is to leave for New York shortly to arrange their release and complete prints. They will use complete western stories, tightening up on action material in order to give the pictures the appearance of the accepted western feature.

Duncan MacPherson has not yet announced his plans, while the Walter Futter organization has finished "Itchy-Scratchy," a three-reel grizzly bear short.

In a major studio angle, there have been reports that several will reissue former successes on this basis, re-editing the picture down to length. Investigation, however, has failed to disclose more than one such example, the World Wide-Fox production of "Trailing the Killer," which has been cut to 3,800 feet as a novelty feature of the three-reel class.

Although a number of islands have decreed that are known to the ready to cut recently made features down to such footage in the event that they find it will increase their sales. On three spoils, their pictures can be played along with a full length feature and extra bookings are to be obtained, they figure.

What an earful of woe we have been listening to from every big agent in town on the subjects of tests made in the manner and seen in the west without test for approval. The situation has become so intolerable that this particular agent has absolutely refused to work any more of his clients to make picture tests here because he has found that they constitute a definite black eye for his clients. And the reason for it is not that the tests are not carefully made or that they turn out to be pretty awful. It's because of the terrific antipathy between home and studio offices. That and jealousy... They respect each other's work, but the conversations not at all; in fact, their minds seem to be made up in advance on anything with an eastern okay on it, and even if it was good, they wouldn't like it.

To illustrate his point further, this agent told us the story of a client of his who, by request of a major company's eastern office made a screen test for them and they were to send it to the coast for final approval. One long year passed and no word was forthcoming on what the coast had thought of it. Recently, word came from the coast that they would like to see the same actor and the request came from the same company. Somehow bewildered by it all, the agent informed the coast that a test had been made a year ago for them. Amazed and surprised, the coast office started looking around for said test. And it was finally located in storage in New York.

With the Pueblo cry for new talent and material, it might be a good idea to have the coast company loan these boys get together to meet and learn to love each other so that they could appreciate each other's work, instead of trying to vie with each other a situation that nobody ever seems to win.

Pity the poor author. Take the case of Nathaniel West, who has just written a best seller that he can't sell. "It's that grand book," "Miss Lonelyhearts," and anyone who owns a copy has what practically amounts to a collector's item, because Lilberight, the publisher, is in the process of selling off the paper. Debit bankruptcy and the book is listed as an asset of the corporation and West can't get a release on it. And the edition has been sold out.

It seems that the marital troubles of that theatrical couple that are now being played out on the big screen have left the husband associated with, at the time of their marriage. He remarried and it's known that of these days, the wife in a playful mood would probably crack a champagne bottle all over her husband's head. And sure enough, he's now walking around with her initials carved in stitches on his head. Only it wasn't a champagne bottle—just a bottle.
CAVIAR

(In Russia, "Ikra")

Out of Russia comes the prince of delicacies ... the favorite of noble tastes in the days of the Romanoffs ... now an international tempter. Caviar is the spawn or salted roe of fish. The genuine is the roe of Sturgeon. One single fish producing as much as 120 pounds of roe. In its finest variety, it is grey, pearly, succulent and delicate ... a very rich food and usually eaten on hot toast and seasoned with lemon juice or chopped onions. Contains a high proportion of proteins. Only the finest, genuine caviar from Russia is at

REELING AROUND LONDON

Jesse Crawford is the big hit this side at the moment; he is guest player at the Empire, and is he a showman? London movie-goers are all for him, and how! Say, who was the beau who bought Wendy? I'm marvelous! Barrie all those pairs of silk stockings? ... Campbell Dixon and Humphrey Harwood were a couple of the critics who objected to the Americanism in "White Sister". Herbert Marshall, taking late dinners at the Ivy ... Dorothy Dickson, Jack Buchanan, Edward Everett Horton and Ivor Novello amongst the celebrities at theatre first nights.

"Jerry" Horwin in town and having one ser-well time; managed to get into the Royal Academy Private Viewing and claims it was on account of the fact that he just can't keep away from pictures! ... Our dumb assistant cameraman when asked if he knew what he was talking about replied that he thought he was a director at Elstree. ... Yeah, Monty Banks is at B.I.P. ... John Paddy Carstairs says he is busy seeing his food at lunch and ears are being rushed about Georges (Columbia) Ayre at rival trade shows. ... Anita Louise got us prepared to meet her with brass bands and everything, and then cabled us that she had to return to the Mecca of the Industry; yeah, that's you, Hollywood! ... Harry Wilcoxson, actor, has now got a fan club, my, my, my.

Frank Ditcham back from a holiday and looking very bronzed and well; not a bit reacting to the James Bryan articles in the Sunday newspapers. James Van Bibber Bryan is giving his "all" about moon pics in personal articles. ... With ever popular Connie Cummings, Paul Stein, Allan Dwan, Samson Raphaelson, Jeanette MacDonald and Thelma Todd down Elstree way, the place is looking almost California (save for the weather) ... Young Miss MacWilliams, Glen's little daughter, is now at an English school here and any time now she will giving us those broad "a's" ... And Master Michael Young (Harold M. (First National) Young's son) has the most delicious "Barkeley (not Berkely) Square"! ... Mrs. Sam (MGM) Eckman lost about five grand's worth of jewelry last night; Sam was seeing "A Farewell to Arms" — not only was it a farewell to arms; it also taught Sam not to go and see the rival product!

The Boris Karloffs threw a farewell tea party to the Jimmie Gleasons; Paul Stein, Anthony Bushell, Jerry Horwin, Camilla Horn, Zelma O'Neil and Glenn's Lorimer were among the many who showed up to wish them bon voyage. ... My, my, the time they had on the set of "Orders Are Orders" the other day. It was Director Walter Forde's birthday, and they just had to keep up the fun with gags, telegrams and birthday cakes! Wally Beery is getting a helluva big rep on his performance in "Flesh" this side. ... The "In Wildest Africa" movie outfit sighted land; "Oke," said the director, "We'll get some good scenes here. Fade out. Fade in some while on natives feasting. Dialogue: "Pass over some of that fried cameraman, will you?"

Cicely Courtineidge, Tim Whelan, Bobbie Howes, Edward Everett Horton and Leslie Henson "partying" at the Cafe Anglais. ... And the songs that Nan Blakstone sings! ... Maurice Elvey, Slim Hands and Michael E. Balcon among the many who rave about "Wandering Jew". On the council of the newly found Film Club here, John Gielund, Lady Eleanor (I wrote for the Express) Smith and Rene Clair get a "screen credit". ... Dorothy Delightfull Hisson with some Rah-Rah boys at Brooklands. ... Zoe Atkins tripped into town. ... That was an amusing letter Sir Nigel Playfair wrote British Equity; nevertheless they can count another new member.

Film Weekly took a rap at Motion Picture for that Prince of Wales-Georgie Raft article; no likee. ... Alfred Burdon at the fights. ... Charles Laughton complete with an elegant beard for his Henry the Eighth part, for Korda. ... Dave Bader "trailling" around town. ... Isobel, Epstein's model, getting film offers. ... We have it exclusively that Dorothy Bouchier has signed a new contract with British and Dominions; so there to-you-all who said she would not! ... Tush! depression note: Ow- ing to the depression kindly cut down the number of broods that slog through hell when you sing "Brother, Can You Spare a Dime"? ... Oh, well, what the !!

Schaefer On Mascot Serial

Armand Schaefer has been signed by Mascot to co-direct with Colbert Clark the company's next serial, "Fighting With Kit Carson." Barney Sarecky, Wynnham Gittens and Victor Zobel are on the story.

Eddie McEvoy Better

New York.—Eddie McEvoy, Eastern district sales manager for KROK, is recuperating at home in Leominster, Mass., from an injury caused by the breaking of blood vessels in his throat.

Gracie Field's Next

London.—"This Week of Grace" is the title of the next Gracie Fields picture. Maurice Elvey will meg and radio will release. Gracie Fields is in box office this side.

Allan Dwan For B.I.P.

London.—Allan Dwan will join the British International directional staff in the immediate future.

Keats Opposite Veidt

London.—Viola Keats, newcomer gets the part opposite Conrad Veidt in "Wandering Jew." which Julli Hagen is producing.
CONFIRMED
BY TIME

It may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

But it was time's judgment of its merit that again and again confirmed Eastman film as a leader in the industry it helped to father.

Today it's Eastman Super-sensitive Panchromatic Negative that points the way to new heights of accomplishment, in a new era of cinematography. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors).

EASTMAN FILM
**Columbia**

"THE WRECKER"


Director: Albert Rogell

Original and screen play: Dudley Nichols

"LIFE IN THE RAW"

Cast: George O'Brien, Claire Trevor

Director: Ben Kline

"ESKIMO"

Cast: All native.

Director: W. S. Van Dyke

Story by: Peter Freuchen

Cameraman: Clyde De Vinna

**MG M**

"STRANGE RHAPSODY"


Director: Richard Boleslavsky

From Story by: Alex Hunyadi

Cameraman: Joseph Walker

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Catlin, Marilyn Harris, Frankie Darro, Will Fung, William Burgess, Jack Pennock.

Director: Mervyn Le Roy

Original and dialogue by: Norman Reilly Raine

Adaptation: Zelda Sears, Elise Green

Cameraman: Greg Toland

**Paramount**

"GAMBLING SHIP"

Cast: Gary Grant, Benita Hume, Jack LaRue, Roscoe Karns, Arthur Vinton, Charles Williams, Clift Thompson, Harry Shatum.

Directors: Louis Gasnier, Max Marcin

Original by: Peter Ruric

Screen Play: Seton I. Miller, Max Marcin, Claude Binyon.

Cameraman: Charles Lang

"DRESDEN"

Cast: Helen Twelvetrees, Bruce Cabot, Adrienne Ames, Ken Murray, William Harrigan.

Director: Erle C. Kenton

Original and screen play: Alice D. G. Miller

Cameraman: Karl Struss

"MAMA LOVES PAPA"


Director: Norman McLeod

Original: Keene Thompson

Screen Play: Douglas McLean

Cameraman: Arthur Kober

Cameraman: Gilbert Warren

**RKO-Radio-Pathe**

"THE PUBLIC BE SOLD"

Cast: Richard Dix, Elizabeth Allen, Alan Dinehart, David Landau, Doris Kenyon.

Director: J. Walter Ruben

Original by: Charles Curran, Rich Caffney

Screen Play: Sam Mintz, Arthur Caesar, H. W. Hanemann.

Cameraman: Henry Cronjager

"DOUBLE HARENESS"


Director: John Cromwell

From play by: Edward Pooe Montgomery

Screen Play: Jane Murfin

Cameraman: Roy Hunt

**Universal**

"IN THE MONEY"

Cast: Lew Ayres, Ginger Rogers, Mer- na Kennedy, Shirley Grey, Charles Grapewin.

Director: Murray Roth

Original and adaptation: Murray Roth, Howard Emmett Rogers

Cameraman: Jackson Rose

"FIDDLIN' BUCKAROO"

Cast: Ken Maynard

Director: Ken Maynard

Story and Adaptation: Nate Gutierrez

Cameraman: Ted McCord

"SALT WATER"


Director: William Wyler

Play by: John Golden, Dan Jarrett

Screen Play: H. M. Walker, Carl Snell, Clarence Mark

Cameraman: George Robinson
**BRITISH PRODUCTION**

**BRITISH INTERNATIONAL**
John Maxwell, Producer
"SHE WANTED HER MAN"
Cast: Bebe Daniels, Hal Gordon.
Direction..................Paul Stein
Scenario...................Clifford Grey
Camera.....................Jimmie Harvey

"YOU MADE ME LOVE YOU"
Cast: Stanley Lupino, Thelma Todd.
Direction..................Monty Banks

"I SPY"
Cast: Camilla Horn
Direction..................Allan Dwan
Story......................Fred Thompson

"MEET MY SISTER"
Cast: Clifford Mollison, Constance'
Director..................John Daumery

"THE LOVE NEST"
Cast: Gene Gerrard, Camilla Horn,
Garry Marsh, Charles Paton, Nancy
Bune.
Director..................Thomas Bentley

**GAUMONT, BRITISH AND GAINS-**
Borough
Michael E. Balon, Producer
"I WAS A SPY"
Cast: Madeleine Carroll, Herbert Mar-
shall, Sir Gerald du Maurier, Eva
Moore, Edmund Gwenn, Conrad
Veidt, Anthony Bushell, A. Clarke
Smith.
Direction..................V. Victor Savile
Screen Play...............W. P. Lipscomb
Camera....................A. Krampf

"ORDERS ARE ORDERS"
Cast: James Gleason, Cyril Maude,
Charlotte Greenwood, Donald Cal-
thorp, Glennis Lorimer.
Direction..................Walter Forde
Adapted from Play by......Hall King
Screen Play...............Sidney Gilliat,
Leslie Arliss, Stafford Dickens
Camera.....................Glen MacWilliams

"NEVER COME BACK"
Cast: Tom Walls, Anne Grey, Edmund
Breon, Carol Goodney, Peter Gaw-
thorn, Hartley Power, Leslie Per-
kins, Eva Moore, Reginald Gard-
eer.
Direction..................Tom Wall
From Play by..............Frederick Lonsdale
Screen Play...............Frederick Lonsdale,
John O'Pion
Camera.....................Leslie Rowson

"IT'S A BOY!"
Cast: Leslie Henson, Edward Everett
Horton, Alfred Burdon, Heather
Thatcher, Helen Hayes, Alfred Dray-
ton, Wendy Barrie.
Direction..................Tim Whelan
From Play by..............Austin Melford
Screen Play..............Tim Whelan,
Leslie Howard Gordon, John Paddy
Carstairs.
Camera.....................Mutz Greenbaum

"FALLING FOR YOU"
Cast: Jack Hulbert, Cicely Court-
nedge, Gary Marsh, Ivar MacLaren,
Alfred Drayton.
Direction..................Jack Hulbert,
Robert Stevenson
Original by...............Douglas Furber
Screen Play...............Jack Hulbert,
Sidney Gilliat, W. P. Lipscomb
Camera.....................Bernard Knowles

**BRITISH AND DOMINIONS**
Herbert Wilcox, Producer
"BITTER SWEET"
Cast: Anna Neagle, Fernand Graevey,
Esmé Percy, Stuart Robertson, Nor-
ma Whitley, Miles Malleston.
Direction..................Herbert Wilcox
Original...................Noel Coward
Screen Play..............Monckton Hoffe
Camera.....................Lydia Sherwood

**SOUND CITY**
N. G. Loudon, Producer
"DOSS HOUSE"
Direction..................John Baxter
Camera.....................D. O. Stretton

**NETTLEFOLD**
Eric Langton and Reginald Fogwell,
Producers
"PRINCE OF ARCADIA"
Cast: Carl Brisson, Ida Lupino, Margot
Graham.
Direction..................Hans Swartz

**ST. MARGARETS**
Julius Hagen, Producer
"HIS GRACE GIVES NOTICE"
Cast: Arthur Margetson, Viola Keats,
Victor Stanley, Ben Weldon, Edgar
Norfolk.
Direction..................G. Cooper
Original by.................Lady Troubridge
Camera.....................Ernest Palmer

"THIS WEEK OF GRACE"
Cast: Gracie Fields, Henry Kendall,
Minnie Rayner, Frank Pettingell,
Douglas Wakefield.
Direction..................Maurice Elvey
Screen Play...............Maurice Bradden,
Fowler Mear
Camera.....................Sidney Blythe

**STOLL STUDIOS**
"COMMISSIONAIRE"
Cast: Sam Livesey, Barry Livesey,
Betty H. Wright, Julie Suedo
Direction..................Edward Whiting,
Edward Dryhurst
Scenario...................Herbert Ayres

**BRITISH LION**
Herbert Smith, Producer
"THE STICKPIN"
Cast: Betty Astell, Frank Pettingell.
Direction..................Leslie Huscott
Camera.....................Alex Bryce

Theatres In Vienna
Cut Admission Prices
Vienna—The new management of
Kiba, the company which owns the
two leading picture theatres here, has
announced that, in an effort to pro-
mote business, admission prices will be
reduced 20 per cent.
No change will be made in the size
or quality of the attractions offered.

**Monogram Date Drive**
New York—W. Ray Johnston, presi-
dent of Monogram Pictures, will
conduct a drive for play dates of Mon-
ogram product during June and July.

**Warner Suit Delayed**
New York.—Warner Brothers' suit
to prevent the Skourases from operat-
ing theatres in St. Louis comes up
May 19

1933 RELEASES

**REGINALD OWEN**

"The Big Brain"
KBS-Radio

"Voltaire"
Warner Bros.-First National

"Narrow Corner"
Warner Bros.-First National

"Study In Scarlet"
KBS Fox

Lord Darnington
Louis XV

Firth

Sherlock Holmes
ORIGINAL STORIES

"ZOO IN BUDAPEST"
Sold To Jesse Lasky for Fox

"GABY DESLYS"
Sold to MGM

"HONOR BRIGHT"
Sold to Paramount

Now Under Contract to Paramount to Prepare the Screen Play of "HONOR BRIGHT"
Funeral for Adoldi
At 9 A.M. Thursday
Funeral services for John C. Adoldi will be held at 9 o'clock Thursday morning at the Little Church of the Flowers, Forest Lawn Cemetery, Glendale. The train bringing the director's ashes from the north will reach this city at 6:30 A.M. They will be taken immediately to the church for services, which will be conducted by the Scottish Rite.

Mamoulian Set to Direct Greta Garbo
Metro - Goldwyn - Mayer yesterday made a deal with Rouben Mamoulian to come to that spot for the direction of one picture, "Queen Christine," to star Greta Garbo. The deal gives the director a flat $50,000 for the picture without any of the overages that have gone with his contract at Paramount in cutting, writing and production beyond a certain time limit.

Stein's Second Abroad 'She Wanted Her Man'
London—Paul Stein's second production on his two-picture deal with B.P., will be "She Wanted Her Man," Edward Knoblock, New York playwright, has been signed to write the screen play with Lady Eleanor Smith.

Local and Foreign Producers Afraid To Move On Account of New Government's Intentions
Paris.—The motion picture industry, as it affects Germany and the many producers from other countries who have used Berlin and its studios for bi-lingual pictures, doesn't know where to turn regarding future product for that market and the production of pictures within the German boundaries.

The Nazi control of all branches of the German government, including the screens and studios, has about cramped further advancement of the picture business there at present. So far, there have been no regulations laid down by the Hitlentes on what should be made and how it should be made and who it is to be made by. Because there has been no clear definition of the policies of the government, everyone, even the German producer, is laying low awaiting a clarification of the situation.

Direct action on the part of the Hitler government is along entirely (Continued on Page 7).

Blackwell Signed For Mae West Lead
Carlyle Blackwell, one of the early stars of the screen, has been signed by Paramount to play the part opposite Mae West in her next picture, "I Am No Angel," which Wesley Ruggles directs.

Ernest Torrence Dies in New York
New York.—Death that had been inevitable for several days came to Ernest Torrence early Monday morning at the Lennox Hill Hospital. When he failed to rally after an operation for gall bladder trouble, physicians pronounced his recovery impossible. Mrs. Torrence, his son, Ernest, Jr., two brothers and other relatives were with him at the end.

The funeral will be held tomorrow morning at the Church of the Heavy (Continued on Page 3).

MGM's "Angel" Slows Awaiting the Stars
The big Metro-Goldwyn-Mayer musical, "I Married an Angel," with words and music by Rodgers and Hart, has been completed and is ready for shooting, but the production is held up awaiting the arrival of Jeanette McDonald and Nelson Eddy, the two stars, both out on concert tours.

'Southern Maid' for Bebe London—Bebe Daniels' second production for British International on her two-picture deal is scheduled to be "A Southern Maid." Harry Hughes has been selected to make it.

Hepburn Flies to N. Y.
Katherine Hepburn boarded a plane for New York last night for a two-week vacation. She returns early in June to start in her next for Radio, "Little Women."

Cohn and Gang Sail 25th

Para Options 'Great I Am'
New York.—Paramount has taken up its option on Lou Goldberg's novel, "The Great I Am."

In our estimation Irving Thalberg knows more about the production of motion pictures, has a finer taste for attractions, has a great sensibility in dealing with people, making stars and guiding them once they are made than a combination of all other producers in this business.

Ralph Spence Screen Play 'Warrior's Husband'
World-Telegram: Although it is produced on a lavish scale and is acted with skill and enthusiasm, the screen version of "The Warrior’s Husband" is a disappointment. In spite of the fact that it begins lustily and has some real laughs, it crumples up and when all is said and done leaves you a little bit indifferent about the whole thing.

Post: As one of those who studiously avoided "The Warrior’s Husband" when it played on the Broadway stage last year, I must confess that the screen version is better than its idea would seem to promise. In the production of the picture Jesse Lasky has effected some stunning pictorial qualities; it is as handsome a work as has come to a screen since the Cecil De Mille days, and considerably more tasteful.

Herald-Tribune: It is highly to the credit of every one concerned that the film proves to be admirable entertainment, considerably more effective than was the frequently admired stage edition.

Sun: The picture, all things considered, is far more entertaining than was the play. It has more melodramatic excitement for one thing, the screen lending itself more admirably to elaborate pageantry. But the film is sufficiently away from the usual run to warrant an enjoyable and often quite humorous hour.

American: Mr. Lasky’s picture is beautifully produced and distinguished by several excellent performances. But the potentialities of the theme aren’t realized, and the dialogue is of slight help. The film is neither smartly sophisticated nor slapstick burlesque.

Journal: The idea is good, but it doesn’t quite come off. Moments that are funny alternate with many that are forced. It’s mildly diverting entertainment which depends greatly for its comedy on the timidity of the men and on the Queen’s use of such words as ‘wash-out’ and ‘scram.’

Mirror: Lusty and breezy, the picture makes no bow to subtlety, but plunges into uproarious kidding of those legendary feminine warriors, the Amazons. For sheer boisterousness, "The Warrior’s Husband" proves matchless fun.

Times: It is funny for the most part, but it is the sort of story which would be infinitely better for more dexterity and subtlety. Audiences will undoubtedly laugh heartily over many of the incidents, but it is fairly certain that it would be enjoyed more had it been set forth less basterously.

News: Julian Thompson’s bawdy satirical comedy about the fall of the Amazons has been transferred to the screen without the loss of any of its lustful feeling. It moves rhythmically and sappily across the Music Hall’s screen, causing a succession of laughs to ripple over the audience.

THE WARRIOR’S HUSBAND
Produced by Jesse L. Lasky
Fox prod.; director, Walter Lang; writers, Julian Thompson, Ralph Sperce, Sonya Levien.
Radio City Music Hall

THE EAGLE AND THE HAWK
Paramount prod.; director, Stuart Walker; writers, John Monk Saunders, Bogart Rogers, Seton I. Miller.
Paramount Theatre

THE WARRIOR’S HUSBAND

World-Telegram: In case you are not fed up with war and aviation pictures you will find plenty to entertain you in "The Eagle and the Hawk," because it tells an interesting story in a straightforward, unromantic way; it is splendidly acted and knowingly directed, and because it has plenty of thrills and humor.

Herald-Tribune: Although the story of "The Eagle and the Hawk," despite its flatness, might without a change in plot have been a fine and sardonic melodrama, it is so gingerly handled that it ends by seeming just a slightly better-than-average tale of the usual war heroes.

American: There have been numerous war-bird pictures since the cycle flew from Hollywood on "Wings," but the present drama is one of the best productions of its genre. It is tremendously effective, thoroughly realistic, dramatically impressive.

Mirror: A fine cast appears in this drama of wartime aviation. The air thrills are exciting, the characters skillfully drawn, the situations plausible. However convincing the story, it is so familiar that interest in it never becomes intense.

News: In spite of some thrilling air battles and the fine acting of the two leading players, the picture drags somewhat. "The Eagle and the Hawk" is, I think, more of a man’s picture than a woman’s. But while feminine fans may miss some of its emotional appeal they will not be bored by it.

Post: The picture at the Paramount is fairly routine. It is a feebly motivated tale, offering little in the way of novelty.

Times: A vivid and impressive account of the effect of battles in the clouds upon an American ace. It is, fortunately, devoid of the stereotyped ideas which have weakened most of such narratives.

THE WARRIOR’S HUSBAND

The son of a famous film man became engaged to gal (who was a daughter of nobody) quite some time ago, and really did a lot of carrying on with her for a lad of his age. Their engagement was slighted in public, too, and when the girl boldly (and without encouragement) announced her engagement to him—the fiancé called a halt. So the boy gave her money to go to Paris, "just to enjoy herself—and get a nice trip." The girl went. But she had no sooner arrived on foreign shores, than some kind soul informed her that she had really been "sent" over. She hopped the next boat home and refused her "engagement" to the waiting press. But the story has a typical movie ending. To get rid of her, the film man’s son introduced her to a very good-looking friend of his, hoping the gal would fall for him. And she did. And, believe it or not, the gal and the pal got married, much to the relief of the famous film man and his off-spring.

The story of Ernest Torrence’s struggle to get into pictures was told by that actor in New York at a lunch-con given him by Famous Players celebrating the completion of the first year’s run at the Criterion in "The Covered Wagon."

"My first screen work was in ‘Tol- able David,’” Torrence told the group. "When I came to look for work after its finish I discovered every casting director classified me as a ‘dirty dog heavy’ and would consider me for nothing else. For a year and a half I waited and sought for an engagement. Finally at the conclusion of an interview with Jesse Lasky, the producer remarked to me: ‘Torrence, I think you are the homeless man I know. Nevertheless, I believe you have a good screen actor, and I am going to give you an important part in ‘The Covered Wagon.’"

The rest is motion picture history. Torrence snared rather close to “stealing the show.”

U. S. Court Reverses RKO-Roxy Ruling
New York.—The ruling depriving the Seventh Avenue Roxy Theatre of the use of that name has been reversed by the U. S. District Court of Appeals. Court holds that the RKO-Roxy could advertise the employment of S. L. Rothafel in a manner that would not confuse or mislead the public and within those limits was entitled to do so.

Under the decision, Roxy would be entitled to ten per cent of the net receipts of the old Roxy until his contract expires in 1936.

Academy Committees in Huddle Thursday
The Constitutional Committee of the Academy will meet the executive committees of the five branches of the Academy this afternoon to make tentative arrangements for the final draft of the new Academy constitution. After going over the latter in detail with the branches, tentative committees, arrangements will be made to submit the new constitution to the individual branches for approval.

Boris Karloff Back
Boris Karloff returns today from New York, having been in London for the past two months, where he made a picture for British Gaumont productions.

Mix Plans Road Troupe
Tom Mix is making preparations to take a troupe out on a roadshow tour. The William Morris office is setting dates for the western star’s jaunt.

Geo. Marshall at Fox
George Marshall has been signed by Fox to write an original story which is intended for a comedy feature to star El Brendel.

Tradeviews
(Continued from Page 1)

Metro-Goldwyn-Mayer if, on his return to his throne, he would concentrate on the big specials for his company and leave the rest of the program to Selznick and Mannix.

This procedure would save MGM a lot of money. It would almost cinch the completion of their program each year. It would give those two producers counsel and advice from the "master-producer" and still give him the time to do the things he wanted to do, in the manner he would want them done, on the really big attractions.

THE DINNER
To Be Given
MAXWELL ANDERSON
AT THE WRITERS’ CLUB
Thursday Night
Is Not a
STAG AFFAIR
Make Your Reservations Now

U.S. Court Reverses RKO-Roxy Ruling

Academy Committees in Huddle Thursday

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MONOGRAM CONCLUDES DEAL FOR MOVE TO METROPOLITAN

Company Discards Outside Producers

Trem Carr, head of Monogram production, yesterday signed contracts yesterday with W. R. Marshall of Western Service Studios, whereby Monogram will produce its pictures during the coming year at Metropolitan and Educational Studios.

The deal gives Monogram offices in a separate building on the Metropolitan lot, in addition to exclusive use of three stages in the two studios. Space on the other eight stages will be available to Monogram as required. Although Western Service Studios is a subsidiary of Erpi, Monogram will use Baisley and Phillips sound recordin.

Removal from the Sunset Boulevard studios which have served as headquarters for Monogram for the past two years, will be made this week.

Work on the group of 32 pictures which will be made by Monogram for 1933-34 at an announced cost of approximately $3,000,000 starts by June.

In its expansion of activities, Monogram will install the unit system of production, and all deals with outside producers for making pictures for the coming year's program will be eliminated. During the past year, M. H. Hoffman, J. E. Chadwick, Arthur Beck and C. C. Burr have made pictures as outside producers for Harry Towb and William Lackey are actuate producers for Monogram at the present time, and one or two others may be added later.

John Wayne was recently signed to star in a series of eight westerns for Monogram. Both Steele and Bar, who have appeared in western series for the company during the past year, still have two pictures each to go on the Monogram lot, and Trem Carr declined to state whether or not either would continue beyond current agreements, but there is a good possibility that Monogram may make a series of stunt-action melodramas and either Steele or Bell could be starred in that group of pictures.

Mitchell Here to Work
On 'Cloudy With Showers'

Thomas Mitchell arrived from New York and reported to Paramount yesterday to write the musical adaptation of his play, "Cloudy With Showers," with Bing Crosby, Burns and Allen and Jack Oakie in the top spots.

Whale on ' Invisible Man'

Universal has assigned James Whale to direct "The Invisible Man" as his next project. The studio is still searching for a lead for the picture, with Boris Karloff definitely out.

Lee Tracy Goes East

Lee Tracy leaves this week for New York. He will be co-featured with Jean Harlow in an original story, now being written at MGM, on his return.

M.G. Corp. Reports
Net of $966,173

New York — Net profits of $966,173 for 28 weeks ending March 16 were reported by Metro-Goldwyn Pictures Corporations. Every writer on the lot, controlling M-G, reported a net of $2,186,551 for the same period. Earnings equal $6.12 per share on the 157,913 shares of common outstanding.

Metro Payroll Now Shows 75 Writers

Metro-Goldwyn-Mayer are actually paying 75 writers, or were when the sheet came out yesterday. This is the top for some time. There is a high of 96 for that lot with an all-time low (since talkies) of 38.

Rogers Picking Next Para. Film From Three

Charles R. Rogers returned from New York Sunday, and his independent unit at Paramount resumed yesterday. Rogers will select his final picture on this year's program from three treatments that have been completed during his absence. "She Made Her Bed," "Golden Harvest" and "Baby in the Icebox." Ralph Murphy is slated to direct the picture, while the other two were chopped into shape for early production as Paramount releases for the 1933-34 season.

Edward Cahn Directs
"One O'Clock in Musical

Edward Cahn will direct the Irene Dunne filmuscal for Radio. Story is an original by Norman Houston, who is preparing the screen play in collaboration with Howard J. Green. Robert Benchley, who recently arrived from the East on a Radio term ticket, is slated to work on the script.

Coen Doubling at 'U'

With Ed Van Every en route East on a stormy deal for Universal, his duties as scenario editor have been taken over by Albert J. Cohen, the company's story assistant who will handle both departments during Van Every's absence.

Todd-Lupino Co-Starred

London—Thelma Todd arrived here to find her picture plans already laid out by Tod Moseley. She has been engaged to co-star with Stanley Lupino in "You Made Me Love You." Monty Banks handles the musical arrangements.

Towne-Baker to Warners

Gene Towne and Graham Baker go to Warner's to write an original of theirs that was given an okay in the telling.

Goldwyn, Back, Will Start Two in June

Back from a four-month trip to Europe, Samuel Goldwyn last night declared he had the greatest active production season for 1933-34. The producer dropped off the Chief at Bar- dens and motored to Hollywood to start work at the studio.

Goldwyn stated that both Eddie Cantor's next, "Roman Scandal," and the initial Anna Sten starring production would go into work during June. The producer held conferences on the script of Cantor's picture in the East, while the Sten opening has been ritually held in New York.

Goldwyn expects to have the second story for the new star ready for the cameras early in the fall.

Hughes to Do Story
and Script For Para.

Paramount yesterday set Rupert Hughes as writer which will have him write the story for one picture. It will be an original idea, for which he will fashion the screen play. The deal was made by the Joy and Polimer office.

Goetz Washing Up

William Goetz will finish work on the stories he is supervising at Radio and will leave this Saturday to join Twentieth Century Pictures.

Ernest Torrence Dies
(Continued from Page 1)

only Rest, after which the body will be cremated and the ashes sent to California.

Born in Edinboro, Scotland, in 1878, Ernest Torrence attained eminence, success in music, the theatre and motion pictures during his thirty-five years as an artist.

He won European distinction as a concert pianist at the outset of his career. As a singer, he was awarded the Royal Academy of Music medal for operatic work, and the Westmoreland prize.

Later he became leading baritone for the Savoy Opera Company. His success on the stage was international in scope before he made motion picture history as the villainous heavy of "Tol'able David" with Richard Barthelmess in 1921.


Torrence was on his way to England with his family when he was stricken with his last illness.

The Catholic Actors' Guild, with Gerald Griffin as master of ceremon- ries, took over over at the AMPA this week in appreciation of that organization's cooperation on their benefit performance. Fritzi Schwartz, the organization's famous number from "Mlle. Modiste," "Kiss Me Again," and thrilled the lis- teners with her harangies. Frank Conn- roy, a deep, deep baritone, obliged. Pat Rooney did a little number. Ann Barry sang and also did Gerald Griffin, the Irish boy tenor himself. Someone remarked that he had some pretty strong competition but we noted that he was the only tenor on the list. Irene Dunne graced the guest table, Ralph Whitehead of the Actors Pro- tective Association delivered a very convincing talk on behalf of that organization, which was started by Pat Rooney and Eddie Dowling in pro- test against the racket benefits have become. Dowling is president and through the work of the association no less than fourteen fake benefits that had made demands on actors' time have been successfully squashed

In case you don't already know it, this organization has enlisted the co-operation of every important actor in the business, and is determined to sell not to accede to any request to appear in benefits until such benefit has been thoroughly investigated by the association. If the benefit is bona fide, the actor is allowed to appear under a guarantee that twenty-five per cent of the receipts be given to the association to be divided by them among the various actors' charitable needs. All of which is not only fair but what is left is paid to both legitimate and movie theatre owners who have found their box-office take seriously affect- ed by innumerable "benefit" performances. The list of names became a promise of many big names and make them feel that their money is well spent not only for entertainment but for sweet charity.

Incidentally, the Ann Barry men- tioned above is the gal who finally and deservedly got the part vacated by Kay Carington in "Music of the Air" and everybody in town is rooting for her early appearance in pictures. In fact, Chevalier was so impressed by the gal, he personally requested Paramount make a test of her.

We have it on the authority of one of the major companies who made her an offer, that Dorothy Gish is interested not at all in making a comeback in pictures. There is nothing else to the story than the presence of Lillian? Lillian is simply marvelous in "Nine Pine Street," and the presence of that lady in a role like that and never suspected her versatility. Coney is the closest sweetness and light and if her place is an alive woman, a distraught, half-mad, bitterly disappointed woman, it's quite a metamorphosis.
OPEN FORUM

May 9, 1933.

Dear Mr. Wilkerson:

The article in your issue of May 2 in which you comment on Charley Pettijohn's qualifications and ability to properly represent the industry in England, is a well deserved tribute to a man who has certainly accomplished wonders for those who pay his salary.

Your statement that Charley has been the Hays organization since its inception is also true insofar as exhibitor organizations are concerned. The writer, in his official capacity, has been on the opposite side of the fence from Charley on many, many occasions during the past ten years, but no matter on what subject we disagreed, after it was all over Charley could always forget the acrimony and do all he possibly could to assist in working out the problems of the independent exhibitors.

Whenever convention time rolls around, it is always Pettijohn we think of to invite as a speaker for the Hays organization, and never once in ten years has he failed to deliver messages which embodied just what he had in mind, irrespective of the effect he knew his statements would have upon his listeners or the members of his organization.

I have always found him a ready listener to any and all complaints, and he has gone out of his way on many occasions to right some of the wrongs which formerly existed in the business as between the distributors and the independent exhibitors.

I am not very familiar with the foreign situation, but I am confident, like you, that if Charley Pettijohn is given the assignment to right the things that are wrong, he will be able to do it.

With kind personal regards, I am

Democrats Yours,

P. J. Wood, Business Manager,
The Motion Picture Theatre Owners
of Ohio.

Doran Runs L. I. Plant

New York.—John Doran will be manager of the Paramount Long Island studio under the management of Capt. George Baynes, president of Eastern Service Studios, Inc.

Pair on Chevalier Score

Ralph Ranger and Leo Robin are working on the music and lyrics for the next Chevalier picture, "The Way to Love," for Paramount.

Tunberg Gets 'First Love'

Karl Tunberg has been assigned to write an original story for Columbia called "First Love."

'U' Signs Pair
For Tracy Story

Universal has signed Walter Per-
ceived playwright and actor, to collabo-
rate with Jack O'Donnell on an original story titled "Hot Money," which will star Lee Tracy.

That studio has an option on Tracy for one picture this year, which they took when he made "Private Jones." The player's present contract with MGM permits him to fulfill any obligations he acquired before signing the long-termer.

Col. Signs Milholland

New York.—Columbia has signed Charles Bruce Milholland to write a screen play for that company. Milholland, whose book suggested the MacArthur-Hecht play, "Twentieth Century," leaves in a few weeks for the coast.

Healy in Columbia Short

Columbia has signed Ted Healy and his stooges to make one short with an option for a complete series. Healy is finishing up a similar contract with MGM.

Wallace Smith on 'Villa'

Wallace Smith is collaborating with Oliver H. P. Garrett on the screen play of "Viva Villa" for MGM. Picture will star Beery, directed by Jack Con-

Walter Connelly Back
For 'Brief Moment' At Col.

Walter Connelly, whose term deal with Columbia permits him four months' absence during the year for stage work, pulls into town tomorrow to renew acquaintances at the studio. His first assignment is expected to be the role in "Brief Moment," which Alexander Woollcott filled during its Broadway run.

Hillbillies Feature of
Outdoor Film Musical

James P. Hogan is directing an outdoor musical feature, "Ride 'Em Crooner." The picture is an action filmusical, featuring the Beverly Hillbillies, Sam Pierce, Wheeler Oakman and Zanda, the dog. Hogan will not close for releasing arrangements until the picture is completed.
JEFFERSON PICTURES CORPORATION
Joseph I. Schnitzer
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Vivienne Gaye

MANAGING THE STORY DEPARTMENT

JOY-POLIMER AGENCY
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Van Dyke Set for 'Treasure Island'

W. S. Van Dyke has been designated as the director on the Metro-Goldwyn-Mayer production of 'Treasure Island,' that will co-star Wallace Beery and Jackie Cooper.

Production will come after the next Beery vehicle, 'Viva Villa,' that is almost ready for shooting, as soon as the Mexican government have placed their okay on the treatment.

Goldwyn Signs West To Do Sten Original

New York—Nathaniel West, author of 'Miss Lonelyhearts,' has been signed by Samuel Goldwyn to write an original story for Anna Sten, as her second picture following 'Nana.'

Radio Options Furness

Radio has exercised option on contract of Betty Furness, who is getting a build-up at that studio for featured billing.

Three Added to 'Public'

Theodore Loeb, Dina Smirnoba and Violet Knight are latest additions to the cast of 'Public Be Sold' at Radio.

'Mank' on 'Language'

Herman Mankiewicz has been spotted on the rewrite of 'Another Language' at Metro-Goldwyn-Mayer.

Writers at Warners

Louis Stevens and Peter Milne have been assigned writing desks on the Warner lot. Milne is here from New York.

Germany Picture Puzzle

(Continued from Page 1)

Nationalistic lines. Every ounce of energy is being directed toward making the business of, and for the Germans. The hue and cry over Jewry has abated somewhat. The German theatre has lost Reinhardt and almost every other great artist, writer and director. The intelligentsia have either left the country or are locked up in detention camps for fear that their efforts may cause things to be done on the stage, the screen or in the press that will cause Hitler embarrassment. The government has taken over the theatre for propaganda purposes and is ready at any minute to do the same thing with the screen. Producers with money, both in and out of Germany, are afraid to finance any form of production. Those without money and a desire to go forward with pictures are unable to get their productions financed. The result is that the whole industry in Berlin is at an absolute standstill.

Those in pictures, particularly the exhibitors, close to the Hitlerites, are making demands on the Nazi leaders for the complete elimination of all picture taxes on the theatres and the placing of a production tax on pictures other than those produced in Germany that will mean the complete elimination from the German market of foreign distributors, should this suggestion be approved.

Dora In Again

MGM's dumb dora asked the assistant, "Why all the rush?"

He replied, "We are two days behind schedule." She cracked, "Why didn't you start the picture two days earlier?"

6 R-B Features, 30 Shorts Go to 'U'

New York—The program laid out by the Rowland-Brice Productions comprises six features and thirty shorts, four of the features being musicals. All will go through Universal distribution.

Following 'Shoot the Works,' they plan to make 'The Television Murder,' a musical, then "Here's to Love," also a musical. Fourth is 'The Famous Judge,' a straight feature.

Radio Buys 'Appleby'

For William Gargan

Radio has purchased the screen rights to 'Aggie Appleby,' Maker of Men, a play by Joseph O'Kesselring. William Gargan is slated for the featured spot in the picture. Bertram Millhauser is writing the screen play, with Pandro Berman acting as associate producer.

'Headline Shooters' Cast Rounded Out at Radio

Wallace Ford was signed yesterday by Radio for a featured role in 'Headline Shooters,' with William Gargan and Frances Dee. The picture goes into production today, with Otto Brower directing, Mary MacLaren and Hobart Cavanaugh also in cast.

Dwan Will Do 'I Spy'

London—Allan Dwan no sooner became a member of British International than he was handed the prize production plum. He directs Camilla Horn's picture, 'I Spy,' and Fred Thompson is writing the story and screen play.

Doane on Final Short

Warren Doane starts the last short on this year's program for Universal today, titled 'Gleason's New Deal,' with James Gleason starred and Mabel Marden featured. James Horne will direct from an original story which he wrote.

'U' Buys Norris Novel

Universal has purchased the screen rights to Charles G. Norris' novel, 'Vegetarian,' which will be directed by John M. Stahl following his next picture, 'Only Yesterday,' which starts next week.

Gargan Declines Role

MGM wants William Gargan on a loanout deal from Radio for a featured role in 'Another Language' with Robert Montgomery and Helen Hayes, but the player turned down the part after reading the script.
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Independent Pictures

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REPUBLIC STUDIOS
5360 MELROSE AVE. LTD. HOLLYWOOD CAL.
WHERE THE BEST PICTURES ARE MADE
Indie Theatre Owners Will File Test Case Against Electric To Set Aside Service Charges

New York.—The first definite step by exhibitors to eliminate the weekly service charges of Erpi and RCA on theatre sound equipment was made yesterday at a meeting of the Independent Theatre Owners Association, which voted to make a test case of the legality of the charges by the electric companies.

The Association will immediately engage special counsel to prepare suits against both Erpi and RCA, and it is declared that demand will be made for back damages on sums already collected.

The weekly service charge by the electric companies has been a sore spot with the theatre companies since the inception of sound equipment. Exhibitors, in securing licenses for sound equipment, paid stipulated amounts for a maximum of three years, in addition to weekly service charge for inspection and repair work by engineers. Licenses to use the sound equipment run for ten-year periods.

Deal For Wallace
To Do ‘Queen’ Cold

It was reported late yesterday that the deal on the fire in London for Richard Wallace to direct the Jeanette MacDonald production, “The Queen,” with Herbert Marshall as her leading man, went cold because of money differences. The director will leave London on May 24 and will be back in New York June 1.

‘Forgotten Men’ A Wow
At New York Rialto

New York.—“Forgotten Men” is knocking ’em dead at the Rialto this week, with estimated gross close to $25,000. Picture, with scenes from the war, is slated to stay three weeks. Arthur Mayer is the lucky guy.

Van Dyke Slated To Do ‘Laughing Boy,’ Novarro

After W. S. Van Dyke finishes his direction on the Wallace-Berry-Jackie Cooper “Treasure Island,” he will go to “Laughing Boy,” which will star Ramon Novarro.

Slim Hope For Bosworth

Sioux City, Iowa—Hobart Bosworth is critically ill here, with doctors holding out little hope for his recovery. He was stricken while on a personal appearance tour.

Berkeley Moves In June

Busby Berkeley moves over to the Goldwyn organization June 5 to start work on his loan-out deal from Warners, directing the dances for Eddie Cantor’s “Rome Scandal.”

Landi Does A Runout

With “I Loved You Wednesday” in the bag at Fox, Elissa Landi sneaked out of town for a six weeks’ vacation, but declined to reveal her destination.

**The Hollywood Reporter**

Vo. XV, No. 1. Price 10c.

**EXHIBITOR’S REVIEW**

**TRADEVIEWS**

**EVERYONE** has been asking, “Where is Paramount getting the money to continue production and distribution and the conduct of their theatres?” That answer is easy and may be astounding. What with the small reports coming back from the hinterlands regarding business in theatres before May 1.

Paramount is paying off their production expense and that of their sales department out of money collected AT THE BOX OFFICE on Paramount pictures.

Paramount is not sending one dime into the running of any Paramount-Publix theatre.

If those theatres or single operations do not make enough money at the end of each week to pay off expenses it’s just too bad and Paramount is collecting their end for the run of Paramount’s pictures in those houses.

Here’s a thought.

If this business is able to continue under such wraps—wraps that compel all the companies to get their dough at the box office—we will have some motion picture business, not one that has depended for the most part on six or seven sets of books and an air tube into a New York bank for the collection of any money that may be required on the press of a button.

To get back to Paramount. That organization has been doing quite well for itself with its pictures. Their foreign sales have been tremendous. All of which may point some kind of a moral about sticking to your own knitting. Let the producers do the producing and the distributors the selling, and turn over the running of the theatres to operators who have only that end to worry about.

Hunt Stromberg, back at MGM after a rest, finds himself burning the midnight oil to get four pictures into production. The first will be the Harlow-Bosworth-Taggart-Crosby-Tracy yarn, “The Bombshell,” to be directed by Victor Fleming. The next is “Treasure Island,” with Beery and Cooper; “Woody” Van Dyke at the helm. After that it’s a toss-up between the second Garbo, “The Painted Veil,” to Novarro in “Laughing Boy,” and

(Continued on Page 2)

**SUPPORT THE MOTION PICTURE RELIEF FUND**

**$450,000 Gross**

**For Coward Smash**

New York.—“Design For Living,” the Noel Coward play with the Lunts and Coward on the stage, grossed $450,000 in twenty-seven weeks’ run on Broadway.

**Marxes and Para.**

**Get Together**

New York.—The Four Marx Brothers signed a deal yesterday with Paramount to do “Grasshoppers,” at a reported flat salary of $300,000 for the picture. No percentage in this one.

To avoid legal complications on both sides, arising out of disagreements between the company and the Marxes over percentages due them on pictures already made, Sam Katz, who has the Marx Brothers under contract, urged them to accept the deal and complete their contract.

The making of this picture will have no bearing on the Marx’s first for Katz, “Of Thee I Sing,” which goes into production in November. “Grasshoppers” will start July 1.

**MGM Signs Russell Hardy**

New York.—MGM has handed Russell Hardy, stage actor, a contract and he leaves for the coast at once.

**Warner Exxes To Coast**

New York.—Major Albert Warner, S. Charles Einfeld and Gradwell Sears left for the coast today. Conferences will be in order upon their arrival.

**35 DIRECTORS DROPPED BY CHASE NATIONAL BANK**

New York.—Thirty-five directors were dropped at the Chase National Bank meeting today, including such names as A. H. Wiggins, Paul D. Cramer, Charles Hayden, Clarence Dillon and Alfred P. Sloan, Jr., president of General Motors.

The stockholders asked for a statement of assets, including securities, mortgages and loans. This the board declined to make public.

Chase is dropping the affiliated corporations of Chase, Harris Forbes Corp., and the Chase Securities Corporation.
The New York Reviews

"EX-LADY"

Warner Bros. prod.; director, Robert Florey; writers, Edith Fitzgerald, Robert Riskin, David Boehm.

Strand Theatre

American: To the credit of the new star let it be written that she tops her initial vehicle and holds promise of more distinguished work, when more distinguished opportunity is presented. The film suffers from story feeblely handled in the hands of cutters, censors, or both, not to mention child-like direction.

Journal: "EX-LADY" is the first picture in which Bette Davis appears as a star in her own right. One wishes for her sake, however, that she had had a more fortunate vehicle for her stellar debut. Last evening's audience laughed during most of the picture, which was not intended as a comedy. The fault was not that of the blonde and attractive Miss Davis, nor of her leading man, Gene Raymond, nor of the supporting cast. It's even difficult to blame the story because, as it happens, "EX-LADY" has no story at all.

Mirror: Little more than a series of disputes about the disadvantages of marriage. The picture is Miss Davis' first as a star. She deserves a better. The story is so formless it staggles along through endless debate and argument. The dialogue, fortunately, is bright. The cast is fine, particularly your old friend Frank McHugh, with his usual dash. Both Miss Davis and Raymond deserve rousing cheers for their ability to make this slipshod material attractive and amusing.

News: Warner Brothers didn't do right by their new young star when they picked "EX-LADY" for Bette Davis her starring vehicle. The audience took it all as a huge joke, and although the picture was not intended for a comedy, it is one of the funniest pictures on Broadway.

Post: "EX-LADY" is embarrassingly awful. Unfortunately, for Miss Bette Davis, the picture introduces her as a film star. There are other characters in the plot, but they don't seem to know how they got there. Frank McHugh is in it, which is something to be thankful for. These settings are pretty bad, too.

THE KISS BEFORE THE MIRROR

and orderly washout it leaves a great deal to be desired as suitable screen Universal prod.; director, James Whale; writers, Laddusda Fodor, Emil Forst, William Anthony McGuire.

RKO-Roxy

World-Telegram: In spite of the fact that it goes about its business in a calm entertainment, "The Kiss Before The Mirror" is a quiet little film with a good story that wavers this way and that. It is not good enough to be a hit, but at the same time it is too good to be a failure.

Journal: "The Kiss Before The Mirror" has a provocative idea. It is based on a Continental play by Laddusda Fodor, that has more than its share of dramatic suspense, but the film translation is handicapped not only by stereotyped treatment, but also by the mis-casting of its leading players.

Post: It is a far-fetched tale, though kept in a commendable state of agitation by the vigorous performances of Frank Morgan, Paul Lukas and Nancy Carroll in the principal roles.

Sun: Behind the Viennese mirror in "The Kiss Before The Mirror" there seems to lurk a good idea. It is, however, treated to an obvious, melodramatic dramatization. This idea might easily have been the basis for a psychological drama—how, I am not quite sure—but instead it comes out of the mill as second-rate emotional drama.

American: Only in Vienna, perhaps, could such a drama originate as is presented in the psycho-analytical study so tenebrous, suspensefully played this week at the Radio City Roxy.

'BUGLE SOUNDS' OUT OF MOOTBALLS AGAIN

MGM is giving "The Bugle Sounds" its annual dusting off, and Bernie Hyman has been handed the pail of water and told to work out a suitable yarn that will pass approval for production. "Bugle Sound" was originally started several years ago, then halted, and George Hill went to northern Africa for atmosphere shots which are still on the shelf.

HOLLYWOOD PLAZA RATES CUT!

Europeans Lift Amer. Contingent

May 17, 1933

Roxy—With Yugoslavia having lifted the contingent on American pictures, mostly due to exhibitor demands, it is a cinch that Czechoslovakia will follow before the week is out, giving the American distributors clear sailing in these two countries.

Joe Pasternak To Do Hungarian Picture

Budapest—Joe Pasternak, formerly with Universal productions in Berlin, will produce a picture here with local backing, starring Francisca Gail, the current rage of Central Europe. Talk in both Hungarian and German.

Berlin Attendance Million Under 1932

Berlin—Official attendance records of motion picture theatres in this city show a drop in patronage of 1,285,—$463 for the first two months of 1933, as compared with the corresponding period of 1932.

Del Rio-Gibbons to Hawaii

Dolores Del Rio and Cedric Gibbons are leaving in a few days for a two-weeks' vacation in Hawaii.

June Murfin and Donald Crisp hop to Europe for a vacation next month.

Clark Gable is taking boxing lessons for his part in "Pitfighter and the Lady"—at the request of Herr von Sternberg. Eddie Quillan is smacking that golf ball so well these days at Lakeside that they reduced his handicap to six. And what a sharp-shooter Huntley Gordon is on the putting green! The wife of what he man star insists that her husband is becoming "furniture-conscious!"

The Lakeside handicap committee is trying to do something about Eddie Quillan's game. The comedian was recently cut from an eight to six handicap, but he still continues to win every week-end tournament. And Duke Callaghan, who won the 220 free style swim at the A. A. U. swimming meet Sunday, is the pride and joy of Technicolor Andy Callaghan.

Sally Eilers lost her passport 15 minutes before she sailed for London, and the boat was held for a half hour until she dug the ticket out of her baggage. Meanwhile, David and Frank Fark are back from New York, where they gave the Park Avenue headdressers the once over. Sam, Can, Hinkle and Missel Bell are enroute to Chicago to get the first pictures of the World's Fair in the Windy City.

Choice Rooms, Now—$2 per day single $2.50 per day double $12 per week, $45 per month ... Every modern convenience. Al Levy's World-famous food at unheard of prices—Breakfasts $2.50, Luncheons $5. Dineons 60c. Come in and see these rooms today!

For CHARLES DANTZIG, Mar. or EUGENE STERN, Pres. Phone GL 1131

VINE STREET AT HOLLYWOOD BOULEVARD

(Continued from Page 1)

the Bradford Rogers yarn, "Stage Mother," which Charles Brabin will do.

If any of you can find us a harder working, more conscientious producer than Hunt Stromberg, we'll buy a Vendome lunch.
WARNERS' "HEROES FOR SALE" IS MAUDLIN AND TIRESOME

Excellent Cast Can't Pull It Out "HEROES FOR SALE" Warner-First National Direction: William Wellman Screen Play: Robert Lord and Wilson Mizner Photography: James Van Trees Cast: Richard Barthelmess, Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Joe Cawthorn, Robert McWade, Grant Mitchell Preying upon every maudlin sentiment that human beings have to be ashamed of, Warner Brothers' "Heroes For Sale" takes the vaguest, most tiresome, pointless and discouraging picture made in a long while.

There is probably no audience, in any part of the country which could swallow this film with any sort of enjoyment. It is undoubtedly meant to be the C.A.L. for the G.A.P. (Great American Lesson for the Great American Public), but it succeeds in arousing only a slight mental and physical discomfort.

The story is an unappetizing hash of the emotional and economic peaks reached by this country from the time of the first white man until the Second World War. The peaks are set upon by a group of characters who aren't in the least interesting and who somehow make the peaks totally uninteresting.

Richard Barthelmess is the young soldier who gets rotten deals all along the line, from the time when his best friend accepts the war medals due him until he loses his job, wife and mother and joins the hoboes on the road.

The picture has everything—war, mother love, married love, children, all hopeless—machines versus man power, riots, Sing Sing, the State Narcotic, the "Maid of Heaven," house comedy, etc., etc., ad nauseam.

And the little speech at the end about Roosevelt and his policies almost seems to be a futile plea from Warner Brothers for a "new deal" on this picture.

Well, it's all very bad, and not even the cast, including Barthelmess, Aline MacMahon, Gordon Westcott, Grant Mitchell, Robert Barrat, and Robert McWade, could make it otherwise.

William Wellman directed, and Robert Lord and Wilson Mizner wrote the thing.

Hohl Gets WB Ticket As a result of his work in "Narrow Corner," Arthur Hohl was signed yesterday to a long term deal by Warners. The William Morris office negotiated the deal.

Connelly in 'La Gimp' Walter Connelly has signed a release agreement with RKO for a "La Gimp" which Frank Capra is directing for Columbia. The studio also borrowed Jean Parker from MGM for the engrossing lead.

RKO-Radio Dark A Week, Then Vaude New York — The RKO-Radio Theatre closes this Friday to get ready for the installation of its new vaudeville policy. House will be dark a week.

Ceballos to Handle 'Gold Digger' Prolog Larry Ceballos was engaged yesterday by Sid Grauman to replace Alberina Rasch in staging the prologue for "Gold Daggers of 1933," the next picture at the Chinese.

Change in plans was necessitated by the action of MGM, the company recalling Madame Rasch to take up her term deal immediately. MGM's move is attributed to its desire to get work started on "The Hollywood Revue" as quickly as possible. Similar action by Warners had previously resulted in Business as Usual's deal with Grauman having been cancelled.

Zeld Sels, Thompson Draw March of Time Harlan Thompson and Helga Sels are the latest writers at MGM to try and salvage "The March of Time" by writing a story that will utilize three reels of musical in color that were made in 1929. Various treatments and story ideas have been ready to go at different times, but before any of them could get into work, executives chilled on the particular ideas.

Schulberg Signs Two For 'Hot Bodyguard' B. P. Schulberg has signed Marjorie White and Johnny Hines for featured roles in "Her Bodyguard," which he is producing for Paramount. Wynne Darby and Robert Low are the hope spots and William Beaudine will direct.

'Paddy,' With Gaynor, Under Way Next Week "Paddy The Next Best Thing," starring Janet Gaynor, starts next week at Fox studio's with Harry Lachman directing. Edwin Burke wrote the screen play from the stage success. Warner Baxter has the lead spot.

Kaufman to Paramount Paramount has assigned Edward Kaufman to polish up the script of 'Casshoppers,' which will be directed by Leo McCarey.

Lucille Gleason Spotted Lucille Gleason has been added to the cast of "In the Money," which Murray Roth is directing for Universal.

Hoffman in 'Death Watch' Gertrude Hoffman has been added to the cast of "The Death Watch" at Radio.

Muni Sidesteps 'Counsellor At Law' Paul Muni has declined the offer of Universal to play the lead in the screen version of "Counsellor At Law." Muni is understood to have turned down Universal because Elmer Rice, producer of the play, will have an interest in the picture.

Muni arrives here early in June for his first picture for Warners.

'Too Much Harmony' Goes In With Crosby After Eddie Sutherland, William Le Baron and Joseph Mankiewicz got a sequel to "Too Much Harmony," Paramount pulled the yarn off the shelf and will put the picture into production June 3 with Sutherland directing. Bing Crosby will get top billing.

The picture, which has encountered story trouble for some time, will be a sequel to "Close Harmony," the first film musical made by Paramount. Jack Oakie, Skeets Gallagher and Harry Green, who originally played in "Close Harmony," will have featured spots in the sequel.

5 Screen, 5 Radio Stars Set For 'Shoot the Works' New York — "Shoot the Works," the first Rowland-Brice picture, will have a cast headed by five screen stars, including Lupe Velez, Larry Carillo and Mary Brian, and five radio stars yet to be announced. Company claims they will use a thousand extras.

Fay Wray, Hamilton For 'Sunday Afternoon' Paramount has signed Fay Wray and Neil Hamilton for featured roles in "On Sunday Afternoon," which will have Gary Cooper and Frances Fuller in the top spots. Steve Roberts will direct. The Selznick-Joyce office made the deals.

Mulhouser on Short James Mulhouser has been signed by Columbia to write an original yarn for which NBC has bought the rights. Ralph Staub will produce and direct. The Max Shargin Agency made the deals.

Fort Gets 'Death Watch' Radio has signed Garrett Fort to write a treatment of the Edgar Wallace story, "The Death Watch," which Irving Pichel will direct. Betty Furness has a featured role.

Harlow in MGM Revue Jean Harlow will have a musical number in MGM's "Hollywood Revue," which Harry Rapf is producing. Edgar Allan Woolf is writing the sketch.

One of these here now inquisitive people, who is really interested in finding out what makes the wheels go round, pondered and wondered, over the unusual success of "Strange Interlude" up at the Lafayette Theatre in Harlem. The picture did such a tremendous business that it was held over and so during the holdover, our inquisitive friend made it a point to go up to Harlem and see for himself just what it was about the super-sophisti-
cated production that so appealed to the Harlemaniacs. He walked into a crowded theatre that was besieged itself with laughter. At every "aside" the audience roared and that picture is the comedy success of the year so far as the laugh-loving residents of Harlem are concerned.

Just what is going to happen on a certain picture scheduled for early production in Hollywood is a speculative matter. The fellers making it work on a releasing arrange-
ment with a major company and that company is so interested in this picture that they have already contrib-
uted a supervisor and a director of their own. Now the thing is, the man who will have been chosen with the direction of the pictures bearing his name, actually has always left it up to the fellers. They have been shot without the use of a script girl and according to the way the cut-
ter thought he was going to cut the picture. Now the question is, under what amicable and smooth-working arrange-
ment, just where does the Hol-
dsworth director fit into the picture?

Helen Morgan returns to night club entertainment this week and will deco-
rate the piano of the Embassy Club.

The AMPA bridge team of eight nosed out the Motion Picture Club crew by the score of three thousand and placed in a position better than the Motion Picture Club could manage to show. Monroe Greenthal, Arthur Israel, Wally Allen, Joe Files, Kay Kamen, Halsey Rainer, Milton Beecher and Hank Linet may now quaff the cup they won. But we'll bet a Motion Picture Club team of eight could beat them roundly at drinking beer from it.

Spring note: Last fall Ed Church-
ill bought himself a beautiful home down Long Island way. In looking over various papers and records, he found the state of the place had sunk quite a lot of money into his hands. So Ed looked about him, noted that the place looked a mess, and neglected, and called in gardeners to pull it up and re-seed it. And this spring he anxiously awaited the sprouting of his beautiful lawn. But when it was his amazement to find not only lawn sprouting but tulips all over the place. The late owner's records merely stat-
ing what he had put into his grounds but no hint as to where to find it.
Berlin Theatres 50 Pct. Under Normal

Berlin — For the past two months business here in the theatres has not been sufficient to pay for the lights and help. It has picked up a bit during the past two weeks but even with that pickup, ticket sales are off 50 per cent of the normal.

The Capitol is playing the Joan Crawford MGM picture, "Forbidden Love." It is dubbed and not so hot, with business just as tepid.

The hit of the present season is held by the Gloria Palast with the Kiepura picture, "Ein Lied Fuer Dich." What money there is being spent for movies is thrown mostly to this theatre with this production.

The Ufa Palast is doing a nose-dive with an Italian picture called "Black Shorts." The Marmorhaus is still playing "Grand Hotel" to fair business. The Mozartsaal is playing a French picture with Harry Baur the star, titled "Einer Kleines Bier." The critics did rave over it but the box office is only doing sprints.

'Peg O' My Heart' Reopens Pantages, Hollywood

Alexander Pantages closed with MGM yesterday for first run showing of Marion Davies' "Peg O' My Heart" as the attraction to reopen the Pantages Theatre, Hollywood. Pan gives MGM a guarantee for the booking, with the Hearst papers slated to spread plenty of advertising and publicity for the theatre reopening and picture.

The theatre originally opened more than two years ago with another Marion Davies picture, "The Gay Nineties."

It is reported Pantages figures to launch a first run for Los Angeles at the Hollywood house, and is now negotiating with other distributors for product.

'Zenda' Goes As Musical With MacDonald, Eddy

MCM will make "The Prisoner of Zenda" as a musical this time, with Jeanette MacDonald and Nelson Eddy, stage and concert star just brought on from New York, in the top roles. Will likely follow "I Married an Angel!" in Eddy's life.

LaRue Loaned To Radio

Jack LaRue goes from Paramount to Radio on loanout for a featured part in "Headline Hunters." Others added to the cast include Ralph Bellamy, June Brevister and Wallace Ford.

Greta Nissen Gets Spot

Greta Nissen has been engaged by the Sol Wurzel-Fox unit for a top spot in "Arizona To Broadway," the Jimmy Dunn-Joan Bennett production which James Tiling directs.

Bruce Set for New Series

New York — Robert C. Bruce has signed with Educational for another series of one-reel outdoor melodramas, with service charges also going for that length of time.

When Vitaphone was first introduced, and theatres started installing sound equipment, service charges were made on a per seat basis, with the theatres paying from $60 to $100 weekly. When sound installations became general, Erpi made a set figure per house which averaged around $30 weekly, depending on size of equipment installed.

At the introduction of sound, service men were continually adjusting and repairing theatre equipments, mainly because the sound apparatus was new to operators and electrical engineers in various communities. As projectionists became familiar with the sound equipment and learned to make repairs, the need for Erpi or RCA service men decreased materially.

Exhibitors in various sections of the country have contended for more than a year that service charges by the electricians were no longer necessary as comparatively little service was rendered for the fees.

According to an official of Erpi yesterday, that company has made five reductions in theatre service charges during the past five years, and present rates are $15, $20 and $40 weekly, depending on the equipment used by the particular theatres.

New Pictures On B'way This Week

New York — New attractions on the main stem this week include the following:

"Soldiers of the Storm," which opened last night at the Mayfair; "I Cover the Waterfront," at the Rivoli today; "Picture Snatcher" at the Strand tomorrow; "Adorable" at the RKO Music Hall; "Girl in 419" at the Paramount; "Peg O' My Heart" at the Capitol and "Cheating Blondes" at 7th Avenue Roxy.

Andrews On 'Women'

Del Andrews went over to Radio from MGM with George Cukor to work on the script of "Little Women" which Cukor will direct. The writer will remain at Radio throughout the duration of the picture.

'Devil's In Love' Starting

"The Devil's In Love," with Loretta Young and Victor Jory, goes into production tomorrow at Fox, with William Dieterle directing.

Al Shauer Turns Agent

Alfred G. Shauer has gone into the agency business and has opened offices in the Cherokee building.

Erpi To Be Sued

(Continued from Page 1)

Another Dora Crack

That Dumb Girl of MGM wanted to know if the soil on the back lot was really dirt. Boy, she's a wonder.

The Vendome "crest" has aroused a great deal of comment. For the benefit of the curious, who perhaps may not have deciphered its meaning . . .

The mounted knight marks the historic period in which Fortnum and Mason, whose products are retailed at the Vendome, came into being . . . during the reign of Queen Anne, over 200 years ago.

The mailed glove, grasping the silver goblet, symbolizes the spirit of royal feasting of that period.

The diagonal strip, on which "The Vendome" is superimposed, represents motion picture film. This, and the stars surrounding the shield, are indicative of Hollywood.

Only fine foods, from all over the world, unattainable anywhere else in the West are available at The Vendome.

An institution unique . . . the answer to the prayer of the connoisseur and the epicure.

The royalty of the screen profession are numbered among its daily patrons.
Para-Warners Up Again

B'way Hears Erpi May Bring It About After Otterson Is Made Trustee – Creditors' Backing

New York.—That old story of Paramount and Warners merging, is up again and now with more reason and possible effect than ever before.

The current story here is that J. E. Otterson, head of Electrical Research Products, who are large creditors in both Paramount and Warners, will be appointed a trustee in bankruptcy, succeeding Horowitz, who resigned ten days ago. And that after Otterson has been given the appointment and has had sufficient opportunity to go over the plans of the merging of Paramount with Warners, he will resign the trusteeship and then go after his real motive in the interests of the creditors.

It is understood that Erpi has the backing in this new move of a minority of the banks involved in Paramount, a big number of the bond-holders of the same company, together with a majority of the local bondholders of Warners.

This story sounds all wet when it is considered that Warners and Erpi (Continued on Page 4).

U.A. Convention In Chicago July 17

New York.—United Artists will hold a big convention in Chicago starting July 17 with every branch manager and salesman in the company (Continued on Page 3).

Marxes Due Next Week

New York.—The Four Marx Brothers will leave here about the middle of next week for the coast to finish all preparatory work for their Paramount picture, which goes into shooting on July 1.

Six Songs For Mae West

Paramount has purchased six songs for the Mae West picture, "I Am No Angel," which Wesley Ruggles will direct from the songwriting team of Gladys Dubois, Ben Elison and Harvey Brooks.

Bosworth Continues Tour

St. Louis, Mo.—Hubert Bosworth, recovered from his recent attack, continued his vaudeville tour today, leaving for Cedar Rapids.

Chatterton Due June 15

Ruth Chatterton and George Brent are planning to wind up their European jaunt so as to be back in Hollywood June 15.
Lew Cody has a dog he has tagged “Traffic Cody.” He calls her “the most frequent mother in Beverly.” On Mothers’ Day she was the recipient of more presents (dog or human) than any one in her district. Lew claims he knows of at least 86 of her children who are furnishing entertainment to that many human children in Beverly.

Guild Members Huddle Under Cover With Agents

A committee of the Screen Writers Guild has been secretly meeting with representatives of the agents’ group to discuss formulation of a Code of Practice for Writer-Agent relations. Myron Selznick and Ruth Collier are among those sitting in for the agents, while the Guild committee includes Ernestine among, Brian Markman, Frank Butler and James Creelman.

If the agents agree to the recommendations of the Guild on the Code, the latter will be presented to Guild members at the next general meeting of the organization.

Economy Committee Formed For RKO Circuit

New York — An Economy Committee for the RKO Theatre Circuit, which now comprises about 90 houses, has been formed, headed by Walter L. Brown, representing the Irving Trust Company. Other members of the committee are Herschel Stuart, Phil Stern, Paul Shucker and O. R. McMahon.

The committee will endeavor to reduce home office expenses to meet the reduced grosses from theatres.

RCA Victor Drive vs. Erpi Continues

New York — RCA Victor is making rapid strides in their installations of sound equipment and public address systems, in many spots replacing Erpi equipment. One of the latest installations is in the 4,000 seat Majestic Theatre, in San Antonio, Texas, and the Metropolitan, Boston.

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Doug Jr. Off To Europe; Also To Woo Muse

Douglat Fairbanks Jr. leaves tonight for a four-month trip to New York and Europe. He sails from New York for Italy early in June, and will finish work on his novel, “So Many Summers” in Italy, later hopping up to England.

Three offers by local producers for the player were turned down by M. C. Levee, manager of young Fairbanks, so the latter could make the trip at this time.

Hunt 2d Del Rio Yard

Sam Jaffe will act as associate producer on the second Dolores Del Rio production, and he is now searching for a suitable story.
MONOGRAPH'S 'SPHINX SHOWS CLASS AS CRIME MYSTERY

Cast Fine; Story, Direction Able

"THE SPHINX"

Sid Rogell-Monograph

Direction ......................... Phil Rosen
Story and Screenplay ... Albert DeMond
Photography .................... Alexander Hall

Here is a top-notch independent production that is worth any exhibi- tors' attention. The work of the Sid Rogell and Monograph are due for a bow of plenty of bows and bouquets on "The Sphinx" and the curtain calls will be spontaneous.

As the picture stands, it's a smashing challenge to the Hollywood so- phistry that a quick picture can be done. The answer to that is—nuisance. Brains make pictures, not long production schedules and if the combined efforts of a high point have been functioning before the cameras turn- ed—as they must have in this one—several days for shooting is no barrier to quickness.

Slaughter mysteries are no novelty to audiences by this time, but they are still popular with fans as they are with fiction readers. "The Sphinx" is an excellent piece of craftsmanship from the fundamental story to the finished script which AL DeMond can make.

The cast is one of the best ever as- sembled by the independent field. Not only are they all "live" at the box- office, but there are no cheaters, in for their names and one scene.

Lionel Atwill who makes yeoman service to some of the screen's murkiest mysteries, handles a role that is deal-and-lore for the character of the picture with adroitness and finish. Theodore Newton wins a de- cision as a fast-talking reporter even if he doesn't score a knockout. He plays it humbly and sincerely, at least.

Sheila Terry does the best work of her Hollywood career as the society editor of the same newspaper. And the comedy is double-barreled, with Paul Hurst and Luis Alberni loaded for belly laughs all the way through.

For drama and suspense, "The Sphinx" preserves its secrets like its namesake. The piano gap is one of the neatest and most nerve-twisting devices we have seen in a picture of this kind.

Phil Rosen's direction is smooth and able. Gil Warrenton's photography is of major studio caliber throughout.

It is a picture that ought to do good business for any theatre, and especially in houses where good mysteries are a favorite fare. Even if you've played the biggest hit and the biggest of 'em, this one will deliver for you.

"U' Flirts With LaCava

Universal is negotiating with Greg- ory LaCava to direct the screen version of "Counsellor at Law."

The Early Bird

Pals of Robert Benchley wired the writer they'd meet him on Thursday at noon at San Gennarino. Benchley's reply was: "I'll have to break my rule about early rising, but it's worth it."

Sloane To Produce 'Lone Cowboy', Para

Paramount closed a deal yesterday with Paul Sloane to join the company on a one-picture deal as a producer. Sloane will write, direct and supervise "Lone Cowboy," the Will James book which has been bandied about from producer to producer until he came in with a story idea which can be worked out of the autobiographical experiences of the cowboy-artist. The conclusion of the deal momentarily slows down negotiations between Par- amount and the writing team of Wil- liam Slavenes McNutt and Grover Jones, who had been offered the deal to write and supervise it.

Three Years For Rankin

Warners have signed William Ran- kin to a three-year writing contract. The writer is currently writing the screenplay of his original story, "The Kingfish," which will star Edward G. Robinson.

LeVino To Write 'Rodney'

Albert Shelby LeVino has joined the writing staff at Radio to prepare the screen play of "Rodney," by Leonard S. Nassau. William Wellman will be as- sociate producer on the picture.

2 More in Para. Western

Harry Carey and Sterling Holloway have been signed by Paramount for roles in "Man of the Forest," which Henry Hathaway is directing for Para- mount.

Robertson For 'Doctor'

John Robertson has been signed by Radio to direct "The Doctor," which starts early in June with Lionel Barry- more featured.

Retitle Boyd Picture

"Flowing Gold" is the new title for the William Boyd picture at Radio formerly titled "Fire Eaters." Produc- tion starts next month.

March Gets Lead Spot

Paramount has assigned Fredric March the lead in "Death Takes a Holiday," which Stuart Walker and Mitchell Leisen will direct.

Jean Muir On Way

New York—Jean Muir, new film player discovered by Warner Brothers, leaves today for the Coast by boat.

Van Every In N.Y. Huddle

New York—Dale Van Every is here from Universal City to confer with Charlie Beahan on production matters.

U.A. Convention

(Continued from Page 1)

present, awaiting the words of Joseph Schenck, Samuel Goldwyn, Darryl Zan- toni, Ali Lahan and other highlights of United Artists regarding the pro- gram of pictures they will release during the year.

The UA program will be the most ambitious of the company has ever had and one of the largest and most prom- ising that any company has ever of-fered.

Hays Says Nix, 'Pct. Dame' Cold

With the Hays office turning thumbs down on the story on morality groups, this latest Richard Stark-Zierdt production, RKO-Pathe has been compelled to drop negotiations with Kubec Glasmon for the purchase of his original yarn, "Percentage Dame."

Schnitzer is in New York complet- ing negotiations with a major studio's home office for the purchase of a property listed as a "frozen asset." Announcement on the deal will be made this week, the unit to make it as their fourth production on a four- picture deal releasing through Radio.

Para. Lines Up Four

For Walker-Leisen

Paramount has lined up four pic- tures in a row for the directing team of Stuart Walker and Mitchell Leisen, associate director. The team's assign- ments include "The Torch Songer," with Claudette Colbert, "Hangman's Whip" with Charles Laughton and Dorothy Warrick, and "Gradle Song," which will also feature Warrick. The fourth is "Death Takes A Holiday."

Gelsey Adapting 'Rio'

Edwin Gelsey has been signed by adio to write the adaptation of Ann Caldwell's original story, "Flying Down to Rio," which Lou Brock is producing. Vincent Youmans is writ- ing the music and Fred Astaire will have the featured spot.

Owsley To Columbia

Monroe Owsley was signed by Co- lumbia yesterday for a featured role in "Direct Moments," which Dave Burton directs. The Rebecca and Sitcom office made the deal.

Bradley Page Goes to Para.

Paramount has engaged Bradley Page for a feature drole in "This Day and Age," which will be C. B. De Milne's next.

Air Stars In WB Shorts

New York—Abe Greenberg, radio scribbler has signed a contract with Warner Brothers to produce a series of shorts featuring radio stars.

Nancy Carroll Back

Nancy Carroll has returned to Hol- lywood from a vacation in New York.

There's something peculiar about the new punisher who's being ignored by Ed Wynn, if as and when it gets started. Perhaps peculiar is the wrong word, mysterious would be better. So much of the same has been done in the set-up and nobody seems to know what it's all about. The sta- tion operators are supposed to have been acquired by Wynn we have been told have a radius of at least three blocks apace and the new chain has been on the verge of opening so many times that it's gotten to be a standing joke.

The interesting part about it, how- ever, is how badly old man Roum has been in the last few weeks. Of course there are plenty betting their money on the fact that the damned thing will never open. But if this is the case there is the complete faith of the Shu- bert office in the fact that it will—and that Ed Wynn's own statements...

Also rumor hath it that there is a big movie money sponsorizing the idea, and that a magazine publisher might be interested, though why he would need Wynn that same rumor doesn't ex- plain; that television interests are really what's in back of it. So you take yer choice—and try to make head or tail of it. Television is also being credited with the recent boom in east- coast production of pictures since ERP has finally taken over the Paramount Long Island studios. All of which sounds, like you don't want to be seen by anybody for some time in the future, all you have to do is go to a theatre.

Someone was gently chiding Max Schnerch for writing too many book for publication. Shuster, not re- membering the story, asked what it was about the fellow said, "A story that one about abortions." And Shuster remarked, "You mean the one designed for the mis-carriage trade?" Joe Schenck's per- suit cost him in the neighborhood of ten dollars the other day when he said hello to a fellow who greeted him up at 7:29.

Seidler was presented with an egg the other night by a group of his least enthusiastic, most active admirers and it came about thus: "We walked around in his magnificent Ford, he happened to wander through the streets of Columbia and came upon a group of students who were protest- ing the outing of an economics pro- fessor. Some small distance away stood the representatives of 100 per- cent Americanism and no thinking power, who were doing their darndest to start a fight. And Seidler's blood boiled to the point that he almost moved to get up and make a speech. For which he received one egg accur- ately aimed and surrounded. The fight about town got together a few nights ago and held a conference at which they decided that the title of Mae West's next picture should be "Big Eyes."
Krasna Ueber Alles
Reading the trade papers' reports on Hitler and his activity with the Berlin picture business, Norman Krasna remarked, "It looks like this furor is leaving Hollywood pretty much nazi-zed."

Writers To Meet
On Credits Code
Possible changes in provisions for writer screen credits under the Academy Producer-Writer Code, will be considered by a special committee of seven members to the Writers Branch. The meeting of the committee will be held tomorrow night.

The group will study the Academy files of screen credits for the past year, in addition to letters of comment received during that time from both writers and producers concerning writer credits. According to records, 76 per cent of all credits in the past year have met the provisions of the Code; and the Committee's aim is to develop a standard form which can be adhered to in every case, but still be equitable to all writers.

There is a possibility that a new provision will allow inclusion of three writer names for screen play credits whenever possible. Instead of no more than two as now provided by the Code.

Members of the special committee are John Balderston, Claude Binyon, Kubec Glasmon, Josephine Lovett, Sam Mintz, Leonard Praskus, and Carey Wilson.

Educational Cans Titles
On Paramount Squawk
As a result of Paramount's registering a complaint with the Hays office, Educational has abandoned the idea of using two burlesque titles on Paramount hits for its short subjects. Cancelled titles were "She Ducked Him Wrong" for an Andy Clyde comedy and "Farewell To Farms," for the last of the Moran and Mack shorts. Paramount objected to the titles on grounds that Educational was likely to gain advantage of the exploitation on its own pictures of similar titles.

Fields, Rogers, Hart
Together Again At MGM
MGM has assigned Herbert Fields to work with Richard Rodgers and Lorenz Hart on the musical numbers for "The Hollywood Revue," which Harry Rapf is producing. This reunites the three boys for the first time in a number of years. The trio started out on their musical career as Richard Hartfield.

Sedgwick A Supervisor
Edward Sedgwick, MGM director, is supervising the remaking of the Ted Healy short subject, "Nursery Rhymes," contrary to reports that he was directing it. Jack Cummings is handling the new version. When Nick Grinde turned in his closing notice.

'ChampagneSupper'
A Dud In London
New York—"Champagne Supper," the play which Peggy Fears and Andre Charlot produced in London, closed after three performances. Winchell reported that Dorothy Hall on opening night was acclaimed ten times and got nine curtain calls. Miss Hall is returning to America immediately, stating she is broken-hearted. London critics termed it one of the most spectacular failures in London history.

Nagel May Do N.Y. Play
If English Pix Flops
Conrad Nagel is en route to New York with a play in his bag and a deal with a British studio for a picture contract. If the latter does not go through, he will probably appear in the play, "The Great Illusion," by Bernard Schubert and J. Robert Ruben, next fall on Broadway. Lew Cantor and C. S. Humphrey own the producing rights.

Neilan In Florida
St. Petersburg, Fla.—Marshall Neilan is getting ready to direct a feature entitled "Chloe" by Aubrey M. Kennedy's studios here. Production slated to commence next Monday.

N.Y.'20th Century' Closing
New York—"Twentieth Century" will close its Broadway run May 20. William Frawley, Moffat Johnston and Matt Briggs are expected to go to the Pacific Coast and engage in the production opening in Frisco in June.

Sistrom Will Do 'Rodney'
Radio has purchased the screen rights to Leonard S. Nason's Satevepost story, "Rodney." Picture will be William Sistrom's first as an associate producer for that company.

Para.-Warners
(Continued from Page 1)

have been in litigation for the past few years over a claim held by Warners for royalties on all sound as a result of an agreement they signed during the pioneering of sound by the Warners. And, too, Harry Warner and Otterson look daggers at each other when passing on the street or meeting in court. But this is the picture business and anything is possible.

The first Paramount-Warner merger hit the pages of the trade press a few months after the "Jazz Singer" was released, when sound was demonstrated as a box office fact.

All the papers were drawn up and ready for signing, with Paramount forking over around $30,000,000 for an interest in Warners and Harry Warner slated to be placed in a big spot in the merged companies.

But the absolute designation of that place for H. M. killed the deal because what Warner wanted, Zukor wanted, and the thing was deadlocked between the pair. Since then the possibility of a Warner-Paramount combination has been up regularly every six months.

A Muezzin from the Tower of Darkness cries . . . .

(Omar Khayyam)

A mecca for Hollywood epicures

THE Vendome

6666 SUNSET BOULEVARD

Hollywood 1666
Wynn's Air Layout Will Cost $250,000

New York.—Ed Wynn's Amalgamated Broadcasting System, Inc., has taken three floors for its headquarters at 201 Madison avenue. Walter W. Aschlschläger, designer of the Roxy Theatre, is supervising the architectural alterations for the studio and offices. Estimated they will cost $250,000.

Ed Wynn is reported to have invested his own funds heavily in the new venture.

Filmdom Pays Final Tribute to Adolphi

The last rites for John Adolphi, Warner director, were held Thursday morning at the Little Church of the Flowers in the Forest Lawn Memorial in Glendale.

A film folk paid a last tribute to their fellow-worker.

Dunn To Chi Sunday

Jimmy Dunn hops off Sunday for Chicago, where he starts an eight-week personal appearance jaunt for RKO at the Palace theatre.

NEW ACAD. CONSTITUTION O.K. WITH MINOR CHANGES

The new Academy Constitution, recently drafted by a special committee, was considered last night by the organization's Board of Directors and members of the five branch executive committees. Many changes, mainly clarifying various clauses, were made at last night's meeting.

Copies of the new constitution will go to all Academy members the first of next week, in order to give ample opportunity for study of the various articles and by-laws. According to present plans, the organization expects to set general meetings of each of the five branches for discussions and voting on the new constitution, and these meetings will probably start the end of next week.

New York.—Will H. Hays is still battling company heads on the subject of film and their advertising. He insists his ban will be a ban and asks for a greater co-operation in this drive. At the meeting held here Wednesday he stressed the necessity of each studio co-operating with the other studios on stories, etc., etc., and was rather surprised that this co-operation has been in effect for months, with great progress as the result.

Hays stressed the necessity of cleaning up stories and their advertising and pointed out the ultimate effect, should the practice that has been in vogue for the past 18 months continue. He told them forcefully that they should have Federal censors and once the government took up the examination of each picture, there would be trouble, too much trouble.

At this meeting the 'General' an (Continued on Page 4)

U.A. Will Handle 'Emperor Jones'

New York.—When Kirsmy and Cochrane finish 'Emperor Jones,' United Artists will handle the distribution, if the picture shapes up to their expectations.

Eugene O'Neill is reported to have put his okay on the script.

Lloyd Bacon Gets Warner Musical

Warner's have assigned Lloyd Bacon to direct the all-star musical picture, 'Footlight Parade,' with arnes Cagney in the top spot and Joan Blonde, Ruby Keeler, Dick Powell, Guy Kibbee and Ruth Donnelly in featured roles. The script was written by James Seymour and Manny Seiff.

Raft North For Benefit

George Raft left last night for San Francisco to appear at the Shrine Auditorium benefit for the widow of Coffee Dan, noted Barbary Coast character. Jack Oakie, Peggy Hopkins Joyce are also slated to go on. Tom Gallery is sponsoring the event.

Le Baron Re-Signs

William Le Baron has re-signed with Paramount to another year, turning down many other offers. The producer's new contract gives him six pictures to make in the next year with the right to make an additional two or vacation on completion of the six contracts for.

Cronjager Shoots 'Queen'

New York.—Edward Cronjager sails on the Bremen tomorrow to photograph the Jeanette Macdonald picture, "The Queen," at British International studios.
Scribes Find Loophole
In Guild Covenant

MacGuire Moves
to U.A. August 1

Walter Winchell writes of a new and juicy bootlegging racket here of the theft of pictures from the studios and then peddling them to fences, who ship them to foreign countries after dubbing in the glib in the country. The sweetheart of that big studio exec is moving closer and closer to his home and a lot of fun is brewing.

Estelle Taylor has been offered $5,000 pounds by a London newspaper to narrate the story of the married life with Jack Dempsey. Lee Tracy is on his way to New York. A certain director's wife caused the director an awful lot of embarrassment by offering to settle some bills she ran up for fifty cents on the dollar... Eric Linden left for Arkansas to attend the cotton festival... and it was by the Governor's request, too... Jimmy Savo says he has six little seahams, but he can't prove it.

George Landy gave a lecture to the journalism class of Fairfax high school yesterday. William Harrigan is a captain in the 77th Regiment over seas and acquired a few medals. What director put his hand into the elephant's mouth in the forefront of the Egyptian theatre the other day and didn't know for a few seconds whether he'd get it back or not.

Cohn, the old master of Cinema Props, will leave next week for the East on a big buying spree. Who of you that will not believe that Charlie Chapman and Paulette Goddard are married? The Darryl Zanuck's start out on either Joe Schenck's or Howard Hughes' yacht for a ten days' sail in Mexican waters tomorrow. Have you noticed how important production supervisors have become in their studios? Publicity departments lately? Roland Brown, has a great yarn for Jimmy Cagney and his brother, that Warners are looking over.

There is a move on in Hollywood to bring back the toothpick to after-dinner prominence. One of the hardest working kids in this business now is M. H. Hoffman.
Gold Diggers' Likely to Top 42nd Street at Box Office

Loew Circuit Shows Low Net

New York—The Marcus Loew Circuit, Ltd., affiliated with Loew’s Inc., reports a net income of $6,787,700 for the year ended January 5, after depreciation, amortization, interest and other charges.

Mack To Direct, Write, Act At MGM

Willard Mack has been signed to a term deal by MGM on a three-way contract which will have him write, direct and act. He returns to the studio where for four and a half years he had been the top paid writer on the lot.

He will direct “The March of Time,” MGM’s shelf classic which has been developed as a theatrical history drama, telling the story of three generations in the theatre. Otto Kruger goes to a starring spot in the production and MGM is dickering with Warners for a loan-out deal on Alene MacMahan. Edgar Allan Woolf and Zelda Sears are co-stars on screen play under the supervision of Harry Rapf.

Bruce Cabot Gets Test For Borzage Feature

Columbia will test Bruce Cabot for the lead in the Screen Guild production, “A Man’s Castle,” which Frank Borzage will direct. The actor is from Radio, is also considering him for the top spot in “The Balloon Buster,” which Lucky Humberstone will direct.

Eastbrook Leaves Fox

Howard Estabrook has completed the script of “The Devil’s Love” for the Fox and goes off the payroll immediately.

Universal is negotiating with Estabrook for a one-picture deal to write an original story.

Leonard on Retakes

Robert Leonard was assigned to make retakes on “When Ladies Meet” for MGM, replacing Harry Beaumont, who directed the picture and is now vacationing in Honolulu.

U’ Bringing Back

Marie Walcamp

Universal will test Marie Walcamp, serial queen of fifteen years ago for the part of the “Penins of Pauline,” which that studio will make.

Barry Norton Spotted

Barry Norton was added to the cast of “Madam La Gump,” which Frank Capra is directing for Columbia.

Mileen and Lee Teamed

Warners have assigned Peter Milne and Robert N. Lee to collaborate on a story, tentatively titled “Headquarters.”

Para. Throws Five To Cameras in 1 Day

The largest number of pictures to be placed in production in one day went under the guns yesterday at Paramount where five got started. They are: Cecil B. DeMille’s “This Day and Age,” with Charles Bickford and Richard Cromwell top-billed; “Dissolved,” directed by Eric C. Kenyon with Helen Twelvetrees and Bruce Cabot; “Mama Loves Papa,” Norman McLeod directing Charlie Ruggles, Mary Boland and Lilian Tashman; “One Sunday Afternoon,” Stephen Roberts directing Gary Cooper and Fay Wray, and “Man of the Forest,” a western with Randolph Scott and Harry Carey directed by Henry Hathaway.

Gombell, Burke Up For ‘Only Yesterday’

Universal tested Minna Gombell yesterday for a featured role in “Only Yesterday,” which John M. Stahl will direct. Burke will be tested tomorrow for another featured spot in that picture.

Pearson Will Do ‘Aggie’

Lumphrey Pearson will prepare the screen play of “Aggie Appleby, Maker of Men,” which Radio plans to produce with William Gargan in a featured spot.

Para. Picks Song Team

Arthur Johnston and Sam Coslow will write the musical numbers for “Too Much Harmony,” Paramount’s musical which Eddie Sutherland will direct.

Walsh in Search of Story

With “Marie Gallant” and “Sandy Hooker” out, Fox has set the next Clara Bow production back to September, leaving Raoul Walsh without an assignment, and the studio is searching for a story for the director.

Lester Cohen on ‘Doctor’

Lester Cohen is writing the screen play of “The Doctor,” American Magazine story which John Robertson will direct for Radio.

Eddie Nugent Signed

Eddie Nugent is the latest addition to the cast of Cecil De Mille’s “This Day and Age,” at Paramount.

Leases Cancelled

(Continued from Page 1)

Yesterday In the News

with Helen Gwynne

Something new in the way of entertainment came into the book trade for a seven-day run. And we’re pretty positive it can contribute nothing to a new form of cinema. It took the drama and framed it in the drama of the dance with some pretty obvious explanations on the part of a voice issuing from a golden mask of Voltaire hung over the same left, front. Perhaps we should have mentioned that the name of the play is “Candide,” taken pretty literally from the book of the same name and those in the audience who were not directly identified with the dance or critics, evidently came because they thought it might turn out to be fairly risky. They probably remembered having read a dirty book.

The main objection for us was the fact that whoever wrote the script felt that Voltaire’s silly witticisms were insufficient and that he should in some way translate them, into simpler terms. The effect was irritatingly obvious, but we think it was done in order that the public might feel it was not too artful. Some of it was gorgeous and amusing. In fact, when it was funny it was very funny, but when it was not it was awful. Charles Weidman in the title role was swell. In fact, he moves us to amend that opening statement that his experience of the cinema is short subject field. He’s attractive, has a good sense of humor and can dance and his ideas might make a class novelty. Besides, which, about ten or fifteen minutes of the dance is plenty for the average theatergoer and that’s about the length of a short.

We begin to believe that the newsreel and travelogue have had a widespread influence on the modern dance. Because when it isn’t imitating stop it. It’s only good when it goes somewhere else. It is mostly imitative of the pictures of Siamese dancing girls that you and you have put in your neighborhood theatre at some time or another. P.S. The Siamese dancing girls are better looking. And any time the public has to look at anything, the question of beauty is pretty damned important. And that’s no reflection on the public, either. If you’re trying to appeal to their aesthetic sense, you might as well go the whole hog and let the performer be good to look at. With all the rage at La Dolche in pants, wonder, why nobody had her arrested? It’s a misdemeanor to walk around town (New York), in costume unless you can prove you’re on your way to a costume party. Ask any “queery” who’s tried it. We hear that Nell Smith gets the same thing from anyone who doesn’t call her Mrs. Bolton Mallory and pictures as a subject of conversation don’t interest her at all.

‘U’ Wants Isabel Jewell

Universal is negotiating with Isabel Jewell for a featured spot in “Kid Gloves” and “Only Yesterday.” The player is now in “Counselor at Law” at the El Capitan.

Cast and Direction

Great! Story Smart!

‘Gold Diggers’ 1933’ Warners

Direction—Mervyn LeRoy

Selection—Busby Berkeley

Original Play—Avery Hopwood

Screen Play—Erwin Gelsey

James Seymour

David Boehm

Ben Markson

Sol Polito

Cast—Warren William, Joan Blondell, Aline MacMahan, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers, Clarence Nordstrom, Robert Agnew, Tammy Young, Sterling Holloway, Ferdin

and Gottschalk.

Comparisons of “Gold-Diggers” to its predecessor, “42nd Street,” are inexcusable. It is a pleasure to report that, unusual though it be, “Gold-Diggers” does not suffer by comparison. It is, in nearly every respect, the better of the two pictures. And this, as you don’t need to be told, means money at the boxoffice, a plenty of it.

If Warners rush it to the theatres instead of holding it for file release, you can cash in heavily on the musicalogue that public taste is still keenly whetted.

“Gold-Diggers” achieves the practically unheard-of feat in show business—perhaps we should call it a movie business—of profiting by all of the mistakes of “42nd Street.” True, it makes some of its own, but these are minor.

A good half of the picture is entirely

new material and when footage for the big musical numbers is fur

dethered, about three reels of the old Avery Hopwood play remain. The Hopwood plot does not really belong to the story construction yet introduced in screen musicals. It makes for an ex

cellently balanced picture.

There is, in fact, no confusion of pictorial values, as offered by the well-conceived dance and song numbers, with story values. Every line and situation is made to count under the capable direction of Merv LeRoy. LeRoy’s tempo and his good sense in dropping a gag before it really has time to come a little miraculous.

The parallel suggested between Guy Kibbee and the Peke dog is an illustration of when to quit after you have gotten your laugh.

Busby Berkeley shines with equal splendor as the creator of the fantastic dance ensembles. His “Forgot

Man” routine which tags the show—and will probably prove its biggest song dance is a departure from the usual. Contrasting it is the exquisite violin number, spotted cleverly just before the finale. It, in the Peke’s routine, draws its routine form a Four Seasons idea and is neatly handled.

“We’re in the Money” has little be

(Continued on Page 4)
Hal Roach Cuts Shorts Program to 40 Subjects

The Hal Roach organization, releasing a subject through Metro, is planning to cut its program for the new year down to about forty pictures. The company made 52 on its old production.

This was announced yesterday by Henry Ginsberg, vice-president and general manager, who returned this week from a New York conference with MGM heads. The Taxi Boys comedies, of which there were six in the 1932-33 slate, has been dropped and indications at this time are that there will not be another Pitts-Todd series, twelve of which comprised last year's group. Thelma Todd has been signed by the company for able to get together with Zasu Pitts on another deal. Thelma Todd, however, is scheduled for other comedy player to be engaged to co-star with her in the event the Pitts deal fails to materialize before the studio re-opens, June 1.

New personalities will be seen in the 1933-34 shorts. Already signed are Patsy Kelly, Don Barclay, Douglas Wakefield and Billy Nelson. The season number scheduled to date are eight Charley Chase comedies, six Our Gang, eight all-star, eight Thelma Todd, six musicals, and six Laul-uda shorts. The Thelma Todd is also a chance will make two full-length features.

Directors signed are Lloyd French, Gus Meins, and Robert Coe. Others will be added from time to time.

Millhauer to Warners

Bertram Millhauer, has been engaged by Warners to adapt his original story, "Even in My Heart," which the studio recently purchased. Kay Francis and Paul Muni are slated for the leading roles.

Owen in 'Double Harness'

Radio has signed Reginald Owen for role in the Anne Harding-William Powell co-starring picture, "Double Harness." The William Morris office made the deal.

Hays Asks Cooperation

(Continued from Page 1)

nounced that he had banned the Don- ald Henderson Clark novel, "Female," that had been purchased by Warners-First National, and the ban was going to stick because the yarn was too salacious. He warned the assembled executives that he was going to stick to his ban on anything he felt would hurt this business, should it be pro- duced and released, and is understood to have gone so far as to suggest that if any company or companies decided to overrule his ban, he would take his ban to the press, tell the whyfere of the ban, and also co-operate in parading the acts of producers in their efforts to grab money out of filth.

Once the fifth thing was off his shoulders, the Production Department of the studio is pressing forward in a planned program for the whole of the year. About all that is known at the moment is that a number of pictures in the second half of the year will be produced. In order to follow such a plan, the studio has been on the lookout for new names in the younger generation of female stars, with whom it is planning to make a number of projects. The studio has also been on the lookout for new names in the younger generation of male stars, with whom it is planning to make a number of projects. The studio has also been on the lookout for new names in the younger generation of female stars, with whom it is planning to make a number of projects.

The studio is also planning to make a number of projects in the younger generation of male stars, with whom it is planning to make a number of projects. The studio has also been on the lookout for new names in the younger generation of female stars, with whom it is planning to make a number of projects.

30

Lloyd May Remake 'Two Cities', Fox

Frank Lloyd is trying to sell Fox "The Tale of Two Cities" in sound, with the director naturally handling the picture. He will be working in England, and has an added selling point in the fact that Leslie Howard is hot for the idea, and would agree to take the starring role in the production, if and when made by Lloyd.

World's Fair Short Set

Mel Brown has secured a release with Paramount on his two-reel short which he is making at the World Fair in Chicago. A newspaper syndicate is financing the venture.

Sherwood to Europe


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"NARROW CORNER"

ARTHUR HOHL

as CAPTAIN NICHOLS in

"NARROW CORNER"

Wm. Morris Agency
German Producers May Move to Prague

Praha — Several German producing companies may make their coming productions in the studios at Barrandov near this city, as a result of the thaw following the rise to power in Germany.

Representatives of these concerns have been investigating the possibility of such a move more recently. In such an event, German, Czech and French version of pictures would be made locally, which could not be produced under the rigid control system in force in Germany.

The sales office of Skovino, the official Soviet film concern, is also planning to move from Berlin to Prague.

Mascot Signs Writing Pair

Prescott Chaplin and Tom Dugan have joined the writing staff at Mascot. They are writing the screen play for the next Rm Tin Tin Jr. production, "Wild Hearts," in collaboration with Ford Beebe, who is scheduled to direct.

Williams In Para. Western

Parameter has signed Gwen "Big Boy" Williams for a featured role in "Man of the Forest,"

Strayer To Invincible

Maury Cohen, production chief for Invincible, has signed Frank Strayer to direct the first picture on the company's new program. The director is expected to direct Invincible's entire slate of nine pictures.

Marin to Make 'Avenger'

Edwin L. Marin joined Monogram yesterday to direct "The Avenger," starring John Goodwillie, as the Man of the West.

Angus Gets Law Degree

J. Ira Angus, studio comptroller for several years, and now a cost expert with the Charles R. Rogers Productions at Paramount, gets his LL.B. degree from the College of Law on June 6.

Digges For 'Jones' Cast

New York — Krimsky and Cochrane have signed Dudley Digges for a featured role in "Emperor Jones." He will be the only white actor in the cast.

Argentine Films Ready

Buenos Aires — Two Argentine productions, "Tango" and "Los Tres Jinetes," have been completed at local studios and will soon be exhibited here.

Four for 'Death Watch'

Jane Darwell, Frank Reicher, Dudley Digges and Oscar Apfel have been signed by Radio for parts in "The Death Watch," which Irving Pichel directs.

Dorothy Wilson Signed

Dorothy Wilson has been assigned to a featured spot in "The Death Watch" at Radio.

Double Features Dead

In Most So. Cal. Houses

Only eight neighborhood theatres are still running double features after all other houses in Southern California switched over to single bills three weeks ago. The group of holdouts include the Oriental and Sunset, Hollywood; the Garden, Belvedere; Cosmo, Glendale; Moneta, Croy and Whittier Boulevard, Los Angeles; and the Brentwood, Brentwood.

Leaders of the independent theatre owners and officials of Fox West Coast are determined that the double billing practice will not spread to other houses, and both groups will vigorously combat any attempts of exhibitors to swing into twin bills.

Most of the eight theatres now double billing are finding it difficult to book wanted pictures from various exchanges. The switch to single feature policies by theatres generally finds the exhibitors setting in dates on early releases, with the double billers discovering that they get last consideration on picture dates from exchange bookers. For obvious reasons, when a double billing exhibitor has found a date open on a big picture, playing the latter he discovered that the print handed out was so bad it couldn't possibly go through the projection machines.

It is known that both Fox West Coast and independent exhibitors will demand drastic protection against double billing theatres when product for the 1933-34 season is contracted for. A concerted move will be made requiring one year's protection on any subsequent runs that use two features on the same program. The heavy buying power of Fox West Coast, combined with that of practically every independent exhibitor in the territory, will necessitate exchanges giving heavy protection against any houses double billing.

Russell Mack Sued Over $5,000 M.D. Bill

Russell Mack, MGM director, is defendant in a suit for $5,000 filed in Superior Court covering medical services rendered him by Drs. Carley and Stanley Limerman during a recent illness. In addition to having the action filed against him, Mack found his salary attached at the studio.

When the director received the bill for the medical services, he felt the $5,000 charge was excessive, and disputed the amount. When the two parties failed to get together on a lower charge, the suit was filed against Mack.

Francis McDonald Set

Radio has signed Francis McDonald for a role in the first Clark and McCollough short which Lou Brock will produce. Max Shagin Agency made the deal.

Para. Foreign Exec in N.Y.

New York — John B. Nathan, general manager for Paramount in Central America, is here for conferences with Emil E. Shauer.

Russian Films Oust

German In 'Art' Houses

New York — Exhibition of German films has dropped of considerably and Russian films are displacing these at many of the small houses and "art" cinema theatres.

Captain Harold Auten, handling distribution of many German films in this country, has advised film producers in Germany not to ship important films to the U. S. at this time.

'Opera Master' Device For Home Use Shown

New York — "The Opera Master," new device which synchronizes phonograph records of grand opera with screen projections of English opera translations, on which the opera plot was demonstrated by Albert E. Wier, musical editor for Appleton and Scribners.

The device is designed for home use and is used in the same way as the home motion picture projectors.

Westerns Get Rush

Monogram is rushing completion of its two series of westerns, the Rex Bell and the Bob Steele pictures. Four remaining in the group will be placed in the works as quickly as possible following moving day for the company to Central Service next week. The first Bell will be "The Fugitive," and Paul Malvern produces.

'306' Suit Postponed

New York — Trial of the suit against officers of Local 306, brought by the permit men, represented by B. C. Rieben, in which they are now seeking a declaratory judgment, before Judge Adel in Supreme Court, Brooklyn, has been postponed until May 22.

Last Moran-Mack

Educational has started work on the last of the Moran and Mack comedies on its year's program. Story is an untried screen play by Ernest Pan- gano and Ewart Adamson. Harry J. Edwards directs and Iris Lancaster is set for a featured spot.

Berthelon to Monogram

George Berthelon, former production manager, goes up to a spot as producer with the signing yesterday of a deal to produce "King Kelley of the U.S.A." for Monogram. It is Berth- elon's original comedy yarn and goes on the production slate for July.

Trailer Firm Bankrupt

New York — Hans Frohman of New York, engaged in production of motion picture trailers, has failed and proceeded in bankruptcy without schedule of assets or liabilities.

Dudley Digges To Radio

RALPH G. FARNUM

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Blanket Authority To Settle Contracts or Sell Properties—Richardson Named 3d Trustee

New York.—The most sensational and far-reaching developments in the status of Paramount-Publix since that company asked to be placed in bankruptcy was reached yesterday in the proceedings presided over by the referee, H. K. Davis.

Most outstanding of the developments were:

1. The election of Charles E. Richardson, vice-president of Fox Film Corp., to take the place on the trustee board made vacant by Horowitz.

2. The broadening powers granted the trustees, so that they may have the settling of any and all picture, radio and television rights to properties, with firms or individuals; power to authorize the sale of studios, studio equipment, apparatus and other supplies and the power to execute agreements with respect to financing or refinancing any of the Paramount-Publix subsidiary or affiliated companies.

3. The announced intention of the trustees to attack the Film Productions Corp., transaction between Paramount and the banks, whereby certain negatives were transferred to the banks as security for loans.

4. Granted the trustees the right to settle any small claims without giving notice each time a claim is filed to all creditors. However, attorneys representing the principal large creditors will be notified.

5. The approval of the compromise offer tendered by the Art Cinema Corp. to pay $150,000 in settlement of $210,000 worth of Art Cinema notes held by Paramount, representing a loan for that amount some time ago.

6. Cancellation of the leases of the four P. H. houses in Buffalo held by the McNaughton Realty Co., without any liability to Paramount other than the forfeiture of $265,000 they had up to secure those leases.

The sum and substance of the present powers granted the trustees of Paramount is that they can do almost any and everything they want in the eventual liquidation of the assets of Paramount-Publix.

That clause that provides the rights to sell the studios, studio equipment, etc., etc., may be a tip-off that Paramount Productions is in for some heavy sledding, as the studios here and in New York may be the first big assignment.

Rogers May Scram from Paramount Lot

Charles R. Rogers is considering moving from the Paramount lot and make the series of pictures that organization will release from him using space in another studio.

The crowded condition of Paramount and the big head of production is the main reason for Rogers' search for another production location.

Publix-Nebraska Chain

Sold in Bankruptcy

Omaha.—The Publix-Nebraska theatres, which were formerly the chain of A. H. Blank houses, was sold in bankruptcy here this week, for the benefit of creditors. Blank is still operating the circuit.

Culbertson Plans Feature

New York.—Ely Culbertson, leaving for Europe today, is understood to be planning to make a feature picture on his return for Radio release.

INDIE ORGANIZATION TO HOLD CLOSED CONFABS

Zanucks-Goetz Sail For High Seas Cruise

Darryl Zanuck will head a big sailing party, using the Howard Hughes yacht, leaving San Pedro tomorrow morning.

Among those in the party are Mrs. Zanuck, Mr. and Mrs. William Goetz, Mr. and Mrs. Raymond Griffith, Lew Schreiber and Howard Smith, together with a few babies and nurses.

Fox Wants Harrigan, Paramount Says No

Paramount yesterday declined to loan William Harrigan to Fox for an important role in "Paddy, the Next Best Thing," starring Janet Gaynor.

Former studio claims he can't be spared with important parts in their own productions coming up pronto.

W.B. Skouras Suit Delayed

New York.—Another postponement in the Warner-Skouras suit over theatre properties in St. Louis puts the case off until June 2.

Arliss Off to England

New York.—George Arliss sails today for England on the Bremen to spend the summer abroad.
Wide Powers To Trustees In P-P Bankruptcy Suit

Amity Pictures Attaches Educ.

New York—Amity Pictures Corporation, Ltd., headed by R. M. Savini and William O. Saal, has secured an attachment against Educational Film and Trading Exchange, Inc., and Educational Pictures, Inc., to the tune of $100,000, plus another $25,000 on the claim of money collected by Educational on Amity subjects and never paid over.

Amity is a throwback of Tiffany Productions, Tiffany of California, and Quadruple Pictures, and their pictures were taken for release by Educational up until September, 1931, according to Fox releasing set-up, with Savini and Saal placing them in the hands of independent exchanges for further distribution.

Schulberg Going Abroad

B. P. Schulberg will wash up all the pictures on his present contract with Paramount by the end of June and will leave for Europe in July, accompanied by Marion Copping, to be away until September. At that time he will return to do eight pictures on next year’s Paramount program.

McGowan in Berlin


TRADEVIEWS

(Continued from Page 1)

sent her. She supervises every piece of correspondence. She demands that photos accompany every request. Because she makes a good personal appearance (which very few do and accordingly should avoid it) she would be in this business and go just as far as, if not further than, the other by a name party Ernst.

To Reorganize Olympia

New York—Publix will try to reorganize the Olympia Theatres, Inc., and the Olympia Operating Co., which are now in receivership. A committee has been appointed to work out the details.

Exhibs Ask Federal Quiz

New York—Allied Theatres Association of New York has been besieging the Department of Justice to conduct an investigation into the practice of forcing shorts with the same features.

Samarang” for Rivioli

New York—“Samarang” will get its New York premiere at the Rivioli, following run of “I Cover the Waterfront.”

The town is being flooded with rumors of the possible marriage of Winifred Field, Sheehan and Janet Gaynor, went to Honolulu ahead of the blonde star quite a few figuring the story just a hop, skip and jump. It is known, however, that Miss Gaynor and Sheehan have been much in each other’s company recently.

What’s happened to Charles Chaplin and Paulette Goddard? Is Chaplin readying his yacht to make an early get-away? Is Chaplin contemplating early production of a long cruise? All of these questions are being asked around the picture hangouts. Rumor has it that Paulette and Charles have batted, that they were really married in January, that an agreement was made at the time not to disclose the nuptials, that the present battle will be followed by a divorce court argument, and that Charlie is sailing soon to sidestep the legal aspect.

Take your pick.

That brunette leading man who went to Hollywood ahead of the blonde star is back in town after he found out that the blonde star had changed her mind about joining him and may be changed her mind about altogether.

A noted Western star wanted to break away from a certain studio and instructed his representative to ask such a stiff price the studio would not accept. Imagine his surprise when the lot accepted a figure of $25,000 for a picture, just double what he had been receiving. Now the star is trying to find an excuse for not going through with that tickler, because he just does not want to work for the outfit.

Wynn Film at MGM Slated for July 15

New York—Ed Wynn will leave for the coast the first week in July for one picture he is to make at MGM. Starting date is set for July 15.

There will be no interruption in his radio broadcasts, these being carried on from Hollywood.

Blondell Guest Star on Air While in New York

New York—During her personal appearances here, Joan Blondell will also be guest star on the Fleischman radio program next Friday night. It will be broadcast over a national hookup, the William Morris office making the deal for the star.

Zanuck Signs Richman

Arthur Richman was signed by Darryl Zanuck yesterday for his Twentieth Century Fox, and will be preparing to conduct the studio, as being the first writer to receive a ticket. The deal was made by the Selznick-Howard agency.

Richman, among other big hits, wrote “Ambush” for the Theatre Guild, and “The Awful Truth.”

‘Be Mine Tonight’ Repeats

New York—“Be Mine Tonight,” Universal, will go into the Criterion Theatre for an additional run on a continuous basis.

Moran-Mack Get Break

New York—Morgan and Mack’s comedy, “Hot Hoofs,” is getting a break this week at the Radio City Music Hall.

Haller in N. Y. for ‘Jones’

New York—Ernest Haller, who will photograph “Emperor Jones” at the Paramount Long Island studio, is in town.

(Continued from Page 1)
Geo Stone Scores; Climax Not So Hot

“THE BIG BRAIN”

KBS-Tiffany Production for RKO
Director: George Archainbaud
Story and Dialogue: Sy Bartlett
Camera: Warren B. Duff
Photography: Arthur Edeson

If KBS can continue to deliver to RKO-Radio program pictures of the general, if not specific, excellence of “The Big Brain,” the releasing agreement entered into by the two companies needs no reproof. Yet, until the last reel, the picture is swellprogram entertainment. The climax, however, though promising much, is distinctly disappointing.

The story deals with a little guy who rises from the lowly estate of a shine boy in a barber-shop to become one of the slickest phonies stock manipulators on Wall Street. With an investigation of his activities pending before a New York, he flees to London, where he floats a huge oil company. Sy Bartlett’s construction of his plot as it concerns the stock racket is of high calibre. He gives the script a wealth of amusing details and more than a few unexpected twists. It is in the development of the main character’s eventual downfall that lies the story’s inherent weakness.

Of course, it is a woman who brings about his fall. His attraction to the girl, well motivated though it is, becomes slowly apparent as the final scenes. At the preview a letter or two grotted the sequence of her coming to him in his room. Paradon’s fault must be charged to careless direction and photography, which allowed the contrast in size of George E. Stone and Fay Wray to be more than just a visual stunt. The fact that Stone is a little fellow has no bearing on the story at this point.

But there is nothing in “The Big Brain” that cannot be fixed and should be, even though it means a few added scenes. Our complaint is that what has been before is too good to be jeopardized by a routine ending. And in making the final cuts, it would be wise to delete a few points that make unnecessary explanations. Just because the untutored racketeer does not know where the Balkans are, there is no need to show us a map of their location. We also can recognize London without a sub-title. In cutting, it should be avoided that the audience knows a thing or two.

Stone’s performance of this little guy is a beautiful piece of work. It is the best job he has done. “Con-Awful” Reginald Owen is next in importance and scores heavily. Other nice moments are contributed by Minna Gombell, Lucian Littlefield, Lilian Bond, Reginald Mason and Sam Hardy. As the

**A Burden Lifted**

With the final preview of the Warner production of “Gold Diggers of 1933” and the resulting rave reports from the trade press by half of Darryl Zanuck’s big worry has been turned into happiness. Word had reached him as far North as Vancouver that the first cuts on the picture had been switched around after he resigned. Zanuck has been touring “Gold Diggers” and “Captured” as his two best pictures. His fear on the former now relieved, he is awaiting the final critical word on the latter.

Taylor Will Direct MacDonald Film

Sam Taylor leaves tonight for London to direct the Jeanette MacDonald production of “The Queen,” at British International studio.

Taylor sails from New York on the S.S. Manhattan Wednesday and expects to be away twelve weeks.

**Phil Ryan Starts First Comedy for Paramount**

Phil Ryan starts production Monday on “The Milk Maid Champ,” first of the series of two-reel comedies he will make for Paramount release in 1933-34. Eugene Pallette and Walter Catlett will be co-featured under direction of Del Lord. Story and script were written by Luther Reed, Scott Clee Thorpe and Ralph Ceder.

Freed-Brown on Numbers For Marion Davies Picture

Arthur Freed and Nacio Herb Brown have been assigned to write the music and lyrics for the next Marion Davies picture which is being written by Frances Marion. Story deals with the making of a musical picture in a motion picture studio.

**Landi in New York**

While her reported differences with Fox are being ironed out, Elissa Landi will f arry in New York, instead of going to London, as earlier reported.

**Hobbs in ‘La Guip’**

Hallowell Hobbs has been signed by Columbia for a part in “Madame La Guip,” which Frank Capra is direct ing.

**Love interest, Fay Wray and Phillips Holmes have practically nothing to do, and Fay suffers further from some brutal photography.**

In the matter of sets and casting, Columbia has given the picture big-time production. You should have no difficulty in selling “The Big Brain” to moderate program grosses.

**Picture Rates High in All Departments**

“The Circus Queen Murder”

Columbia

Direction: Roy Nells
Story: Anthony Abbott
Sewell Plave

Jo Swerling
Photography: N. F. North
Cast: Adolphe Menjou, Greta Nissen, Ruthelma Stevens, Donald Cook, Dwight Fry.

In Columbia’s “The Circus Queen Murder” you’ve got one of the best murder stories in many a moon, plus a circus atmosphere that can almost be smelled.

Everything in the picture is unusually good, the plot, direction, settings, and performances. Fulton Oursler, or, as he is billed, Mr. Merialley, wrote a story in the first place that is almost fool-proof. Jo Swerling made a swell job of the adaptation, and a ton of it, cast polished it.

Adolphe Menjou is Thatcher Colt, the police commissioner, who decides to go to the small town of Gilead for his vacation. He wants to get away from crime. Comes the circus, two murders and quite a few attempted. And so his vacation is spent under the big top, and the audience spends an hour and a half with the palms of their hands clammy.

Ruthelma Stevens is Kelly, his secretary. And the two of them in this picture have everything, including a good deal of honest, quiet comedy, and rare dramatic suspense that the goriest mystery usually has.

Greta Nissen is allowed to do something more than merely look ravishing. She plays the circus queen, the aerial star of the show, in constant danger of her life from her insane husband, which started the whole side-splitting got itself a little over-done before the picture was over.

The circus crowds, the huge tent, the orange wagons, the snails, yelp’s, howls and screams of the animals which accompany the murders and the unavailing all seem to carry with them the authentic smell of the circus and add more definite drama to the picture than might be imagined. You can’t go wrong on this one.

**Minor Watson to Coast**

Minor Watson, New York stage player, has been signed through the William Morris office for a top spot in “Another Language” at MGM. The player left New York yesterday by train for the coast.

**‘Language’ Under Way**

Rehearsals of “Another Language” will start Monday at MGM with Helen Hayes and Robert Montgomery in the top spots. E. H. Griffith will direct.

Irene White to Columbia

Irene White goes into the cast of “The Wreckers,” Jack Holt picture being directed by Al Rogell at Columbia.

Noel Coward leaves for England in a week or so and farewell parties have already started. Beatrice Lillie, Andy Lawlor and Tai Bland Bankhead head the list of the first that was given for him at the Algoljum. And speaking of Tai Bland, the lady is about to make one of the greatest recoveries from a heart of her life. A benefit is to be given shortly to aid the cause of the seven nephews of the little lady and although not in the case and Tallulah is among the patrons and box-holders. And that’s our idea of southern gallantry... Before anyone starts sending out letters of commendation that make good publicity and just to prove we know a good thing when we see it, we really must call your attention to the advertising campaign that Hal Horne has used on “I Cover the Waterfront.” Using vivid quotes from the book, vividly illustrated they’re positively exciting and they’ve even won applause from other advertising men. And that’s a big thing in an approximate applause. And it’s selling the picture to a public that probably never read a book but knows what it likes.

**And while we’re on the subject of something relating to United Artists, we might as well take up another little matter that was brought to our overcrowded attention. Ed Sullivan in the News took time out to shudder perceptibly in print over the possible awful fate of Donny Byrne’s exquisite book, “Marco Polo.” when translated in terms of the “silver screen.” We must admit that quilms over favorite books have assailed us more than once in the past. But we feel that Ed should have look ed more closely into Doug Fairbanks’ past record. For someone who made the unforgettably beautiful “Thief of Bagdad” couldn’t possibly fail to preserve all the delicacy and beauty that lies in Donny Byrne’s marvelous arms. In fact, we recommend “The Thief of Bagdad” to Ed Sullivan, it’ll give him a chance of heart failure. It seems to us that there must be some seasonal call for that picture—preferably Spring. And “Peter Pan” is another production that should be presented. How we enjoyed weeping at the sheer loneliness of that film and how everyone enjoyed clapping for his renewed faith—we mean the grownups, not only the kids.

Tune in on WEAF next Friday at nine-thirty and listen to Ilka Chase and Hugh O’Connell carry on over the radio. It’s of course a program that will give you a chance to look what we found in an ad for “The Barbarian”.” See Myrna Loy’s nose. Good luck to you, it’s a chance you must come and see us some time. See: our fur-lined sinks.

**Alice Brady Gets Ticket**

MGM has taken up the option on Alice Brady and has signed her to a term contract. The player just completed a role in “When Ladies Meet” which won her the new contract.
Dear Mr. Wilkerson:

In my review written on the Warner production of "Gold Diggers," I forgot, in my general enthusiasm for the picture, to credit the excellent photography, and this act was a grave injustice to Sol Polito, who did the photographing.

As you remember, I wrote the review on "42nd Street" that Polito also did, thereby justifying the oversight on his latest picture, which I am certain was his best photographic work. It would please me to have you run a note on this tomorrow and am certain it would please Polito also, who is most deserving.—G.P.

and - - of course

SOL POLITO

USED
EASTMAN
SUPERSENSITIVE PANCHROMATIC
NEGATIVE

In the Production of
"The Gold-Diggers of 1933"

J. E. BRULATOUR, INC.
New York Chicago Hollywood
U. S. May Lower Admission Tax Limit

Washington — The possibility of raising all theatre admissions over 20 cents has been discussed by the Ways and Means Committee of the House, confronted with the necessity of devising additional means of raising money.

Zanuck Signs Up

Connie Cummings

Darryl Zanuck has signed Constance Cummings to a two-year contract for the Twentieth Century Pictures.

The player will leave England upon completion of her picture, now in the making, for British Gaumont Pictures.

The deal for Miss Cummings to make one picture with Gilbert Miller was apparently cancelled, saving Harry Cohn further argument on the cancellation of her contract.

The deal was handled through the Joyce-Selznick office.

Muni in 'America Kneels'

Paul Muni is slated for the starring role in the Sheridan Gibney yarn, "America Kneels," for Warners. Edward Chodorov is writing the screen play and dialogue. No director has been assigned.

KENT DEFENDS STUDIOS CONTRACT MOVE ON COAST

Nazis Grab Vanderbilt

New York — An attempt to "freeze out" the west coast local representatives at the meetings here between IATSE heads, eastern company heads and Pat Casey, was blocked when Howard Hurd, business representative of the Cameramen's Union, demanded admittance to the conference room on May 18.

Accompanied by Alvin Wyckoff, president of the cameramen's body, Hurd addressed his remarks especially to Sidney A. Kent, head of Fox. He charged the producers with deliberately planning to hamstring the unions during the meeting by trying to cut their best cameramen "out of the herd," and sign them up on contracts that would repudiate their obligations to their own organization.

A spirited argument followed, with Kent somewhat heatedly defending the action of the producers, and dis

Warner Sales Execs.

Here for Confabs

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They will remain ten days.

Graddwell Sears, Andy Smith and Sam Charles Einfeld make up the rest of the New York contingent.

Raid On Cameramen Seen As Move To 100 Pct. Open Shop: Both Sides Claim Victories

Offering their ace cameraman long-term contracts on condition that they sign up without consulting their local—an action which automatically forfeits the union card of any man who does so—the major producers have been working for the past week to dynamite the entire union situation in Hollywood.

The strategy of the move is plain. The producers know that a cameraman is the only individual in the entire range of studio union help who cannot be replaced on short notice, in case of a showdown.

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(Continued on Page 2)

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(Continued on Page 2)

‘Kong,’ ‘Cavalcade,’ ‘42nd St.’ Cantor Still Top London

London—The favorites of last week and the week before and, in some instances, several weeks back, are still big draws with the London filmgoers. That means that "The Kid from Spain," "Cavalcade," and "42nd Street" are still the big London magnets.

The Cantor picture goes off in about ten days to make room at the Adelphi for Chaiapin's "Don Quixote," but there is hardly a doubt that Sam Goldwyn's big winner will find a spot in another West End house.

The newcomers of the week are "Bedtime Story" at the Carlton, "Pick Up" at the Plaza, "Fra Diavolo" at the Empire. Good weather continues to hurt the general theatre business here.

Marx Reserves Claim Right in Para. Suit

New York—Based on the settlement in the Marx Brothers' suit against Paramount on "Monkey Business," it is that the plaintiffs reserve the right to make fresh claim against the company if an accounting of the proceeds of the film shows they have any moneys coming.

New Camera Will Take 2500 Frames a Second

New York—A new movie camera has been demonstrated that takes 2500 pictures a second, the fastest that has ever been devised.

This new invention works without a shutter with the film running continuously. One hundred feet of film is exposed in 2½ seconds.

FOX MUSICAL PREMIERE

New York—"It's Great to Be Alive," Fox musical, will have its premiere at the Radio City Music Hall next Thursday.
J. R. Grainger in Paris: Big London Welcome

Paris—James R. Grainger, the former Fox sales head, accompanied by Mrs. Grainger, is resident here for a week’s stay. He is being entertained at a luncheon Tuesday, attended by every well known film personage in the French capital.

—Jimmie Grainger was swept off his feet with the reception accorded him here during his brief Berlin stay. He attended a dinner tendered him by the American picture colony and attended by representatives of every British organization.

The Cinema, local British trade paper, stated: “J. R. Grainger turned out to be the most frank, pleasant and altogether informative speaker on film conditions America has ever sent to these shores. Grainger’s resignation from Fox clearly demonstrates the condition of the American film industry at this time.”

Constitution Holds Up Academy-Agent Deal

Consideration of a new constitution by the Academy has stalled negotiations of the Artist-Agent-Producer Code Committee of the organization. The committee committee has confided a deal of both a Code and Standard Contract between artists and agents, and negotiations with the agents will be opened after the new constitution has been passed by the membership so that both can be put into effect at the earliest possible moment.

The heat is on, with both sides to date claiming victories. The producers privately insist that they already have secured the signatures of four at MGM, three at Paramount, and several at Warners.

Howard Hurd, business representative of the camerman, denies that a single camerman at any studio has put his signature on any such outlaw contract. When the news of the producers’ ‘rustling raids’ reached him in New York, Hurd hopped a plane back to the coast.

Hurd’s position is that the producers, by their action, have merely helped to remove the last vestiges of friction between the different studio unions and given them a united front. In practically every instance, he said, the camerman approached the court to their local.

David O. Selzmann’s move is in waving term contracts under the camerman’s noses, none of them went over the heads of the producers to the men they wanted to hook.

Nothing more tempting than a year’s contract at present salaries, with a slight increase tacked on to an option for a second year was offered the photographers who were approached.

No question of local scales was raised in any of the offers. The only camerman considered were the ‘ace men’ who were already driving a substantial advantage over the minimum.

Obviously the raid on the camerman was timed to take place while the legislators in New York attending round table meetings with the IATSE heads, eastern executives and Pat Casey.

While the producers see the producers’ latest move as the third in their campaign to take the business apart and put it together—Howard Selzmann’s move was the first was to take 90 per cent of the wage cut The second was the Artists’ Service Bureau. Both were complete flops, and the latest bit of strategy doesn’t look any smarter than the other two to those who are watching developments.

Wayne Novel Bought

New York—Priscilla Wayne’s novel, “Marriage On Approval,” has been purchased by Monarch Productions. Story, which is little known at present, is said to have been offered to several other concerns.

Yarn has been syndicated in thirty newspapers and was published by A. L. Burt.

Radio Spots Sandrich

Mark Sandrich is slated to direct the next Wheeler and Woolsey picture for Radio on the comics’ return from their trip around the world.

Working crew in case of a strike, the back of the camerman’s union is broken. With that union powerless, the figure as the case they can throw at other unions out bodily, declare an open shop and dictate their own wage scales.

Col. Breaks From U.S.A. in England

London—In the future Columbia Pictures will release their own pictures throughout the United Kingdom. For some time this product was being handled by United Artists.

Joe Friedman has been appointed managing director of Columbia’s distribution throughout Europe, with his home office here.

Ralph Farnum Opens Hollywood Office

Ralph Farnum, loaded with a New York reputation as one of the best managers who ever handled artists there for the stage, radio and screen, has decided to permanently reside here in Hollywood.

Coming West originally to cure a bad case of sinus, he has decided to remain. Farnum’s office and continue his future activities to the handling of a select clientele of artists, writers, and directors. He has taken with him the mezzanine floor of the Roosevelt.

Blumenthal Kicks In For Stranded Player

New York—A C. Blumenthal, although he doesn’t have any for Peggy Fears’ theatrical adventures, notifying Equity to that effect in March, decided some one would have to help Dorothy Hall out of her predicament. So he has cabled her passage money back to the U.S.

Wing to Malaysia in June

New York—Ward Wing will leave in June for the Malay States, to produce two more upland features in Malacca.

Tradewinds

(Continued from Page 11)

you make a swell one. Work night and day digging up ideas, tricks and schemes to get your name before the public. Dig up a pants-Dietrich gag, a slouch-Hepburn act, a fadeaway-Carbo post, ANYTHING AND EVERYTHING new, astounding, astonishing—shocking if all else fails, but still keeping within the bounds of convention.

Build yourself, make yourself. Go after a fan following, answer your fan mail, send them your photographs, subscribe to fan clubs bearing your name. ANYTHING AND EVERYTHING to promote yourself and this SHOW BUSINESS.

Lack of showmanship is lack of attraction, and lack of attraction is NO SHOW BUSINESS. And you, producer, take a leaf from the ledger of Warners, Look at their receipts on “42nd Street,” and learn that the only way to find the picture okay, but the EXPLORATION, the 42nd Street Train and what followed, gave a power of attraction to the picture that overshadowed the picture itself.

LET’S GET BACK TO SHOW BUSINESS.
Meet Wednesday;
Summary of Rules

The Screen Writers' Guild has completed the final draft of articles three to ten, inclusive, of its Code of Working Rules for Writers, which will be presented to the entire membership at a general meeting to be held Wednesday night at the Writers' Club. A 75 per cent approval is required for adoption.

The first two articles were submitted to a general membership meeting fewer weeks ago and covered cooperation to any general pay cuts by the studios and to any general booking office which might be instituted by the producers and/or lawyers.

Article three relates to collaboration of Guild members with writers who are not members of the organization and virtually install closed shop in all studios.

Provisions of the article include:

1. It shall go into effect when the Executive Board declares it operative— but in no event before September 1, 1933.

2. Each member shall work in collaboration with any person employed in a studio or by a producer as a screen writer who is not a member of the Guild. No member shall be permitted to do any work as a writer on any material for the screen, including original stories, ideas and treatments by any person who is not a member of the Guild.

If a producer, because of such refusal, fires or discharges any member, the Executive Board shall, after notice to the producer, submit to members the question as to whether or not the Guild will stand by such member in violation of the Code. Seventy-five per cent of members present must vote in favor of such action and, thereafter, no member of the Guild may enter into any contract with that producer as a writer—until the Executive Board notifies members to the contrary.

Article four covers Royalty Contracts for writers of original screen stories and or screen plays. The adapter working on royalty basic has the privilege, if the picture is not produced within six months after the writer's work is finished, of either requesting return of all original written matter, or requiring the producer to pay a royalty, which shall be determined at the time of signing the royalty arrangement.

The producer has the privilege of a second six months' option on payment of a specified sum agreed on when the contract was signed, but if the producer has a new treatment or script written by another writer at any time, the writer is entitled to this "cut" of the picture, regardless of whether or not his material is finally used for the picture.

The producer has the right to require his consent to writing in any material (Continued on Page 4)

Today's Policy
At RKO-Roxy

New York—The latest change in the RKO-Roxy policy has the house now slated for second-run films on a weekly changing basis, with top admission of forty cents, starting next Friday.

"Today tomorrow this will probably all be changed."

McNutt-Jones Unit
Set at Paramount

The deal for William Slavens McNutt and Grover Jones to write, direct and produce for Paramount was concluded over the weekend.

The contract gives the team the right to write, direct and produce four pictures for Paramount during the next year and they will work as the Jones and McNutt producing unit at Paramount. The terms of the contract give the pair a salary plus a percentage of the gross.

Negotiations have been on with Paramount for the past three months by the Schulberg-Feldman office to take the team out of the writing field to producing.

McGuire to N. Y.

For Stage Show

At the expiration of his present tie with Universal, William Anthony McGuire will go to New York and stage the Eddington-Vincent production of "Funny Man" for that organization. This being done, he will return here for studio work.

Marston Lead in 'Deluge'

John Marston, a New York stage actor, has been assigned the male lead in the Kelly-Bischoff-Saal production of "The Deluge." Deal made by Al Kingston.

Other casting to date is Lois Wilson, with Felix Feist, jr., the director.

Lead for 'Glory Command'

Dorothy Jordan and Joel McCrea will have the featured spots in "The Glory Command," naval academy yarn, for Charles M. Logue and Marston, producers for Radio. The story is an original by Car- bene.

'Smokey' A Fox Special

New York.—Fox has purchased Will James' novel, "Smokey," for production by the Sel Wurtzel unit. Plan is to make it a special and allow it a three to four months' schedule in production.

Claire Trevor Opp. Tracy

Fox has handed Claire Trevor, recent import from the New York stage, the leading role opposite Spencer Tracy in "Shanghai Madness." The story is an original by Stuart story, and the leading role opposite Spencer Tracy in "Shanghai Madness."

Weber to Direct 'Glamor'

Louis Weber, who is now writing the screen play of "Glamor," is also slated to direct this yarn for Universal.

Burgess to Radio

Dorothy Burgess is latest cast addition to "Headline Shooters," which Otto Brower is directing at Radio.

Two for 'Harness'

Kay Hammond and Lee Allen get parts on "Double Harness," John Cromwell production at Radio.

Fred Keating is the magician who pulled the newest trick of the year by turning himself into the grandest leading man who has been seen in these parts in a long time. So what we really have to say is this: Plenty of his old pals from the days of vaudeville have gone to see him in his latest stunt and one of them was one who had never seen a play in his life and the thing that astonished him most and absolutely had the gaga was the fact that Keating could be so good without ever once looking at the audience.

You should have seen the crowds waiting for the first showing of "Adorable." Their applause and cheering could have been a clue as to the reason for that was that they couldn't get into the Music Hall on account of there was a stage rehearsal and so the opening of the doors is very often delayed, causing no end of impatience. We often wonder whether management of the company can stand the strain. Think of it, four and sometimes five performances a day, a new show for the next week being gotten together and then they get up at six o'clock of a Thursday morning for dress rehearsal until the show goes on! It's a wonder they don't work in two separate troupes. One for one week and another set for the next. If these two troupes could not work at the same time the company would have to go to the other coast. There's an independent producing firm of the other partner of which seems to be a distinct liability. It seems that at the last minute they rented studio space, the lessor of the property became so annoyed at the man that he decided that the picture's budget should be cut to the amount of a be a bouncer to get rid of the guy whenever he got too obstreperous for the good of the production! So we forgot to mention in "Just in case an exhibitor ever does read as far as this," from the femme reaction around us, they're to have a little more license than usual.

-- NY. Helen Gwynne
Blue Law Sunday
Gets Sock in N.J.
New York.—As a result of the new local option law in New Jersey, more than seventy-five cities and towns have already voted to resume legal showing of motion pictures on Sunday.

Korda Will Make Five Films for U.A.
London.—Alexander Korda has concluded a deal with United Artists for the distribution of five pictures that Korda’s London Film Company will produce this season.

Ryan Will Do Shorts at RKO-Pathe Studio
Phil Ryan has signed a contract with RKO-Pathe studios to produce his series of two-reel comedies for Paramount on that lot. Ryan’s first, “The Milk Maid Champ,” starts today under direction of Del Lord and featuring Eugene Pallette with Walter Catlett.
The agreement for Ryan to produce on the Pathe lot, which runs for 14 months, discounts reports that RKO had any intention of closing that studio. There is a chance that the KBS producing unit, which is slated to make 12 during the coming year for Radio release, will move headquarters to Pathe within the next month.

Columbia Trio Plan Extensive Itinerary
Harry Cohn, Lewis Milestone and Lawrence Stallings, sailing for Europe next week, will go first to Italy, then through Germany and France to London, where Cohn will supervise “The Lady Is Willing,” which Gilbert Miller will direct, starring Leslie Howard.
Stallings and Milestone then will proceed to Russia, where the former will adapt and the latter direct, a Russian novel which Milestone has bought. This will be pictured against authentic backgrounds of ancient Russian streets and houses.

‘U’ Options Neuman: Hulburt Play His First
Kurt Neuman remains with Universal, his option having been exercised by the company Saturday. He starts his second year on a five-year contract June 1.
His next assignment is the direction of “The Secret of the Blue Room,” an original screen play by William Hulburt. Henry Henigson is producing the picture.

Cormack Gets Double Writing Chore at Para.
 Paramount has signed Bartlett Cormack to a new six-month contract, under which he will write the screen play of “The End of the World,” which Carl B. De Mille will direct following “This Day and Age.” Also the Gene Fowler novel, “Shoe the Wild Mare,” which Wesley Ruggles is slated to direct. The Joyce Gilzink office made the deal.

Varconi With Bebe: British Studios Up
London.—Victor Varconi has been assigned the male lead opposite Bebe Daniels in her first British International picture, Paul Stein is the director.
Production in British studios is at its peak at present, with 16 pictures actually shooting in the major plants. At least 26 are ready for the shooting stages and twice that many in preparation.

Lesser Will Release 6 Tollhurst Shorts
Sol Lesser will release a series of six Louis Tollhurst microscopic shorts through Principal Exchanges, with the first release date set for the first week in June, with others following at the rate of one a month.
The series include “Conflicts of Nature,” “Queen of the Underground,” “Her Majesty,” “The Clowns,” “Farmer’s Friend,” “Life and the Lion.”

‘Companions’ to Fox
New York.—Fox will distribute “The Good Companions” in this country. This is the J. B. Priestley novel and play produced by Andre Charlot C. B. Cochrane, pictured by British Gaumont.

Radio Title Change
Radio has changed the title of Russell Birdwell’s first directional effort from “Flying Circus” to “Flying Devils.”

Screen Guild Code (Continued from Page 3)
changes in any portions of a script which are his original work. This applies to original stories, also any portion of adaptations, screen plays, treatments or scripts.
The author has the right to require that the picture on which he works via a royalty basis, shall be sold separately and not under the terms of the so-called block booking system. The writer is to get reports of grosses and has the privilege of auditing the books of the picture.
The writer also retains the right to require the producer to consult him in regard to the choice of a director, in addition to casting assignments in the picture he handled on a royalty basis. The author also holds the privilege to be permitted to see all daily rushes during production; to sit with the producer and director at first rough cut showing; and to be in attendance at all previews and all conferences relating to final cutting of the production.
The author has the right to sign only such assignment of rights to producers which do not hold the writer responsible for court costs or expenses in cases of unsuccessful plagiarism actions against the producers. The author also retains all rights to his material except talking and silent picture rights in the story on which he works on a royalty basis, to the extent of sharing in the proceeds of any sale of the rights on those same royalty terms as the picture.
(Summary of the other articles of the Code will be published tomorrow and Wednesday.)

STARTING TODAY
The Vendome announces that its doors will be open daily from 9 A.M. till MIDNIGHT

Under the management of MAURICE
of Restaurant Marguerie and Ritz Hotel, Paris... also private chef to the King of Spain... and catering manager, Chez Pierre Hotel, New York.

The new hours will afford more time in which busy Hollywood epicures may select fine foods for their parties and enjoy a complete daily schedule of table and divan service.

BREAKFAST LUNCHEON TEA DINNER SUPPER

Our kitchen now specializes in EASTERN STEAKS AND CHOPS Davis Meats... direct from the refrigerators of EDWARD DAVIS, Incorporated New York
(The only spot in Hollywood where you can partake of these finest eastern meats)

THE VENDOME
6666 SUNSET BOULEVARD
HOLLYWOOD 1666
JOHN STAHL

“BACK STREET”

Now Preparing
“ONLY YESTERDAY”

BOTH FOR UNIVERSAL
“CAMERA!”

Lucky — and wise the Director when
—— “they’re rolling!” with

EASTMAN
SUPERSENSITIVE PANCHROMATIC
NEGATIVE

J. E. BRULATOUR, INC.
New York Chicago Hollywood
ALFRED E. GREEN

Top Money Director For
The Past Year

2—SIDNEY FRANKLIN

3—LLOYD BACON

6—HOWARD HAWKS

7—VICTOR FLEMING

10—ELLIOTT NUGENT

The year's best director of box-office successes, as voted on by more than 4,000 exhibitors, is Alfred E. Green, who did his entire schedule for Warners and whose pictures were: "Union Depot," "It's Tough to Be Famous," "The Rich Are Always With Us," "Silver Dollar," "The Dark Horse" and "The Parachute Jumper."

This poll was taken among all types of exhibitors—the first run, second run, the neighborhood and the small town exhibitor—with the questionnaire reading:

"How would you rate the leading box-office directors on pictures made since May 1, 1932? Your rating should be given on the basis of earned money for you on the play of the pictures."

A list of each director's pictures made and released during that time was attached.

The Green vote was overwhelming, with "Union Depot," "Silver Dollar" and "The Dark Horse" grabbing the bulk of the vote.

Sidney Franklin checked in at number two spot without any competition, with all his product made by Metro-Goldwyn-Mayer and his list including "The Guardsman," "Private Lives," "Reunion in Vienna" and "Smilin' Through."

Another Warner director, Lloyd Bacon, hit the wire in the third space with "Fireman, Save My Child," "Famous Ferguson Case," "Miss Pinkerton," "The Crooner" and the big box-office hit of the past two years, "42nd Street."

Roy Del Ruth, the third Warner director in the top bracket, nudged into fourth position with "Blessed Event," "Taxi," "Winner Take All," "Employees Entrance," "Blonde Crazy" and "The Mind Reader."

Stephen Roberts is a surprise winner. Not that Roberts is not rated one of the best directors in pictures, but the subjects he had assigned him during the past year seemed to be little better than program attractions and out of the big hit class. But inasmuch as our questionnaire asked for the box-office money-earners, his "Lady and Gent," "Night of June Thirteen," "Sky Brides" and whatever bit he had in "If I Had a Million" received the exhibitor vote.

In the next bracket of b.o. director winners we have: Howard Hawks with "Scarface" (United Artists), "Tiger Shark" and "The Crowd Roars" (Warners). Victor Fleming with "Red Dust," "Wet Parade" and "White Sister." all for Metro-Goldwyn-Mayer.

Jack Conway grabbed eighth position with his Metro-Goldwyn-Mayer pictures, "Red Headed Woman," "Arsene Lupin," "Today We Live" and "Never Give a Sucker a Break."

Mervyn LeRoy grabbed the ninth spot mostly on the strength of "I'm a Fugitive from a Chain Gang," and accounted for the other Warner pictures, "Elmer the Great," "Hard to Handle," "Three on a Match," "Two Seconds," "High Pressure" and "Heart of New York."

Elliot Nugent won tenth place with his pictures directed for Warner Brothers, "Life Begins" and "The Mouthpiece," and the MGM production, "Whistling in the Dark." The two Warner attractions Nugent co-directed with James Flood. The third picture was a solo for him and earned him No. 10 position.

This ballot for the hot-shot directors is a mirror for the money-making studios of Hollywood at the exhibitors' box-office. From the count and the rating of directors, Warner Bros.-First National must be given first rating, with Metro-Goldwyn-Mayer second, and Paramount third.

It was astounding how little variation the money pictures were in the different parts of the country, in the large and small town and the neighborhoods. Hit pictures were hit pictures, regardless of the location and the type house. That old wheeze about making pictures for Broadway or first run showings now seems just a wheeze. Whether it is because Squeedunk and Narrow Corners have been educated up to the tastes of New York and Chicago or whether the last year's product has, for some unknown reason, been more universal than in other years, is a tough question to answer.

In selecting money-making pictures, it must be understood the price paid for the picture by the exhibitor and the expense of its play, has a lot to do with these selections. In short, money made is money earned, and the ballot was on the quality of the pictures in net earned dollars.
The Power and the Glory

William K. Howard

Spencer Tracy

Colleen Moore
JOHN CROMWELL

"Sweepings"

"The Silver Cord"
For Radio

"The World and the Flesh"
For Paramount
GREGORY LA CAVA

DIRECTED

"Symphony of Six Millions"

"Age of Consent"

"Half Naked Truth"

"Gabriel Over The White House"

"Bed of Roses"
  (with Constance Bennett)
My Kingdom For A Face!

and the back yard is full of nice new ones

Open in the executive offices of a large department store in Los Angeles. The manager is at his desk. The assistant manager stands near his side.

Assistant: We need a new lubrication salesman in the automotive department, sir.

Manager: Yes, of course. Someone who knows his oils. I've been considering the situation. I think I have the man for us. He's an Eskimo who broke all records for selling whale oil in southeastern Alaska during the fiscal year 1932-33. Send in my secretary. I'll cable him—

Assistant: But, sir—you have several young men in the shipping room who are acquainted with the oils we sell, and if you'd promote one—

Manager: You heard what I said.

Assistant: Not only that, but there are at least a thousand eager young men in Los Angeles who'd like to have that job, and would qualify, with but slight training. This Eskimo was good in Alaska, where he knew the trade, but conditions here are altogether different.

Manager: I'll send for the Eskimo. Amscray. Fade out.


Look at the trade papers:

"STUDIOS MUST HAVE NEW TALENT"; "SCOUTS SENT THROUGH EAST FOR PLAYERS"; "SMITHKIN LEAVES FOR EUROPE ON HUNT FOR FRESH FACES"; "TALENT SOURCES DRY UP."

Before long, Hollywood will be combing Asia, Australia and the Malay Peninsula seeking new faces, new figures.

And these same publications carry the news that there are ten thousand players, experienced on stages, trained in dramatic schools, graduated from stock companies, who can hope for not more than a day or so of work in motion pictures during the coming year.

There are 17,000 extras who have a very vague chance of getting their thinning fingers around one lonely $7.50 ticket during the same period, according to predictions.

The situation is almost unbelievable. The only answer to the problem is to call in the scouts from hither and yon and turn the spotlight on the players who are right here in our own back yard seeking an opportunity to make the grade as screen players.

Certainly it must be possible to pick a few new faces from a mob of 27,000 people if we look closely enough. We have in Hollywood people begging for work.

They were so anxious that they didn't wait to be scouted. They came here of their own accord. Certainly this proves their ambition. And ambition is the foundation of talent.

The solution is quite simple.

One step which can be taken immediately is for every director in Hollywood to use one new face in every picture he makes. Give one person, new to parts, a bit which will be big enough to attract public attention if the work is done well.

This means that each year Hollywood will have "tried out" at least 750 new faces before the public.

This method has two advantages over the standard testing system. The first is that while the beginner is terribly self-conscious during a test, he or she is more at ease when actually playing a role in a real motion picture.

The second is that giving a player a role is cheaper than testing. The expense of testing is eliminated entirely and the only expense to the producer is that of the salary of the beginner.

There is material in Hollywood.

Recently, Dorothy Wilson was picked from under the very noses of executives—she was a stenographer at Radio Studios, and made a hit in her first picture, "The Age of Consent." Another girl was selected as she had lunch in a studio commissary. A third was a waitress in a restaurant popular with film players, directors and executives. All within a very short time.

This is an encouraging sign—but more of the same thing would be of profit to everyone concerned.

The idea of gathering talent from eastern and from European stages was a good one—while there was anyone of account on those stages. But the field is almost exhausted today, with motion pictures outstripping the theatre in quality and amount of production.

It is absurd to go farther afield.

It will be far better to twist our necks around far enough so that we can look into our own back yard. We do need new faces. We need them more and more with each passing day. But, with our vast local assortment, we have nothing to worry about if we use the right methods of selection.

We must give our extras a chance. We must give some of the youngsters who attend our high schools, who work in our stores and factories, who attend our local dramatic schools, an opportunity.

We must forget that we are close to our source of supply. We must forget that we have seen all the faces around us time and time again, until we are blind to their worth or their beauty. We must remember that no matter how many times we have seen an aspirant—so many times that his or her attributes have become routine—the public has not seen the player, and the public has not had a chance to judge, UNTIL THAT FACE GREETS IT FROM THE SCREEN.

by ROY DEL RUTH
ARCHIE MAYO

Directed
"Night After Night"
(for Paramount)

To Direct
"Life of Jimmy Dolan"
(Warner-First National)

"The Mayor of Hell"
(Warner-First National)
A Director Looks At Writers
and expounds a few theories

The future improvement of talking pictures rests principally upon the shoulders of the writers. That is my theory and I'd like to talk about it.

I want to go back to the beginning and consider just what has happened since the talkies came into vogue, to ponder on why patronage has become lukewarm, why idolatry for players on the part of fans has, with few exceptions, suffered a slump.

I do not wish to imply that authors are altogether to blame. We have all made mistakes. I merely want to demonstrate why I believe next season will be authors' season.

Let us first go back to the early audible days, when that great influx of stage talent began. Stage writers, directors and actors swarmed into the movie capital.

Few of them, if any, and certainly not myself, were in a position to realize that the stage and the screen were entirely at variance, totally different art mediums.

The general feeling of the newcomers was that at last, the movies were getting some sense. Most of us were exceedingly patronizing. We would open up in our hearts and show "these picture people" how to use dialogue, or, to put the matter bluntly, "show them how to make pictures!"

Most of us set right out to put the stage on the screen without first making any effort to learn just what the screen was all about. What happened?

Scores and scores of stage plays happened.

The fundamental art principle of the movies was forgotten. Action, pantomime, the life blood of the screen, gave way to dialogue.

Today, thanks to something or other, I believe it is generally realized that action, not talk, is still the soul of movies. Directors have learned it. Actors have discovered it. A few authors have come to realize it, but there remain too many who take the easiest way out. They would rather talk their way out of a situation through the mouths of their characters than devote the necessary time and thought to picturization.

Authors, I am firmly convinced, must learn to write in terms of pantomime, rather than in terms of dialogue. From a percentage viewpoint I think that at least 75 per cent of the authors now working for the screen have yet to learn this lesson.

I am convinced that the definite and proper form of screen writing yet remains to be developed. I am convinced that stories which do not lend themselves to pantomimic picturization are not proper vehicles for the screen.

The screen performer is a vision, more or less, a study in black and white. It must have something to do. It must be in a situation. It must have things happening to it and it must be menaced, either by action or by other characters. It can talk, of course, but what it says must of necessity be pertinent to something that has happened to it, or is to happen to it.

To make a long story short, things rather ceased happening to screen players. Action went out of the window when talking began.

I think all will agree that the slump, with few exceptions, in the popularity of screen personalities came as a result of this.

In the old days when stars were fairly worshipped by millions of fans they DID things, and did them in such a way that the imaginations of fans could soar. Auditors could create visions about their favorites. Haven't we harmed that condition by robbing players of this blessing, by stripping illusions from fans while putting idle words in the mouths of performers?

Up to this point, the blame is general. All share the responsibility. But, as I said above, I believe the writers must now take up the burden of improvement.

Consider the fact that directors now work like machines to a great degree. They are given a story, players, a budget and a definite period of time to make a film. There is not much time for experimentation, conferences, trial and error. Consequently, a poor story, ten chances to one, will result in a poor picture. If there is too much talk in it, there will be too much talk in the film. The changing of dialogue into pantomimic action is a delicate and thoughtful and timely process. If it is not accomplished before production begins, it is practically certain not to be accomplished thereafter.

I have another theory to expound. And, because it carries me beyond my legitimate field of endeavor, I shall offer apologies beforehand. I justify its appearance here with the thought that it is far easier to find fault than to suggest a remedy. I am, of course, not a writer, but I know several who have made the turn towards action and pantomime. I have had many talks with them regarding improvement in story writing. My thoughts about remedies arose from those discussions. Because of that, they are probably not entirely my own, but anyway, my idea, briefly amounts to this:

If writers are to return to the fundamental technique of screen writing, what better way is there than to conceive their story as though it were to be written for a silent picture? The film could then carry the burden of the story, and dialogue could be used to enhance its power, rather than as a crutch with which to limp lugubriously out of a situation in the easiest way.

It seems to me that, in the final analysis, the screen is fundamentally something to see rather than something to hear. Its power encompasses all action impossible to the stage. On the stage we imitate, with dialogue, all exciting physical action.

by JOHN CROMWELL
SAM TAYLOR
Now in London
DIRECTING

JEANNETTE MacDONALD    HERBERT MARSHALL

Special for UNITED ARTIST RELEASE

British and Dominions Films
London, England
It was during the shooting of a recent production. The script called for a New York City street scene. Everything was ready. I called for action.

Automobiles whirled east and west along the street. Pedestrians started along the sidewalks. Cameras turned.

A man walked to my side. He was a stranger to me.

"If you'll pardon me," he said, "on this particular street in New York City, vehicular traffic moves east. Just one way."

I stopped the cameras. My assistants reorganized the traffic so that it moved in only one direction. We started shooting again, this time with a correct background. I turned to thank the man who had called my attention to an error which, although not grievous, nevertheless was an error. He had gone.

I learned later that he was a New York newspaper man.

Although his stay on my set had been short, he had played a part in making a motion picture which I had been hired to direct. He was, in a sense, a technical advisor, although he was not given a pay check.

The director plays a leading role, it's true. But if he is to achieve anything worth while, he must accept suggestions as well as give orders. A man cannot close his ears to advice and expect to make a success of direction.

The man who wants to run everything is a blundering egotist. The man who invites help from others is an intelligent human being. Of course, the man who listens is not only intelligent. He is selfish.

I admit being selfish. I was selfish the day that I listened to the New Yorker who told me about the one-way traffic. I'll always be selfish—because I'll always listen.

A friend of mine, discussing the sad fate of a director who had lost his job, said:

"He was dumb. He had plenty of money at his disposal to hire a lot of brains. He hired 'em. But after he got 'em, he wouldn't listen to 'em. That's where he made the mistake that put him out into the fresh air."

In my years of experience I've seen a great many directors come and go. Most of them were "know-it-alls," who stuffed cotton in their ears, and shouted, "It's MY picture."

What claim has a director on a picture?

He's just a middle-man. Just one cog in the machinery which transfers the brain-child of another to the theatres of the nation. What about the author?

Because of the infernal egotism of directors, the author is the most overlooked of all the people who play a part in making motion pictures. If I had my way, I'd spend a week in the company of every man who'd written anything I was to direct. In fact, I've done this very thing.

He originated the story, didn't he? Of course. And he sees more clearly than anyone else alive what should be done.

When I begin shooting a picture I like to have the people who adapted the author's work within call. Then, when I don't understand things, I can ask questions.

What about production personnel?

Many directors fight producers and their associates. Why? Expenses must be held within reason. A director isn't a business man. Supposing he doesn't listen to reason, produces, at terrific cost, a good picture which won't win back the investment in it at the box-office. Is that success?

Turn a willing ear to producers, and they'll listen to you.

Actors are a constant source of information and instruction. They can and will give splendid advice in regard to the manner in which a scene should be handled. One director, just before he went to look for another job, said to me:

"Actors? What do I care for actors? I work them. If they don't work, I get somebody else. They do what I tell them, or ______.

Yes, he rode them. And rode himself out of the industry.

Every actor who comes to the screen has had a thousand experiences with life, and every one of these experiences is valuable to the director. I can credit scores of good scenes in my pictures to the intelligent criticisms of actors.

In addition to these people, the director has a host of other well-wishers. They are the technicians, the cameramen, the sound men, and even the property men. They are interested in seeing a picture on which they work a success. Listen to them and you not only learn things—but you win their loyalty. Turn away from their suggestions and you find yourself in the midst of a disgruntled and uncar ing mob.

Aside from those actually employed in helping a director make his pictures are scores of other amateur helpers. I once asked a physician I knew about a certain scene I was going to do the next day. He asked to see the script. When he'd finished with it, it was torn all to pieces.

"It wasn't real," he told me.

Being selfish, I got a tremendous kick when comment from all over the world was to the effect that it was one of the most realistic scenes ever portrayed on the screen.

Directors can't be Hitlers and Mussolinis and get away with it. After all, they're just hired help. I've seen a great many go because they wouldn't "stop, look and listen."

They didn't know that that was part of their job.

by RICHARD WALLACE
RUSSELL MACK

"Private Jones"
"Scandal For Sale"
"All American"

For Universal

Now With
Metro-Goldwyn-Mayer
New Trends?—Hooey!

people just don't want too much of anything

Every so often, we hear about "new trends" in motion picture entertainment.
We are told that the public is tired of this, and is hungry for that.
As a matter of fact, I don't believe there are any such new trends. People go to theatres to be entertained. This means they want their hearts broken now and then, and they want to laugh some. They do not care to do too much of either.
Today, we must have well written stories, consistently presented. Gross exaggerations, dishonesty and unreality go neither with good writing or consistent presentation.

Straightforward, human stories about people everyone knows and understands, always hit a popular response when they are effectively and sincerely presented. They may vary widely in theme and type, but if the human qualities are there, they will click with the public.
We have better acting talent, finer writing, and greater mechanical facilities today than we have ever had before.
The improvement in acting ability is not due alone to the superior medium for dramatic expression which the talking screen affords.

Actors and actresses today see, and absorb, more of life. They travel more, their range of interests is wider, and they do not keep to themselves as much as they once did.
If I have one pet theory about the technique of direction it is the absolute necessity for thorough rehearsal. I insist on rehearsing my casts several days before we go into production.
By the time they are ready to face the cameras, they know their lines. What is more important, they know why they are going to do a thing, as well as how. An actor can't do a thing properly, without understanding why he is doing it.

I realize that pre-production rehearsals have lost favor with some. I am a stand-patter for them, however. Not only have I found that they pay dividends in improved performances and smoother presentation, but they actually are money savers. The time they save from production schedules more than compensates for the days spent in preparation.

For example, with my current production, "Morning Glory," we waste no time on pre-scene rehearsals, or in discussing how or why we are going to do a thing. Katharine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan and other members of the cast know their lines, they have a clear mental picture of the story as a whole. Thus, they understand how each piece of the pattern fits in with the whole and they are not worrying about lines, motivations, and characterizations all at the same time.

There are still other advantages of rehearsals. They bring out weaknesses in scripts which were not apparent before.

They give a director an exact understanding of the abilities of his players. Sometimes it will be found that the most capable actor or actress cannot play a scene the way it is written. It is possible then to tone the scene down or up, without the loss of valuable and expensive time during production.

Lastly, rehearsals get cast and director acquainted, thus establishing the foundation for effective and harmonious co-operation.

Frequently, you hear arguments about the relative merits of action and dialogue in pictures. In my opinion, there is no basis for such arguments.

We have to have both. It shouldn't be a question of minimizing one and emphasizing the other. The thing to do is the natural one. If action will put over a point more effectively than words, use it. If dialogue will turn the trick to better dramatization, then employ dialogue.
Of course, we can't make actors just blab on about nothing. We can't even permit as much "gas" in this media of the talking screen as we allow on the stage.

It is just as great a mistake, I believe, to swing to the other extreme. Too many night club, yachtit, horseback riding and Heaven knows what other kinds of scenes are dragged into pictures, just to provide action. They hamper the telling of the stories, impede character development, and have no valid excuse to be in the productions.

The one sound rule, I feel, is to tell the story the most effective way. If a word will tell more than 100 film feet of action, in the name of common sense, use the word.

One thing we are learning to do in pictures is to use the product we buy. By that, I mean we do not abuse our plays as we once did.
Let me cite "Morning Glory" as an example again. It is based on a play by Zoe Akins, and we are using that play. It isn't necessary to cut a drama all to pieces and change it about completely for pictures, just because it happened to be a stage hit. The qualities that made it a success on the stage are the very ones which nine cases out of ten, will make it a screen success.

"Bill of Divorcement" proved that. So did "Cavalcade."

We are getting stronger and more effective original screen dramas. We should, with some of the best writing brains of the world in Hollywood. That doesn't mean, however, that we will not continue to draw many of our best vehicles from stage successes. After all, the stage and screen are both entertainment mediums catering to the public, and a proven success frequently is better than a gamble.

I have often been asked what type of picture I like best to direct. The answer is "all of them." Give me a good story, comedy, melodrama or drama, and a strong cast such as I have in "Morning Glory" and I'll not ask for anything better.

What director could?

by LOWELL SHERMAN
George Fitzmaurice
METRO-GOLDWYN-MAYER

Will Direct
"NANA"
For Samuel Goldwyn
The writer's rising sun

his job gets bigger—and his responsibility greater

The director is being forced to bow more and more deeply to the writer. His debt to the intelligent scenarist is becoming greater and greater as more and more psychological dramas and delicately shaded comedies are produced for the screen.

There was a time in the dim and distant past when the success and the failure of a production rested squarely on the shoulders of the director. This was during the era of the Great Silence, when we dropped our megaphones for a minute and scrawled the rest of the plot on our cuffs or an old board.

Then, the writer was just a guy. Now he's a Personage.

As near as I can figure, the writer began to spring into importance about the time I directed Ann Harding in "Holiday." This production, it seems, made its bow to an unsuspecting public at about the dawn of the Day of Intelligence in Motion Pictures.

Much of the success of that picture was due to the author of the stage play and the able scenarists who adapted it to the screen. The story depended on delicate characterization and sparkling dialogue more than had any picture which had preceded it.

"Animal Kingdom," for instance, was another picture which brought the writer to the foreground. Noel Coward had done a great job with the stage play, and the scenarists hadn't missed an opportunity to give it proper transition to celluloid. And, again in "Another Language," the writer makes himself felt in no uncertain way. My hat is off to these people.

On the other hand, during recent months I have seen good directors—clever men—fall by the wayside because, with all their ability, they were unable to triumph over a weak story and dialog which was ineffectual, dull and stodgy. Whole scenes took nose-dives because the characters stumbled through pages of inane and senseless words, all strung together.

Therefore, it is easy to understand why directors are realizing the policy of the writer—and why they pray for good scripts, products of the brains of clever men and women. They know that when they are handed an intelligently written piece, having logical plot and words which make sense in the mouths of the characters, half their battle is over.

What a field there is for the writer of today!

Good stage plays are becoming few and far between because of the depression along Broadway. Producers are unable to produce, because of lack of funds, and many theatres are dark. The motion picture industry is finding material scarce in this field.

Book publication, I am informed, is off 75 per cent for the same economic reason. With this source narrowed, the film producer must turn directly to the writer for screen stories.

But with opportunity and glory comes responsibility.

Writers, turning out better and better material, have to improve constantly to keep one jump ahead of the public. That's one job which lies ahead. The writer must progress with each story he creates. He educates the public to like good things and then has to give them better.

A writer myself at one time, I enjoy working with the men and women who create the situations which I, in turn, work out on the screen. As a whole, I believe that they are ready to accept responsibility, and are working eagerly to give the public better and better entertainment.

But, as in every line of endeavor, there are those who are smug and content—who realize neither their opportunity nor their responsibility. They have not really endeavored to acquaint themselves with the medium through which they are trying to express themselves.

Writing came in with the Egyptians and their hieroglyphics several hundred years before Christ. In the years which have passed, we have not reached perfection in story telling by means of the novel.

The stage started with the Greek, Arion, and his men in goats' make-up, 2,500 years ago. Throughout the centuries, the stage has been fighting for perfection and yet in no sense of the word is it perfect.

Motion pictures have been in existence as a medium of entertainment for about 35 years. Certainly, no writer for the screen can assume a know-it-all attitude, can become content with himself and cease striving to improve it.

Every writer first should learn the limitations of sound and the camera. He should lose no time in mastering completely all that is known about the medium in which he works. Having achieved this, he should turn his attention to new and novel means of expression—of utilizing the physical mechanism which science has placed at his disposal.

In novelty lies entertainment.

Many writers come to Hollywood with a peculiar attitude. They believe that they are highly intelligent creatures—geniuses—who can write for any medium without the slightest trouble. They believe that writing for motion pictures is the easiest of all jobs, because nobody knows anything anyway, and if they learned anything they'd be out of their element.

They begin to write down to motion picture audiences. I have known writers who have prepared scripts for directors without even bothering to visit a sound stage to see how pictures are made. Naturally, these men and women have not turned out to be the ones who have created the brilliant scripts of the type which I was given while directing "Holiday," "Animal Kingdom," and "Another Language."

by EDWARD H. GRIFFITH
ALFRED E. GREEN
Directing
Warner Bros.—First National Productions

CURRENT RELEASES
Baby Face
Union Depot
Tough to be Famous
The Rich Are Always With Us
Smart Money
Silver Dollar
The Dark Horse
The Narrow Corner
Parachute Jumper
A BOX-OFFICE WINNER

SIDNEY FRANKLIN

"The Guardsman"
"Private Lives"
"Smilin' Thru"
"Reunion in Vienna"

Metro-Goldwyn-Mayer
42nd STREET
PICTURE SNATCHER
YOU SAID A MOUTHFUL
THE CROONER

Directed by
LLOYD BACON

Warner Bros.-First National Productions
ROY DEL RUTH

1932-1933

BLESSED EVENT
TAXI
WINNER TAKE ALL
BLONDE CRAZY
EMPLOYEES' ENTRANCE
MIND READER
LITTLE GIANT
CAPTURED

Warner Bros.-First National
STEPHEN ROBERTS

Exclusive Management
Schulberg-Feldman Agency
A BOX-OFFICE WINNER

mervyn leroy
A BOX-OFFICE WINNER

Elliott Nugent

DIRECTED

"Whistling in the Dark"
Metro-Goldwyn-Mayer

"The Mouthpiece"
Warner Bros.-First National

"Life Begins"
Warner Bros.-First National
Co-Direction James Flood

In Production May 29

"Three Cornered Moon"
B. P. Schulberg-Paramount
with
Claudette Colbert
Dick Arlen Mary Boland Jack Oakie
Small Change

a short, short spasm

A hastily called conference at the Mammoth Studios. A group of men seated around a Circassian walnut table, relic of the box-office days. Fresh and bright-eyed among those present is an ambitious young director whose name had best not be known, so we will call him Leo McCarey, director of "Indiscreet," "The Kid from Spain," and other notable productions.

McCarey: And so the script is letter-perfect. I'll start shooting at 9 a.m. tomorrow.

CASTING DIRECTOR: That's why we called this meeting, McCarey. You'd figured on using Dolores DeFoe as second lead. Triumphant Film just borrowed her from Colossal and that lets us out. We've gotta use Pandora Doakes, the Southern gal. Your first sequences are laid in Boston, but by changing a few words you can make it New Orleans.

LOCATION MAN: Don't forget about the daycoaches. You know where the dame jumps off the train? The S.P. is using all their cars to take the lowans on a picnic.

McCarey: But—

WRITER: We can fix that up. Have her fall off a bicycle. That brings it right up to the minute.

EXPLOITATION MAN: With the bike fad, and a tie-up with a manufacturer—

McCarey: Wait a—

PRODUCER: The bike stuff's great. And we've got to write down Gerald Pompadour's starring role. Exhibitors say he can't draw flies. I'd take him out of the first four sequences.

McCarey: If you'll—

CASTING: Speaking of Pompadour—what about that femme opposite him? She's getting a bloated head. Her contract runs out next month and if we give her a fat part—

PRODUCER: I get you. Cut her down.

CENSORSHIP EXPERT: About that border hold-up. You know, where the Mexican bandit robs the hero. The Mexican consul's howling like hell. Says we'll ruin the tourist trade.

McCarey (weakly): What?

CENSORSHIP: He says people'll see the hold-up and cancel their trip through the country because they think it's lawless.

PRODUCER: That's right. Now, if one of you writers will plant that hold-up in Alaska, the box-office don't mean anything in Alaska.

SECOND WRITER: We might have an Eskimo capture Dolores and try raping her in an igloo—

HIS PARTNER: Swell!

McCarey: But, see here—

CASTING: If you're going to play down Pompadour and the femme lead, why not give the picture to the dog—the big mastiff? We haven't made a dog picture for years—and we can get the dog and his trainer for seventy-five bucks a week.

PRODUCER: Now you've said something. Maybe you can work in a sweetheart for the dog—build up the love interest—for about twenty-five more. Dogs are sure fire.

THIRD WRITER: I was on the Rin-Tin-Tin stuff and I'll tell you, they go.

EXPLOITATION: Think of the dog food tie-ups!

PRODUCER: Now we're getting somewhere. But I can't say I'm hot about the title—"HIGH SEA HIGH-JINKS."

FOURTH WRITER: How about "PUPPY LOVE?"

PRODUCER: We don't want people to think it's just a dog story. For instance, I like "CANINE HEARTS." The "hearts" I'll bring 'em into the theatres. Nobody knows what "canine" means.

FIFTH, SIXTH, SEVENTH AND EIGHTH WRITERS: Great stuff!

McCarey (mumbling): Dogs—

STORY HEAD: We could whip it into an animal "East Lynne." The dog is kicked out of a wealthy home and slips down and down the path of antiquity—

NINTH WRITER: Iniquity.

STORY HEAD: That's right.

There is a knock on the door.

CHORUS: Come in!

The office boy enters.

O.B. (excitedly): There's a guy outside from the Society for Prevention of Meanness to Dumb Beasts outside. He's waving a paper and he's all in a lather. Says he read the script of "High Sea High Jinks" and that you're going to beat a dog in it. He threatens—

A long-haired man with a hatchet-face shoves the office boy so hard he skids across the conference floor on his chest.

LONG-HAIRED MAN: I know what you craven men do! Beat dogs! Tie wires around 'em! Jerk 'em around your sets! Don't feed 'em! This is going to be stopped! You aren't going to truss 'em up any more!

I've got you this time! Dead to rights, you cruel fiends! Here's an injunction restraining you from using any poor, mistreated beasts in "High Sea High Jinks." And if this isn't enough, I'll take the case to the United States Supreme Court! Gentlemen, the dog is the noblest beast—"

There is a swishing sound ending with a dull plop. McCarey's chair is quite empty. The producer discovers this, rises, bends over. The others gather behind him.

PRODUCER: Well, can you beat that! I take the guy from the gutter and raise him to five thousand dollars a week—"and what does he do? Passes out cold on me in the middle of the first important conference—"

CURTAIN

*Merely a suggestion.

by LEO McCAREY
MICHAEL CURTIZ

WARNER-FIRST NATIONAL STUDIOS

ALIAS THE DOCTOR
DOCTOR X
CABIN IN THE COTTON
20,000 YEARS IN SING SING
WAX MUSEUM
THE KEYHOLE
PRIVATE DETECTIVE NO. 62
GOODBYE AGAIN
The Screen Director Is A Lucky Guy

a few facts to back up such a statement

There seems to be a great deal of discussion as to the relative place of the stage and screen director.

To me the question is an easy one. Granted a good story, competent players and knowledge of the screen-medium, I think the screen director has the best of it.

This is because he has such a greatly increased control over each segment of the play he produces than is the case with the stage. A stage director can carry a production up to a first night, but after that, control of tempo and phrasing passes out of his hand. After a play has gone into a long run, players may keep in mind the ideas of the director, but it is not necessary that they should.

For example, I once saw a play done by a fellow stage director, after it had been on its run about six months.

"What did you think of it?" he asked me.

"It was fine," I said, "but I was bothered a bit by a jerkiness in the action."

My friend shrugged his shoulders.

"I do not wish to assume too much credit," he said, "but if you will ask around, you will find that jerkiness was not present at the first night. As the director, I saw where such faults could occur, and, in the phrasing, avoided them. Since the run has been on, ad lib changes by the cast have affected the smoothness we had at the premiere."

I have been a stage director and understand the stage director's problems. I love the stage. It is a marvelous medium, but my friend is right. It does not give the advantage to the directors one finds on the screen.

In talking pictures the director does not have long, half-hour scenes. His production is broken up into short vignettes of long shots, medium close-ups and close-ups, often only a few seconds long; rarely over three or four minutes. This provides both a splendid opportunity for control to the director, and also greatly increased responsibility. With more units to work with, the question of correct tempo, of smooth contact between old and new sequences, doubles in importance.

Also I feel that the actor is more appreciative of what a director can do for his work on the screen than on the stage. The reason is that a photoplay is a mosaic of several hundred pieces or scenes. Even the most "modern" stage play doesn't exceed twenty or twenty-five scenes, and that is a high figure. If an actor had to keep track of the relation of all the character changes in a talking picture, the effort would definitely affect his screen portrayal. He would be thinking of mechanics, when his whole mind should be concentrated in presenting an effective characterization.

That, of course, is where the director steps in. He is concerned with individual characterizations, only as they fit into the whole scheme of things. It is his business to keep track of the gradations of characterization, and to see that they all fit properly into a smoothly satisfactory whole.

As I have said, the stage director does the same thing, but because the scene units he works with are smaller, the importance of what he may do bulks less large in the actor's mind.

The screen director, furthermore, has two important corrective devices, the "added take," and the "rewind."

On the stage it is a gamble how good a scene will be on any given night. A little too much lobster, bringing indigestion, may make an actor give a terrible performance in the same part which brought him a triumph the night before.

On the screen a scene can be taken several times, and you have a choice. You will take for your picture only the best work of the players.

Even this does not exhaust your possibilities for blue pencilling work already done. If a preview shows that a certain scene doesn't 'get over,' the screen director has the medium of the retake.

I don't think any of us give enough credit to this device. Hundreds of pictures have been saved by it. There is no living man who can stand on any studio stage and know exactly how an audience will react to a bit of dramatic work. Only an actual test before an audience can tell this. On the stage, of course, we can show a play "out of town" and tinker with it before it comes into New York. But it isn't quite as satisfactory a means as the cinema retake. Retakes in pictures are merely minor operations, isolated from the rest of the film which may have no expression or structural faults, where an "out of town" showing involves an emotional upset for a number of highly keyed people.

by RICHARD BOLESлавский
Why Pictures Are Not Like Cigarettes

"It's great fun to be fooled, but more fun to be in the know" may be a great selling slogan for cigarettes, but it's the wrong attitude to apply to entertainment.

Romance and illusion are the two main factors that sell pictures. The movies are certainly founded on illusion—and their primary interest should be romance. And I believe that those two subjects lose a great deal of their punch if audiences have been educated about trick shots and other angles that should rightfully be kept from them.

In selling romance, the film industry should emphatically keep the camera behind the scenes.

Intricate mechanical details of film making have been so much over-publicized that, instead of letting themselves be carried away by the atmosphere, characterization or plot of a film, many onlookers are often scanning the screen for technical tricks of the trade.

Sometimes the public is so oversold on process or miniature shots that it has noticeably detracted from the entertainment value of the movie. I have often heard movie-goers branding certain scenes of a film as "faked," when I knew them to be authentic.

During the early days of the movies, when "The Perils of Pauline" was packing nickelodeons to their very doors, people didn't know or care about trick shots. When Pearl White hung by her toenails over the edge of a cliff, when the villain resorted to dynamite to achieve his nefarious purposes, audiences sat breathlessly on the edges of their seats, really believing what they saw on the screen. The adventures of the blonde heroine were as real to them as their own lives. Trickery didn't enter their minds. They believed in what they saw—they were carried away by romance—and, consequently, they loved the movies.

We should do everything possible to bring about a return of that former attitude. It's our own fault that we haven't got it now.

The first "double exposure" shots were greeted by gasps of awe from audiences. But when stories began to appear with such titles as "Who Says the Camera Doesn't Lie?" proving conclusively that the camera could be made to prevaricate, people began to get suspicious. They began to realize the cleverness of film cameramen.

That attitude has increased with the years, until, nowadays, the larger part of the movie-going public is acutely conscious of the tricks that can be played by the camera. It has reached such a stage that a studio can spend thousands of dollars filming a spectacular scene, merely to have fans and critics declare that it is trick stuff. Of course, in pure fantasies like "King Kong," the public expects technical displays and reacts accordingly. But in aviation pictures, for instance, the big crash scenes lose a lot of dramatic appeal where miniature work is suspected.

Publicity is the lifeblood of the picture business. The public's interest in the personalities and activities of our players is a marvelous asset to us. If the fans are also interested in other studio affairs, they should be given all the news. But I do not believe that the vast majority would care particularly about mechanical details if they were not educated to it. We are certainly cutting our own throats if we dispel illusion and bring our audiences into the theatres with minds alert to mechanics rather than hearts seeking romance.

by Jack Conway

Romance - 1933 Model
A Tonic For The Screen

by Wesley Ruggles

Hollywood is due for a revival of Romance in its films.

Dat ole davil, Cycle, is with us once again, and this time I think it is swinging away from the "current event" or "headline" picture so popular of late.

It looks as if the so-called "timely" pictures are about to become as dead as the early backstage talkies. And certain signs point to a return to Romance and the love story.

As we all know, cycles of any one particular theme for screen consumption can be overdone. This has been proven time and again when one company has produced a distinctly different type of film that clicked in a big way, and other firms hastened production of similar stories. On several occasions, studios have even been caught with pictures either completed or in production, when the fancy of the public turned definitely away from that cycle to something entirely different.

I have no quarrel with "current event" pictures, since I think they're great entertainment. But I do think they're being overdone. And I look for the public to tire of going to a seven-reel feature picture, only to find that half of it is made up of newsreel shots.

Screen audiences like to get away from the humdrum existence of daily life when they go to theatres. They want to relax, to see and hear something different than every day surroundings and topics that are familiar to them. Pictures that give them this pleasure and entertainment are destined to be the big successes of the near future.

Romantic pictures will fill this need.

This country has been through a tough time these past few years. The tough times aren't over yet, either. But we're all more or less tired of thinking constantly of current events—we need something to take our minds off the many stirring issues at hand. And what can do this more effectively than Romance?

It has been said that women are the ones that go for romantic pictures, books and plays. But I think that men are just as interested in them as their wives and sweethearts. Certainly the four outstanding box-office successes of past months—"42nd Street," "Cavalcade," "State Fair," and "She Done Him Wrong"—can't be classified exclusively as "women's pictures." Yet, despite their varied themes and backgrounds, every one of these told a romantic story.

The smash hit of the year is Mae West, not merely because the possesses a striking robust personality and ex-appeal, but also because she strikes a new note of forthright honesty in everything she does and says. The buccaneer element of her love affairs gives her pictures the same attraction to grown-ups as "Treasure Island" had for youngsters.

She personifies the new romance, a distinctly welcome change from the saccharine, simmering, becurled ingenue. That type is as extinct as the fad. The lovers of today don't waste any time gazing into each other's eyes; they get right down to action—and if there are any obstacles in their path, they just blast their way through.

And that's the type of romance we need today on the screen.
Seeing Is
Photographic Perfection Will Be

LUCIEN ANDRIOT
"Topaze"—R.K.O. Production.
"Hallelujah, I'm a Bum"—United Artists Production.

GEORGE BARNES
"Peg o' My Heart"—Metro-Goldwyn-Mayer Production.

RAY BINGER
"False Faces"—K.B.S. Production.

WILLIAM DANIELS
"Rasputin and the Empress"—Metro-Goldwyn-Mayer Production.

HARRY FISCHBECK
"Evenings for Sale"—Paramount Production.
"Eagle and the Hawk"—Paramount Production.

GEORGE FOLSEY
"Men Must Fight"—Metro-Goldwyn-Mayer Production.
"Reunion in Vienna"—Metro-Goldwyn-Mayer Production.

BERT GLENNON
"Gabriel Over the White House"—Metro-Goldwyn-Mayer Production.

ROY HUNT
"Oliver Twist"—Monogram Production.

RAY JUNE
"Cynara"—Samuel Goldwyn Production.
"Secrets"—Mary Pickford Production.

ARTHUR MARTINELLI
"White Zombie"—United Artists Production.
Believing

Found In These Productions

TED McCORD
"The Lone Avenger"—K.B.S. Production.

IRA MORGAN
"The World Gone Mad"—Majestic Production.
"The Unwritten Law"—Majestic Production.

HARRY NEUMAN
"The Eleventh Commandment"—Allied Production.
"A Shriek in the Night"—Allied Production.

JACKSON ROSE
"Phantom Thunderbolt"—K.B.S. Production.

CHAS. SCHOENBAUM
"Tomorrow at Seven"—Jefferson-R.K.O. Production.

LEN SMITH
"Prosperity"—Metro-Goldwyn-Mayer Production.

ARCHIE STOUT
"Sunset Pass"—Paramount Production.

KARL STRUSS
"Sign of the Cross"—Paramount Production.
"Island of Lost Souls"—Paramount Production.

GREGG TOLAND
"Accident Wanted"—Metro-Goldwyn-Mayer Production.
"Kid from Spain"—Samuel Goldwyn Production.

WINNIE WINSTROM
"Fast Life"—Metro-Goldwyn-Mayer Production.
NORMAN TAUROG

Management Schulberg-Feldman Agency
How About An International Agreement?

hollywood can learn from europe—and europe can learn from hollywood

For a good many years Hollywood has played the role of tutor to the rest of the world in the fine art of making pictures. Europe has been a willing pupil. It still is, but in addition it has ideas of its own.

These ideas are basic ideas, in many cases, for the betterment of screen entertainment. They are not, as is frequently supposed, devised exclusively for Continental audiences. Some of them are extremely suited to American audiences, or audiences anywhere.

Unfortunately, until quite recently, most European film offerings were diagnosed "artistic but slow." Possibly that is because European pictures are trying more to preserve the original pictorial idea.

When I first started directing pictures in Berlin, sound was, of course, impractical. There was one sense, that of sight, which was to be appealed to. Now there is hearing in addition. Sight is a sense which is no longer remembered. The "spectacles" which Hollywood produced in its silent era are still fresher in the minds of many than more recent dialogue-heavy films.

In "Variety" I employed many then unique camera angles to play on this sense of sight. You will still find this technique very prevalent in most foreign films. But it does not suit Hollywood films that rely on lines. You can say in one line, very quickly and very efficiently, what would take several camera angles to convey. Packing dialogue into varied camera angles would make a jump effect.

That is the effect which would be produced by suddenly merging the Hollywood and the European picture.

But there is a way to take from each something to improve the other. You can adapt silent technique to talking picture conditions.

I like to ask myself, "Is it possible to express this line of dialogue in pictures?" Sometimes it is, sometimes not. In most European films the opportunity is greater. That is because European producers pick a story containing an artistic idea—one that lends itself to a pictorial atmosphere. Straight drawing room plays, depending upon the spoken word are seldom filmed in Europe. In Germany, especially, it is difficult, if not impossible to film fast dialogue because of the language.

The rapid fire delivery of Lee Tracy, for instance, could not possibly be accomplished in German. It wouldn't record properly or intelligibly.

But Europe can speed up its pictures, taking a lesson again from Hollywood, to soften the critical "slow" without affecting the "artistic." I have never yet seen a film damaged by being produced artistically. In fact, it is as much the artistic pictorial beauty as the glorious music which is making "Be Mine Tonight" so successful in America.

The "musical cycle" is a constant factor in European production, because excellent musical composition is its heritage. Ninety-five per cent of the scores in European films is composed especially for the picture. Nor are they necessarily "musicals." That is, they do not depend on music—it is a refinement and a dramatic aid.

The relationship between Europe and Hollywood productions grows constantly closer for the advantage of both.

Let us take Hollywood plot, clever pointed lines, and deft editing to Europe; let us bring pictorial art, effects and music to Hollywood.

It is a fair exchange.

by E. A. DUPONT
OTTO BROWER
DIRECTOR
RKO Radio Studios

"Scarlet River"
"Cross-Fire"

Now In Production
"HEADLINE SHOOTERS"
DIRECTORS and THEIR WORK IN THE PAST YEAR

ADOLFI, JOHN
"The Man Who Played God"...W. F.N.
"A Successful Calamity"...W. F.N.
"The Working Man"...W. F.N.
"The King's Vacation"...W. F.N.
"Central Park"...W. F.N.
"Voltaire"...W. F.N.

ALLEN, FRED
"The Mysterious Rider"...Paramount
"Ride Him Cowboy"...W. F.N.
"Sunrise Trail"...Radio Beyond the Rockies...RKO-Pathé

ARCHIBALD GEORGE
"Lost Squadron"...Radio
"Men of Chance"...Radio
"State's Attorney"...Radio
"Thirteen Women"...Radio
"Penguin Pool Murder"...Radio

ARZNER, DOROTHY
"Mordly We Go to Hell"...Paramount
"Christopher Strong"...Radio

BACON, LLOYD
"I'm No Angel"...Warners
"Famous Ferguson Case"...Warners
"Gee Pinkerton"...Radio
"You Said a Mouthful"...Warners
"Picture Snatcher"...Warners
"The Crooner"...Radio
"Forty-Second Street"...Warners
"Mary Stevens, M.D."...Warners

BADGER, CLARENCE
"When Stranger Marry"...Columbia

BEADINE, WILLIAM
"The Crime of the Century"...Paramount
"Three Wise Girls"...Columbia
"Make Me a Star"...Paramount

BEAUMONT, HARRY
"Compromised"...MGM
"When Ladies Meet"...MGM
"Are You Listening"...MGM
"Fairness"...MGM
"Unashamed"...MGM
"Made on Broadway"...MGM

BELLE, MONTA
"Time O' teammate"...Tiffany

BENNISON, ANDREW
"This Sporting Age"...Columbia

BISCHOFF, SAM
"The Last Mile"...Tiffany

BLYSTONE, I. G.
"Too Busy to Work"...Fox
"The Warped Millionaire"...Fox
"Amateur Daddy"...Fox
"Hot Pepper"...Fox

B. C. ELSLAVERY, RICHARD
"Rapunzel and the Empress"...MGM
"Strange Rhapsody"...MGM

BC RACZKE, FRANK
"Farwell to Arms"...Paramount

BRABIN, CHARLES
"New Moral for Old"...MGM
"Washington Show"...MGM
"Beast of the City"...MGM

"The New Desire"...MGM
"The Secret of Madame Blanche"...MGM
"The Mask of Fu Manchu"...MGM

BRADBURY, ROBERT
"The Man from Hell's Edges"...Monogram
"Riders of the Desert"...Monogram

BRENNON, HERBERT
"Girl of the Rio"...Radio

BRETHERTON, HOWARD
"Maid Man"...Warners
"Ladies They Talk About"...Warners

BROWER, OTTO
"Scarlet River"...Radio
"Crossfire"...Radio

BROWN, CLARENCE
"Redeemed"...MGM
"Looking Forward"...MGM
"Son-Daughter"...MGM
"Yesterday's Rich"...MGM
"Night Flight"...MGM

BROWN, HARRY ICE
"I Love That Man"...Paramount
"Billion Dollar Scandal"...Paramount
"Madison Square Garden"...Paramount

BROWN, KARL
"Flames"...Monogram

BROWN, ROLAND
"Hell's Highway"...Radio

BROWN, ROLAND
"Not the Marriage Kind"...MGM
"Fast Workers"...MGM

BRUCKMAN, CLYDE
"Movie Crazy"...Paramount

BUCK, FRANK
"Bring 'Em Back Alive"...RKO-Pathé

BUTLER, DAVID
"Down to Earth"...Fox
"Handle With Care"...Fox
"Business and Pleasure"...Fox

BUZZELL, EDWARD
"Ann Carver's Profession"...Columbia
"Virtue"...Columbia
"Child of Manhattan"...Columbia
"Hollywood Speaks"...Columbia

CABANNE, CHRISTY
"Daring Daughters"...Tower
"Hotel Continental...World Wide
"Midnight Patrol"...Monogram

CAHAN, EDWARD
"Radio Patrol"...Universal

"Afraid to Talk"...Universal

CAPRA, FRANK
"The Bitter Tea of General Yen"...Columbia
"American Madness"...Columbia
"Mme. La Gump"...Columbia

CLINE, EDWARD
"Million Dollar Legs"...Paramount
"So This Is Africa"...Columbia

"The Mole Girl"...Columbia

CONDISINE, JOHN, JR.
"Disorderly Conduct"...Fox

CONWAY, JACK
"Red-Headed Woman"...MGM
"Hell Below"...MGM
"Never Give a Sucker a Break"...MGM
"Arsene Lupin"...MGM

CORRIGAN, LLOYD
"He Learned About Women"...Paramount
"Broken Wing"...Paramount

COPE, WILLIAM
"Kong"...MGM
"Oliver Twist"...Monogram

COOPER, MERIAN
"King Kong"...Radio

CROMWELL, JOHN
"Sweepings"...Radio
"The World and the Flesh"...Paramount
"The Silver Cord"...Radio
"Double Harness"...Radio

CRONE, GEORGE
"Get That Girl"...Talmadge Prod.

CROSLAND, ALAN
"Week-Ends Only"...Fox
"The Silver Lining"...United Artists

CRUZ, JAMES
"If I Had A Million"...Paramount
"Sailor Be Good"...Radio
"I Cover the Waterfront"...United Artists

CUMMINGS, IRVING
"Attorney for the Defense"...Columbia

"Man Against Woman"...Columbia

"A Successful Blunder"...Radio-Bachmann
"Night Club Lady"...Columbia
"The Woman I Stole"...Columbia

CURTIZ, MICHAEL
"A Atlas the Doctor"...Warners
"Doctor X"...Warners
"Wax Museum"...Warners
"The Strange Case of Molière"...Warners
"The Keyhole"...Warners
"The Woman from Monte Carlo"...Warners
"The Cotton Club"...Warners
"Private Detective 62"...Warners
"Goodbye Again"...Warners

DEL RUTH, ROY
"Employees Entrance"...Warners
"Blessed Event"...Warners
"Winner Take All"...Warners
"Take a Chance"...Warners
"Blondie Crazy"...Warners
"Mind Reader"...Warners
"Little Giant"...Warners

DE MILLE, CECIL
"The Sign of the Cross"...Paramount

DIETERLE, WILHELM
"Man Wanted"...Warners
"The Jewel Robbery"...Warners
"The Crush"...Warners
"Scarlet Dawn"...Warners
"Lawyer Man"...Warners
"Grand Slam"...Warners
"Six Hours to Live"...Fox

D'ARRAST, HARRY
"Tosape"...Radio

DILLON, JOHN FRANCIS
"Call Her Savage"...Fox
"Behind the Mask"...Columbia
"Man About Town"...Fox

DROWN, ALLAN
"While Paris Sleeps"...Fox
"Coutest's Opinion"...London Films
"Her First Affair"...Sterling Films

EASTON, REAVES
"Corneled"...Columbia

ELLIOIT, CLYDE
"Bring Em Back Alive"...RKO-Pathé

ENNRIGHT, RAY
"Blonde Johnson"...Warners
"Play Girl"...Warners
"The Tenderfoot"...Warners
"Silk Express"...Warners

ERICKSON, F. A.
"This Sporting Age"...Columbia

FITZMAURICE, GEORGE
"As You Desire Me"...MGM

FLEMING, VICTOR
"Red Dust"...MGM
"The White Sister"...MGM
"The Wish Parade"...MGM

FLOOD, JAMES
"The Mouthpiece"...Warners
"Life Begins"...Warners
"Under-Cover Man"...Paramount

"The Hollywood Reporter"...1931
WILHELM DIETERLE

“Six Hours To Live” Fox
“Lawyer Man” Warners
“Grand Slam” Warners
“Adorable” Fox
IRVING CUMMINGS

"Attorney For The Defense"

"Man Against Woman"

"Night Club Lady"
Columbia

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"A Successful Blunder"
Radio-Bachmann
KARL FREUND

Director of
"THE MUMMY"
(Universal)

Now Directing in New York

Universal Special Musical
"SHOOT THE WORKS"

Exclusive Management
NAT GOLDSTONE
JACK CONWAY

DIRECTED
In 1932
"Red Headed Woman"
"Arsene Lupin"

Just Released
"Hell Below"

Future Release
"Never Give A Sucker A Break"

LLOYD CORRIGAN
CASEY ROBINSON

NORMAN McLEOD
ERNST LUBITSCH

Paramount

ROUBEN MAMOULIAN

Dr. Jekyll and Mr. Hyde
Love Me Tonight
Song of Songs
WILLIAM SEITER PRODUCTIONS
1932-33

"Hot Saturday"
"Hello Everybody"
"Girl Crazy"
"Is My Face Red"

In Preparation—"Rafter Romance"

CHARLES LAMONT
DIRECTING FOR
EDUCATIONAL - FOX
ROBERT Z. LEONARD
DIRECTED
STRANGE INTERLUDE
PEG O' MY HEART
FOR
M. G. M.

WILLIAM WYLER
DIRECTOR

Under Contract
Universal Pictures
HARRY BEAUMONT

Current Release

"When Ladies Meet"
Metro-Goldwyn-Mayer Productions

EDDIE BUZZELL

PRODUCTIONS 1932-33

1932-33

"THE BIG TIMER"—with Ben Lyon—Constance Cummings
"HOLLYWOOD SPEAKS"—Genevieve Tobin and Pat O'Brien
"VIRTUE"—Carole Lombard and Pat O'Brien
"CHILD OF MANHATTAN"—Nancy Carroll and John Boles
"ANN CARVER'S PROFESSION"—Fay Wray and Gene Raymond

JUST COMPLETED THIRD YEAR WITH COLUMBIA
MARK SANDRICH

Director of
RADIO'S FEATURE MUSICAL
"MELODY CRUISE"
and
"SO THIS IS HARRIS"

Author of both in collaboration with Ben Holmes

TAY GARNETT

Now Directing
"S.O.S. ICEBERG"

Universal
(On Location, Greenland)

1932
"ONE WAY PASSAGE"
"OKAY AMERICA!"
"DESTINATION UNKNOWN"
Lothar Mendez

Payment Deferred (MGM)
Luxury Liner (Para.)
Strangers in Love (Para.)

PAUL SLOANE

DIRECTED

"WOMAN ACCUSED"
"TERROR ABOARD"

FOR PARAMOUNT
GEORGE ARCHAINBAUD

"Men of Chance"
(Ricardo Cortez)

"Lost Squadron"
(Richard Dix)

"States Attorney"
(John Barrymore)

"BIG BRAINS"
(Fay Wray)

Management Selznick-Joyce Office

DAVID BUTLER
Directing
FOX PRODUCTIONS

Just Completed
"Hold Me Tight"
James Dunn and Sally Eilers

In Preparation
"My Weakness"
Lillian Harvey
RICHARD WALLACE
DIRECTED
THE MASQUERADER
+

A Samuel Goldwyn Production
for
UNITED ARTISTS

NORMAN McLLEOD
DIRECTOR OF

"Monkey Business"—The Four Marx Brothers
"Touchdown"
"The Miracle Man"
"Horsefeathers"—The Four Marx Brothers
"If I Had A Million"
(The W. C. Fields-Allison Skipworth and the Charles Ruggles-Mary Boland episodes)
"A Lady's Profession"
In Production
"Mama Loves Papa"

PARAMOUNT
EDGAR SELWYN
Director
METRO-GOLDWYN-MAYER

"SIN OF MADELINE CLAUDET"
"SKY-SCRAPER SOULS"

In Preparation
"TURN BACK THE CLOCK"

CHRISTY CABANNE
Now Directing His Original Story
THE GLORY COMMAND
With Dorothy Jordan and Joel McCrea
Erle C. Kenton
Paramount

HENRY HATHAWAY
DIRECTING
Paramount Productions

Current Releases
"Under the Tonto Rim"
"Sunset Pass"

DAVID BURTON
Now Directing
Brief Moment
Columbia Pictures
HARRY JOE BROWN
Associate Producer
Chas. R. Rogers Prod.—Paramount

DIRECTION
MADISON SQUARE GARDEN
BILLION DOLLAR SCANDAL
I LOVE THAT MAN

SUPERVISION
SONG OF THE EAGLE
70,000 WITNESSES
DEVIL IS DRIVING

MURRAY ROTH
Directing
IN THE MONEY
A Universal Feature
Eph Asher, Associated Producer

GEORGE MARSHALL
DIRECTOR
1932-33
Bobby Jones
Second Successful Series
Laurel & Hardy
Comedies
In Preparation
A feature length Comedy for
EL BRENDDEL
Fox Films
Richard Boleslavsky

Now Directing

“Strange Rhapsody”

for

Metro-Goldwyn-Mayer

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Ernest B. Shoedsack

“Most Dangerous Game”

“King Kong”

For Radio Pictures
THE FIRST ANNUAL
CAMERA and SOUND
SPECIAL EDITION OF THE
Hollywood Reporter
Will be Issued on or About JUNE 15

DETAILING THE ACTIVITIES OF ALL CAMERAMEN AND
SOUND TECHNICIANS FOR THE PAST TWELVE MONTHS.
LISTING ALL THEIR CREDITS, TOGETHER WITH SPECIAL
ARTICLES, SCIENTIFIC AND OTHERWISE, WRITTEN BY
MEMBERS OF THESE CRAFTS.

THE BEST PHOTOGRAPHIC AND SOUND
JOBS DURING THE LAST TWELVE
MONTHS WILL BE SELECTED BY OVER
FIVE THOUSAND EXHIBITORS
The Selznick-Joyce office announces that Frank Tuttle, who directed The Big Broadcast for Paramount, is now preparing Pleasure Cruise for Fox, is now preparing Eddie Cantor's new picture for Samuel Goldwyn......
SERIALS
There was a time when serials were the rent check to thousands of theaters scattered the country over. Serials were real entertainment, for the grown-ups as well as the kids.
Serials made enough money for a half dozen of the people who played in them to retire and let show business go on its merry way to hell.
Serials lifted many a player and a director into the big time class.

Then something went haywire with serials and the serial market.
What had been good entertainment suddenly went stark and the adults turned thumbs down—but the kids never lost faith in serials. Where the serial maker had been getting from $5 to $100 a booking, he was now lucky to get $2.50, if he could hold a buyer or manager down long enough to even discuss the playing of a serial and the signing of a contract.

In the last few years serials have been made and they have been played in certain spots—and that's all. It didn't help a player to be seen in a serial; in fact, the player was thought to be keeping damn bad company and slipping, considerably, in screen standing.

But—the serial is coming back. The serial is coming back stronger. The single bill helped it, for one thing—but smart showmanship is helping it a lot more.
Showmanship made serials in the beginning and smart showmanship will bring them back and with the return of serials, honest-to-gawd serials—you'll have a return of the kids and the kids will bring the grown-ups to the box-office, and theaters today need just that procedure and showmanship.

All the old subjects that the serial of the old days made its meat are still good box-office fare. And there are new ones that were just coming in.

The serials of the day are, Elaine, Kathleen and the other serial heroines of twenty years ago were defying death in every episode.
Aviation, for instance, with all its possibilities. Polar explorations. The Orient, with a wealth of up-to-the-minute, topical news values. The discoveries of modern science ready to

Keith Profits Show Drop of $336,000
New York.—Net profit of the B. F. Keith Corporation for the year 1932 was $209,752, after expenses, depreciation, interest, loss on foreign exchange and other expenses. This sum compares with $545,777 net, in 1931.

Marxses Pull Out For Coast Today
New York.—The Marx Brothers finished the 26th and last broadcast on their contract with the Standard Oil Company last night and will leave for Hollywood today to begin work on their next Paramount picture titled, “Grasshoppers,” which Leo McCarey will direct.
The Marx brothers have not signed a new deal with Standard Oil, but will be back on the air with that company next fall.
Arthur Sheekman and Art Perrin left for Hollywood last Friday and are due to arrive tonight on the Chief.

Admissions Tax As Is
Washington.—The House Ways and Means Committee decided yesterday not to lower exemption limit on existing admissions tax.

INDUSTRY ‘SPECIALIST’ FORECAST IN GOVT. PLAN
New York.—Motion picture "big shots" are lying awake nights trying to figure out who the "practical and disinterested specialist" would be to represent the film business under President Roosevelt’s plan for the regulation of industry, which comes up in Congress this week.
The government’s plan is to have a specialist to represent each industry.
Other highlights of the government control ideas are the modification of existing anti-trust laws to permit fixing minimum wage scales, the regulation of hours of labor, and the establishment of codes of fair practice.
Many of the smaller companies and executives are in favor of the new deal, but the major companies are afraid of the possible consequences of regulation by Washington.

Mae West Wants Gable for ‘Angel!’
Although neither Paramount nor MGM probably know anything about it, inside reports state that Mae West is anxious to have Clark Gable in the lead opposite her for "I’m No Angel."
the next West starring production for Paramount.

Beauty Experts Pick 50 Broadway Beauts
New York.—A committee of McClelland Barclay, Hal Pylle, James Montgomery Flagg and Russell Patterson chose fifty chorus girls from the ensembles of various Broadway shows to appear in the Universal-Rowland-Brice picture, "Shoot the Works," which begins production today at Astoria Paramount Studio.

‘4th Wife of Henry VIII!’ First Korda Production
London.—The first picture to be made under the supervision of Alexander Korda at London Film Prod., Ltd., for United Artists distribution will be "The Fourth Wife of Henry VIII."

Moskowitz Off For Coast
New York.—Joe Moskowitz, vice-president of United Artists, leaves for the coast today to settle there. He will supervise executive details of Twentieth Century Pictures, Inc., of which Darryl Zanuck is producing executive.

Fox Convention June 29
New York.—The Fox sales convention will be held in Atlantic City June 29.

MGM Buys ‘Sadie McKee’
New York.—MGM has bought the rights to "The Portrait of Sadie McKee," Vina Delmar’s Liberty serial.

AUSTIN PARKER Now at RKO Writing ‘The Salamander’
RAMBLING AROUND NEW YORK

Fred Keating will be Hollywood-bound any minute and for a thousand dollars. He was a home boy and a nice contract. We bet they don’t skip any of his options either. Nina Pearl already broke up the Sydney Smith-Lily Damita romance — but not the way you think — no one seems to know whether Sidney followed the fair Lily to Europe the other day, either. Now that the fact that Hitler is a homosexual has been printed without causing a commotion from diplomatic circles — or any liberal suit — the latest and funniest crack around Manhattan is that Hitler is praying for the Kaiser’s return — so he can be Queen. Who would be a more perfect “Alice” for “Alice in Wonderland” than Joan Bennett? Answer that if you can. — Mrs. Jack Hearst busy baby-shopping in New York — we mean for baby shoes and such. Andy Lawler, pale and wan, pinning for California. Peggy Blumenthal may come to Hollywood for pictures — she’s had plenty of offers and is getting all the sympathy around, we hear. — Blumey has been nourishing his social complex with Beth Leary, but she just leaped off to Europe by herself. — Harry Cohn, believe it or not, never cusses anyone in the New York office — he’s a DOVE and they love him!

Para. Lifts Option on George Barbier

Paramount has notified George Barbier that his option has been taken up and his deal with the company is extended one year. He starts his third year of a five-year contract, going into a featured spot in C. B. DeMille’s “This Day and Age.” His negotiations were handled by the Beyer-MacArthur agency.

Warners After More Theatres

New York — Warner Brothers admit they are out to acquire more theatres to strengthen their circuit, believing that this is the best time to pick up bargains on their own terms and that present adverse conditions at the country’s box-offices will soon be righted.

Andy Callaghan’s Son Gets West Point Appt.

Duke Callaghan gets an appointment to West Point, and was advised to that effect by wire from Washington last night. He expects to enter the Academy in the fall.

Decision Reserved In Suits

New York — Decision was reserved by Judge Hammer in the State Supreme Court on three bondholder suits against Paramount-Publix and Film Production Corp.

Blank Closes 12 Theatres

Omaha — A. H. Blank has closed up twelve theatres in Omaha and other Nebraska towns because they were not paying their way.

You Cannot

Keep your mind on your business if you are worrying about your investments. Freedom from care and worry is had by those who have their money invested in the United State Government, and High-grade Municipal Bonds.
Cast Better Than Material Provided

"PROFESSIONAL SWEETHEART"
ONLY MILD ENTERTAINMENT

They're dusting off the "twenty degree" cooler inside, and the workers are changing their tunes. And the producers around town seem to have dusted off all their shelves, for New Year's Day itself has been chosen as the biggest revival season it's seen since mother was a gal. New plays are being announced, and at least five are being scheduled for Chicago. It is safe to say that the reviewers are kept busy comparing the relative merits of this year's interpretations and plays and thinking of the way it sounded when it first came to town. It also gives them a chance to carry on about how quickly or how wildly loved a production is. And the only trouble is that the revivals follow so closely on the closings that the reviewers are still left with nothing to see.

Francis Larrimore has finally staged revivals of "La Belle Blau" directing and maybe New York will have another big opening. This play seems to have been suffering from director-trouble. Every time they thought they had one, they discovered Hollywood had him first, but now it is hitting a sort of new way. It's really amusing the way a certain picture critic has all the picture companies completely baffled. The critic in question seems to think the critic is a tin god and because of the newspaper in back of the critic, the picture companies think so, too. Just why, nobody knows, because heaven knows more than one objectionable critic has been without a job because of picture company complaints, but this one just goes along demanding the impossible and getting it. While the picture companies complain of the picture that the paper the critic writes for. And it's only about once a year that the picture companies get around to making the "quotes" for their trouble because the critic is irritatingly careful about not voicing an opinion.

Your old pal George Olsen is about to turn producer. At least he's bought July is a good month to shoot the first of this summer's works. Very funny, a fellow went to see a theatrical man about collecting some money owed him and was put off with the assurance that he would soon get it as the theatrical man expected to sell his picture to Warners, who wanted it for George Arliss. And in his desire to re-assure, the theatrical man had just said Warners and not added that picture companies ever does anything for themselves, everything would have been all right. But the play happens to center entirely around a gigolo! Now imagine, George Arliss, pardon us, Mr. George Arliss, at his age!

MGM Wants La Cava

MGM is negotiating with Gregory La Cava on a one-picture deal. The details of the contract are being held, but the studio is concerned and the signing of the contract is awaited the director's approval of the story which is "The Land of Promise," an English novel.

Cast Better Than Material Provided

"PROFESSIONAL SWEETHEART"
Radio Pictures

Director: William Seiter
Original and Screen Play: Maurine Watkins
Photography: Edward Cronjager
Cast: Ginger Rogers, Norman Foster, Zasu Pitts, Frank McHugh, Allen Jenkins, Gregory Ratoff, Edgar Kennedy, Lucien Littlefield, Frank Pangborn, Frank Dare, Betty Furness, Sterling Holloway, Thomas Harris.

Basically a highly amusing story, somehow "Professional Sweetheart" doesn't come off. It is leisurely where it should be swiftly paced, gently entertaining where it might have been hilarious.

The fault seems to lie partially with the actors but also a lack of story twists and situations. There is plenty of material for about half of the feature's length and the padding shows. The production, of course, but cutting cannot make the audience laugh where now it only smiles.

There are numerous exploitation angles in this satirical yarn of a girl forced to be good because she is "a Professional Sweetheart." A radio enter- tainer advertising "Ipsipps Wispips, the Washcloth of Dreams," she has been publicized as the personification of purest girlishhood and her natural im- pulses to have a good time stifled in the process. When eventually she threatens to kick over the traces, her sponsors figure out something to keep her quiet. They propose to offer for her a professional sweetheart.

Choosing at random from her voluminous fan mail, they pick a Ken- tucky mountaineer, a dumb cluck who believes all this Purity business. Comp- oisons, as might be supposed, ensue and a radio wedding for the pair is staged. But on the honeymoon, the boy converts the girl to the simple ways of love and life. Everything seems lost until a contract is arranged for both to go on the air together.

The cast who enact this satire do all that is humanly possible with the material at hand. Given better dialogue and business, they would have slain you instead of merely making you chuckle.

Ginger Rogers is swell as the girl and after seeing her once in lingerie, you look twice at the two encore. Nor- man Foster likewise does right by the boy, a near-perfect characterization in dumbness.

Zasu Pitts is a sub-sister to do that should strike terror into the hearts of that gushing sickness. Frank McHugh's boy and his wife and his dog without allowing that comic full play for his abilities. Allen Jenkins is simi- larly wasted.

Franklyn Pangborn, Edgar Kennedy, Lucien Littlefield and Sterling Holloway contribute their usual portrayals and types. Gregory Ratoff might have been considerably more understandable.

Baby Face
William K. Howard wanted realism in the photographing of a sleeping baby for his "Power and Glory" he did for Jesse Lasky. The scene turned out real, it is being ditched because reviewers thought it was a doll instead of a live babe.

W. C. Fields in 'Barber Shop'
"THE BARBER SHOP"
Paramount-Mack Sennett Comedy
Director: Arthur Ripley
Producer: William A. Wellman

This is a two-reeler which placed on a bill with a good feature, will make the customers forget there ever was a double feature program and will send them out of the theatre laughing at the well-timed gags that were writ- ten and served by W. C. Fields. The veteran comic proves to be one of the funniest and cut-throat-hardest barbers that ever played a bass violin.

The direction was fine and the gags were good, with the exception of the last fadeout, which should have come about a half minute before it did. This slapstick comedy is a laugh-getter and will furnish a pleasing dish on any program.

Four-Pix Ticket for Edw. Cahn at Radio
Edward Cahn has been signed to a four-picture contract by Radio. The director signed a one-picture deal last week and it was revealed to four. His first picture will be "Sally Was a Lady," an original story by Norman Houston.

Ralph Block to Warners
Warners have signed Ralph Block on a one-picture deal to write the script of a story titled "Massacre." The Joyce-Selznick office handled the deal.

Lucas in 'Blue Room'
Paul Lucas is slated for the lead in Universal's "The Secret of the Blue Room," an original screen play by William Hurlbut, adapted from the story by Norman Neuman has been assigned to direct.

Test Cabet for Garbo Film
MGM is testing Bruce Cabet to- morrow for the role opposite Greta Garbo in her next picture, "Queen Christina," which Rouben Mamoulian will direct.

William Seiter's direction is praise- worthy except in the matter of tempo, yet this may not have been his error. Photography of Edward Cronjager standard.

'Itchy Scratchy' a Good Filler
"ITchy-SCRATCHy"
Futter Productions
Supervision: John Utterstrom Story and Dialogue: Norman Houston Editing: hourly Miller Photography: John Utterstrom Where features are needed, "Itchy Scratchy" will fill the bill nicely. In its brief length it succeeds in showing a mixture of comedy and tragedy, garnished with a thrilling avalanche sequence that adds greatly to its interest. Primarily, it is a travelogue neatly woven in with a story of a dog and a bear cub.

Both animals are with a hunting party in the Canadian wilds. They grow to be fast friends and join in hunting mountain sheep, lions and caribou. A vicious grizzly bear, wounded and raging, kills the fun-loving little bear cub, ending in trag- edy the unique friendship.

The scenes showing the avalanche of snow teetering on the plank of a tree are rarely, if ever, been seen. At times there is some marvelous photography, while at others it is impossible. How- ever, it is obviously a cutting-room picture where something is made from what appears to be nothing. That it has interest and accepts a strong credit to Norman Houston and Moe Miller, writer and editor. The exhibitor will find the picture good filler.

English, French Versions of Chevalier Picture
Paramount will make both the Eng- lish and French versions of the next Mayer chevalier picture, "You and Me," which was written by Gene Fowler.

The company is bringing over En- dre Hornez, French lyricist, to write the French lyrics.

Norman Taurog will direct the Eng- lish version and no one has been as- signed to the French. There is a possibility that Claudette Colbert may get the lead opposite Chevalier, as she speaks both French and English fluently. Both versions may be filmed simultaneously.

Goldstone Signs Hamilton
Phil Goldstone has signed Hale Hamilton for a leading role in his next Majestic picture, "Curtain at Eight.

Pickford East
(Continued from Page One)}
UNFAIR PRACTICES DEALT WITH IN SCREEN GUILD CODE

Board Created to Handle Cases

Continuing the summary of Code of Working Rules for Writers which the Screen Writers' Guild will submit to members at a meeting at the Writers' Club tomorrow night, Article Five covers submission of story ideas to studios without compensation.

Under its provisions, any member may refuse to discuss the member's own ideas on a treatment submitted by the producer, until the writer is on the company's pay roll. If, by that refusal, the producer declines to employ the writer, the latter must report the fact to the Guild, which may or may not declare the particular company unfair to entire membership for action.

Article Six covers ethics and discipline of members and provides no member shall claim or accept credit as a screen writer which does not fairly state the facts concerning the work done to entitle him to such credit. And no member shall sign any contract which stipulates that he shall receive sole and full credit as writer on the production, irrespective of work done by other writers. A member can, however, accept sole credit when other writers who assisted on the story waive their credits in writing.

Article Six provides further that every member shall keep all contracts with studios, and no member shall work on a story to which he knows another writer has been assigned, without notifying the second writer of such fact.

Members are prohibited from working on literary property material which is not owned or optioned by the producer, nor can members be parties to the use of material in a picture which is not owned by the company. The article also creates a commission on Conciliation, Arbitration, Ethics and Discipline, consisting of twelve members appointed by the President. Any member or other person, including a producer, may file complaints against members of the Guild for violations of the Working Rules. If found guilty by the Commission after a hearing, a member may be reprimanded, suspended or expelled from the Guild or fined from $50.00 to $1,000, the latter going to the Guild treasury.

Unfair practices of executives, supervisors or directors are defined in

A Fish Story
Nils Asther calls his dog "Stupid," because she doesn't like anchovies.

Article Seven and include, taking unfair credit as a writer, requesting a writer to work on a story when another member also is on the same job, asking a member to work on a property not owned or optioned by the company. The Commission of twelve as set up in the previous article is also empowered to hear complaints against executives, supervisors or directors, with one Commissioner being appointed as Chief Commissioner to attempt to settle the case by conciliation.

If the Commissioner fails to straighten the parties out, he shall notify the defendant and ask the latter to submit to arbitration before three arbitrators. If the case goes against the defendant, the Commission and Executive Board may notify all members that such executive, supervisor or director has been guilty of such unfair practice and no free lance writer may work on screen material for that defendant until notified by the Executive Board.

Article Eight covers dismissal notice required of producers for free-lance writers. Where a free-lance writer has been working for a studio for not less than ten consecutive weeks at a salary of $500 per week or less, the studio is required to give one week's notice of dismissal. Producers who fail to comply are liable to being declared unfair and members then not allowed to accept engagements until notified.

(Articles 9 and 10 will be summarized tomorrow.)

SCREW WRITERS' GUILD REGISTRATION SERVICE
The Screen Writers' Guild of the Authors' League of America continues its official manuscript registration service at the Guild's new offices, Room 315 Hollywood Center Building, 1655 N. Cherokee Avenue, Hollywood. Manuscripts registered with the Guild are stamped, sealed, stored and recorded in a permanent index.

Registration fee: Members, 50 cents; non-members, $1.00

WM. BERKE PRODUCTIONS
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"MADAME BOSS"
(The hand that should rock the cradle rocks the city)
Another Front Page Story for Immediate Production
greater than
"CITY HALL"

Distributed by Imperial Dist. Co. as "CORRUPTION"

Ruth Collier Sues Cabot On Contract

The Ruth Collier agency filed suit in Superior Court against Bruce Cabot for breach of contract, and asks $27,000 from the actor. Cabot, who was promoted on a term contract at Radio about a year ago by the agency, sent a letter of dismissal to the latter, which the complaint declared was a wrongful act and in violation of the management contract held with the actor.

The agency asks for the total amount of commissions that would accrue from the Cabot contract at Radio during the full term of the deal, including all option periods.

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"THE WRECKER"
Director: Albert Rogell
Original Screen Play: Jo Swerling
Cameraman: Ben Kline

"MADAM LA GIMP"
Director: Frank Capra
Story by: Damon Runyon
Screen Play: Robert Riskin
Cameraman: Joseph Walker

Fox

"BERKELEY SQUARE"
Cast: Leslie Howard, Van Heflin, on loan from M-G-M.
Director: Frank Lloyd
Story: John Balderston
Screen Play: Sonya Levien
Cameraman: Ernest Palmer

"5 CENTS A CLASS"
Cast: Charles Buddy Rogers, Marian Nixon, Joseph Cawthorn.
Director: James Cruze
Story: Frank Craven, Sam Mintz
Additional Continuity: Rian James

"LIFE IN THE RAW"
Cast: George O'Brien, Claire Trevor, Warner Richmond, Greta Nissen.
Director: Joseph Cawthorn
Hollywood McMadden
Original and Screen Play: Dudley Nichols
Cameraman: Arthur Miller

"THE MAN WHO DARED"
Cast: Preston Foster, Zita Johann, Irene Biller.
Director: Hamilton McMadden
Original and Screen Play: Stuart Anthony
Cameraman: Arthur Miller

"ARIZONA TO BROADWAY"
Cast: James Dunn, Joan Bennett, Herbert Mundin, Sammy Cohen, Merna Kennedy.
Director: James Tinling
Original Story and Screen Play: William Conselman, Henry Johnson
Cameraman: George Schneiderman

"THE DEVIL'S IN LOVE"
Cast: Loretta Young, Victor Jory.
Director: William Dieterle
Screen Play: Howard Estabrook

GMG

"STRANGE RHAPSODY"
Director: Richard Boleslavsky
From Story by: Alex Huynh
Cameraman: George Fossey

"TUGBOAT ANNIE"
Director: Mervyn LeRoy
Original and Dialogue by: Norman Reilly Raine
Adaptation: Zelida Sears, Eve Green
Cameraman: Gregory Toland

"NIGHT FLIGHT"
Cast: John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Franchot Tone, Myrna Loy, Robert Montgomery, William Gargan, Harry Berson.
Director: Clarence Brown
From Novel by: Antoine de Saint-Exupery
Screen Play: Oliver H. P. Garrett
Cameraman: Oliver Marsh

"ESKIMO"
Cast: All native.
Director: W. S. Van Dyke
Story by: Peter Freuchen
Cameraman: Clyde De Vina

"STRANGER'S RETURN"
Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, Tad Alexander, Irene Hervey, Aileen Carlyle, Grant Mitchell, Beau-lah Bond.
Director: King Vidor
Original by: Phl Stong
Screen Play: Phil Stong
Cameraman: Bill Daniels

Paramount

"DISGR AcED"
Director: Erle C. Kenton
Original and screen play:.......
Cameraman: Karl Struss
Music and Lyrics: Steve Pascarelli
Composer: Sam Coslow

"MAMA LOVES PAPA"
Director: Norman McLeod
Original: Keene Thompson
Screen Play: Douglas McLean
Cameraman: Victor Milner

"ONE SUNDAY AFTERNOON"
Cast: Gary Cooper, Fay Wray, Frances Fuller, Niall Maclean, Robert Karns.
Director: Stephen Roberts
Original: James Hagan
Scenarists: A. Grover Jones, William Slaven McNeill
Cameraman: Victor Milner

"HER BODYGUARD"
Director: William Beaudine
Original: Carey Ford
Scenarists: Ralph Stetson, Walter De Leon, Frank Partos
Cameraman: Leon Shamroy
Music and Lyrics: Arthur Johnston, Sam Coslow

"MAN OF THE FOREST"
Director: Henry Hathaway
Original by: Zane Grey
Scenarists: Harold Shumate, Jack Cunningham
Cameraman: Ben Reynolds

"IN THE MONEY"
Cast: Lew Ayres, Ginger Rogers, Merna Kennedy, Shirley Grey, Charles Grapewin, Tom Dugan.
Director:.......
Original and adaptation:.......
Murray Roth
Cameraman: Jackson Rose

"FIDDLIN' BUCKAROO"
Cast: Ken Maynard, Fred Kohler, Gloria Shea, Frank Rice.
Director:.......
Ken Maynard
Story and Adaptation: Nate Gatzert
Cameraman: Ted McCord

"SALT WATER"
Director:.......
William Wyler
Screen Play: John Golden, Dan Jarrett
Screen Play:.......
H. M. Walker, Earle Snell, Clarence Marks
Cameraman: George Robinson

"THE DEATH WATCH"
Cast: Warner Oland, Florence Lake, Dorothy Wilson, Gertrude Hoffman, Gregory Ratoff.
Director: Irving Pichel
Original Story: Edgar Wallace
Screen Play: Marion Dix

"HEADLINE SHOOTERS"
Director: Otto Brower
Original Story:.......
Screen Play:.......

"IN THE MONEY"
Cast: Lew Ayres, Ginger Rogers, Merna Kennedy, Shirley Grey, Charles Grapewin, Tom Dugan.
Director:.......
Original and adaptation:.......
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William Wyler
Screen Play: John Golden, Dan Jarrett
Screen Play:.......
H. M. Walker, Earle Snell, Clarence Marks
Cameraman: George Robinson
Dora's At It Again

MGM's Dumb Dora, upon hearing that there was a picture called "India Speaks," remarked she didn't know there were any pictures in India, and anyway, she was tired of pictures about bootlegging.

Tells Members

Needs of Academy

"Hollywood needs an all-inclusive organization conscious of its strength, its rights and its responsibilities," stated J. T. Reed in an open letter to members of the Academy which was sent out last night.

The Academy president outlined the progress which had been made in drafting a new Constitution for the organization, and declared that printed copies of the Constitution would be in the hands of all members for study by May 29, and individual branch meetings would take place a week later.

Reed pointed out that the proposed Constitution embodies the principles asked for by the various branches several weeks ago, but declared the new set-up "needs individuals in the Academy who are active, who take their duties seriously, and who represent their fellow Branch members through direct, constant and close association. It needs a membership willing to profit on the one hand by the privileges and benefits of Branch organization, but which can also realize that the branches of the industry are dependent on each other."

Labor War Off

(Continued from Page 11)

 completion of the present union agreement, next March.

In order to make up Hollywood grievances of cutters, cameramen and others, Nicholas Schenck will leave for the coast shortly. He has been given full power by his associates to make such adjustment as he sees fit in any controversy. Working with Schenck will be Dick Green, west coast representative of the International Alliance, and one of the admitted major factors in the sessions.

Among the lesser camera controversies to be settled by the two will be those regarding the sixteen-hour question, in which the union insists after camera crews have put in sixteen hours, there must be an eight-hour rest period to break the overtime continuity against the contention for four on the part of the studios, and clarification of the flying clause.

Early in the day the proposition of the studios to reduce wages 20 per cent no matter how much overtime is worked was defeated, at the conclusion of the session Schenck announced there would be no more cuts.

The teamsters' union, in the membership of which are the operators of all kinds of vehicles, has been admitted to contract status by the international committee.

A new classification was admitted into an already crowded vocabulary — that of sound grips. These are grip members of local 37 who will be assigned to sound crews, there to do their customary stuff.

Today Pat Casey sits in contab with Kountz of the Film Technicians and Blix and Sawyer of the studio mechanics.

West Coast men are slated to leave here some time tomorrow.

When Howard Hurst, business representative of the Cameramen, was asked last night in what the status of any signers of what union officers designate "rat contracts," he said they would be "in bad."

"We will do everything we possibly can within the bounds of legal procedure to prosecute them," he continued. "Up to the present we have been unable to put our finger on a single one, although we know, of course, that one of the most active production managers has been claiming he has five signatures."

One of the old-timers around union headquarters suggested it might work cut, in the event the production managers have been successful in securing signatures, there would be that number of cameramen who would have a chance to draw salary for a year but unable to do much of anything to earn it.

Zeidman Returning

New York.—Bennie Zeidman is on his way back to Hollywood.

Tradeviews

(Continued from Page 11)

be dramatized, put into stories of action, adventure, peril and heroism for the kids.

There's a brand new audience of a million kids waiting for the new-style, up-to-date serial, just as their daddies waited for the serials of 1910-1914.

Ask the smart showman -- he knows!
CAMERAMEN!  SOUND MEN!

The HOLLYWOOD REPORTER

will issue its first CAMERA AND SOUND EDITION on or about June 15th.

Questionnaires are being mailed you asking for information on your activities during the past twelve months in an effort to cause to be printed ALL THE CREDITS for photography and sound on all pictures made during that time. When you receive this questionnaire, mail it back IMMEDIATELY, listing all the pictures you should be credited with.

The Camera and Sound Section

In addition to showing proper credits on that work during the past year, will have a series of articles, technical and otherwise, detailing the progress made in this branch of pictures during that time.

Out On Or About June 15
Warners Nabbing

**Sound Men In Lots**

As an indication that the major plants have no idea of ever recognizing the sound men as a union organization, Warners have either signed or propositioned all the sound men they want for contracts running from 2 to 2½ years, at an increase of 10 per cent over the present scale, providing they sign a paper eliminating the union clause in the ticket.

Sound men have never been given major studio recognition as a labor body and the other labor organizations have been powerless to force this recognition, due to the basic agreement they signed with the studios before the sound boys were given a union charter. But this basic agreement expires in March and all the labor locals claim that recognition will be granted or else.

As far as is known, Warners is the only studio trying to nab make boys on long contracts minus the union clause.

**Joe Breen To N.Y.**

Joe Breen, personal representative for Will Hays in Hollywood, goes East Friday night for general conferences with the general and other executives of the organization. On the round trip Breen will stop off to confer with officials of various state and city censor boards.

**BRAND RAIDING AGENTS AS PRODUCER CATSPAWS**

The raiding situation among the agents took on a new aspect yesterday with the statement by a prominent manager that “back of this sudden spurt of client-stealing may be seen the hands of certain producers.”

It becomes obvious to any intelligent person,” he continued, “that nothing could be more to the liking of producers than to have all really worthwhile players, directors and writers under the management of agents they could control. Under such a condition, it would be easy to slumber for there would be no limit to the impositions he could make upon the studio talent.”

Agents who have been in business for a number of years will stand investigation and prove that they are innocent of being unethical. By this, I mean that due consideration must be (Continued on Page 4)

**Kuhn, Loeb Backing Zukor for Purchase At Auction of All But Theatres. Plan Quiet Sale**

New York — If the present plans of Kuhn, Loeb & Co., and Adolph Zukor materialize, one of the greatest coups in history will be completed in their grabbing, at auction, all the worth-while properties of Paramount, at a sale planned to be executed at some spot out of New York so as not to attract other bidding.

This information comes from a most reliable source and is being generally disseminated locally in the hope of averting such a procedure, should such a coup from that or any other source be attempted.

It is understood that Zukor has a definite deal with Kuhn, Loeb for the financing of Paramount Productions, Paramount Distribution, etc.

(Continued on Page 3)

**Columbia Pool Sends Stock Up**

New York — Columbia stock went up 23% points yesterday to a new high of 143 1/4, as a result of the pool organized by Columbia executives to boost the price. Only 75,000 shares are outstanding, Harry and Jack Cohn controlling the balance of the stock.

**New Credits Clause In Academy Code**

The Writers Credit Committee of the Academy has drafted a new credits provision to replace the present one in the Writer-Producer Code, and the group is slated to hold final discussions at a meeting Friday night.

The clause is understood to provide for maximum screen credits for three writers instead of two as at present, but will also assure fair recognition to all writers who assisted on a story during its preparation. Under the new plan, production executives will not be allowed either screen credit or any share in writing credits on any stories they supervise.

**Thalberg's Back In Three Weeks**

Word has been received from Irving Thalberg by executives on the Metro-Goldwyn-Mayer lot that he will return to that spot some time between the fifteenth and the twenty-second of June.

'Kingfish' To Del Ruth

Roy Del Ruth has been set to direct Edward G. Robinson's next starring vehicle to be "Kingfish," an original story by William Rankin, who also wrote the screen play in collaboration with Carl Erickson for Warners.

Radio Meetings in 3 Cities

New York — RKO-Radio Pictures will hold their conventions this year in New York, Chicago and on the coast. First meeting of sales forces will get under way at the Park Central Hotel on June 26.

Sam Taylor Sails


**AUSTIN PARKER**

Now at RKO Writing "The Salamander"
**New York Reviews**

"ADORABLE"

Fox prod; director, Wilhelm Dieterle; writers, Paul Frank, Billie Wilder, George Marion, Jr., Jane Storm.

World-Telegram: If you like Miss Gaynor you will not be disappointed in "Adorable." To her large army of admirers she will be charming and adorable better than she has ever been before. As for Mr. Garat, he is quite good, playing and singing his role naturally and pleasantly. But luke-warm is the best this critical demometer can register for "Adorable."

Herald-Tribune: "Adorable" has charm, a childish and quite inane charm to be sure, the kind that would go with a picture called "Adorable." The performance of Madonna and M. Garat is exactly right for the simplicity of Herr Dieterle's treatment. It is restrained, romantic, with a faint humor but no burlesque.

Sun: This old plot has been lying around Central Europe for so long that it needs dusting off. I don't doubt that but the film will please Miss Gaynor's admirers. Henry Garat is an ingratiating lead. He plays with ease and charm, and his debut has turned out exceptionally well.

Journal: "Adorable" is an animated Valentine sprinkled with sugar. While the Cinderella story will probably delight the large army of Gaynor devotees, Henry Garat, imported from France, speaks with an accent and wears uniforms gracefully.

American: The new Janet Gaynor film is perfect Springtime entertainment and bound to meet the most hearty approval of the generals who follow the dainty, appealing little star. Janet's new hero, Henri Garat, is a fine looking chap, who plays and sings splendidly.

Times: For generations the girls have been charmed by Wilhelm Dieterle, "Adorable" is a most agreeable entertainment. Miss Gaynor does fairly well by her role and she looks petite and charming. M. Garat is ingratiating as Karl.

Post: The picture is so homed down and the situations so feathery that it has the quality at times of a pleasantly mushy fairy tale. Miss Gaynor, as usual, plays with insidious charm. M. Garat is a handsome and likable actor with a grateful tendency toward restraint in his love-making.

News: Miss Gaynor is prettier and peppier than ever in this picture and Henry Garat, who makes his American debut here, has the possibilities of becoming one of the best actors on the screen.

Mirror: "Adorable" is so sweet and clear it surpasses the stork legend in charming artificiality. Janet has kept faith with the Girl Scouts. "Adorable" is an adorably picture.

**Weems-Rogell Case Settled In Academy**

A decision in favor of Walter Weems against Al Rogell has been handed down by the Writers' Adjustment Committee of the Academy. Rogell abided by the decision of the committee, and has already paid the writers their amounts. Weems claimed he worked on an original story idea for Rogell which the latter made for Columbia. The case was the 54th rendered by the Committee for the Academy for the past two years.

**OPEN FORUM**

The Editor, The Hollywood Reporter: Will you please contradict the story in your newspaper that Katherine Cornell has signed with Metro to appear in "Peter Ibbetson," who is the screen? She has signed with no one, nor does she contemplate signing with anyone. A talk-nipper wanted to get you for your courtesy in denying this story.

RAY HENDERSON,
Press Representative for Miss Cornell,
Forest Theatre, Philadelphia.

**Publicity Notes**

Publix-Salt Lake May Go To Marcus

New York—The Irving Trust Co., acting as trustee in Publix Enterprises Inc., applied yesterday for permission to sell the interest owned by Publix in the capital stock of Publix-Salt Lake Inc., to Louis Marcus, original owner of the theatre.

Price offered is $50,000 on a $5,000 option. Counsel for the trustees asked for time to consider the offer until Friday.

**Academy Finance Committee Meets**

The Finance Committee of the Academy meets today to formulate the new financial setup of the organization in line with the wishes of members that the organization be on a self-sustaining basis and without and all subsidies from producers or companies. Frank Lloyd, treasurer of the Academy, is chairman of the committee, which includes Dudley Digges, Robert Presnell, Donald Crisp, Max Parker and Harry Rapf.

**Sterling-Williams Deal Has Gone Cold**

A deal which J. D. Williams had been negotiating with Sid Aligres of Sterling Productions went cold, just before Williams and Vogel left for the east. Sterling declined Williams' terms, which would have the company make one feature in the $60,000 class for his release.

**English Comics Due At Roach's in July**

Two English comedians, Douglas Wakfield and Billy Nelson, who were signed to a long-term contract by Hal Roach in London, are expected to arrive in Hollywood in July.

**Vidor Deal Sizzling**

Radio's deal with King Vidor is hot and this time it will likely go through, with the documents being signed within the next day or two. He will likely come in on a producing basis to make a story which he developed some time ago.

**Berkowitz Signs Product**

Samuel Berkowitz, who operates the Majestic Exchanges in Los Angeles and San Francisco, has closed for distribution a new picture in California for Majestic, Chevrolet and Invincible programs for the 1933-34 season.

**Dorothy Gray In 'Wrecker'**

Dorothy Gray, who scored as the giggling youngster with Richard Dix in "The Great Jumper," has been signed for a featured role in "The Wrecker" with the Jack Holt feature which Al Rogell wrote and is directing for Columbia.

Mrs. John G. Adoffi wishes to express her gratitude to the friends who so unselfishly helped her in her hour of bereavement.
Members To Vote
On Terms Tonight

Article Nine of the Code of Working Rules for members of the Screen Writers Guild, which will be submitted for ratification at a general meeting of the Guild at the Writers Club tonight, covers regulations to be followed by members when agreements are reached for specified compensation for assignments.

The section provides that the writer, in accepting a specified aggregate compensation, can do so only under a written contract which carries terms on the following basis: upon delivery of the completed treatment a specified amount shall be paid the writer. If the producer desires changes, the writer must be notified to that effect within a week after delivery, and the writer must make reasonable changes without further compensation.

Within a specified number of days after delivery of the completed treatment, the producer shall have the right to exercise an option to employ the member to write the first draft of the continuity. Upon delivery of the latter, the producer must notify the writer of reasonable changes required within 10 days. Again, the producer holds an option on the writer to prepare a final continuity, and the producer must notify the member reasonable changes required in the final continuity within two weeks. Payment for the final continuity is then due, regardless of whether or not the producer accepts or rejects the script.

Article Ten covers termination rights on short-term employment, and forbids any member from entering into an agreement with a producer on a week-to-week basis or for less than a month's employment, which gives the producer the right to discharge the member without notice or on given notice, unless the member holds the same termination rights required in the agreement. However, it may give the producer the right to require the member to finish the current assignment on a maximum of 30 days.

Alice White Deal
Hot At 'U' Again

Universal is warming up on the deal for Alice White on a long-term contract. The figures that are being held on account of money differences. If the deal is closed the player will go into the top spot in "Lilies of Broadway" as her first picture assignment.

Austin Parkes To Radio

Austin Parkes has completed "Shippin' Magnolia" for Warners. He is now moved over to Radio, where he will do the screen play on "The Salamander," Owen Johnson's novel.

Tarzan Serial Gets Two

Phil McCullough and Eddie Woods have been signed by Sol Leser for featured parts in the Tarzan serial the producer starts shortly.

New Pictures In
Broadway Houses

New York—New pictures at the Broadway theatres this week are: "When Strangers Marry," at the Mayfair, "Elmer the Great" at the 46th Street Theatre; "The Nuisance" at the Capitol. "Night and Day," at the Seventh Avenue Roxy and International house at the Paramount.

Barrymore To Radio
For The Doctor's Pix

Lionel Barrymore is ready for delivery to Radio by Metro-Goldwyn-Mayer, completing their end of the deal for the loan of George Cukor for "Dinner At Eight" before that director makes his next and last picture for Radio.

Barymore is now vacationing and is understood to be returning next week for the "Doctor's" assignment at Radio. John Robertson will direct.

Franklin Looking
For Shearer Stories

Sidney Franklin has been designated by MGM to devote all his time now in the direction of vehicles by Norma Shearer, whose anticipated return in a few weeks will cause a studio demand for an immediate picture.

Cast of 'Deluge' Filled

Signing Peggy Shannon, Sidney Blackmer, Matt Moore and Fred Kohler, Sam Bischoff fills the top spots in his second Radio release, "The Deluge." Leading roles go to Lois Wilson and John Marston. Felix Feist is directing.

Landau With Barrymore

David Landau has been signed by Radio for a featured role in "The Country Doctor," featuring Lionel Barrymore. John Robertson will direct. The Arthur Landau agency made the deal.

Myers-White At MGM

Jules White and Zion Myers have been signed by MGM to write and direct a series of shorts under the supervision of Jack Furgurson. The Bren and Orsatti office handled the deal.

Howard Wilson Signed

Radio has signed Howard Wilson, stage actor, to a long term contract.

Torrence Memorial
Services Thursday

A memorial service for the late Ernest Torrence will be held at St. James' Episcopal Church, St. Andrews Place and Wilshire Boulevard, tomorrow morning, May 25 at 11:30.

Mrs. Torrence particularly requests that no flowers be sent.

Small Town Idol
Just An Antique

"THE SMALL TOWN IDOL"


Dusted off from the studio files, "The Small Town Idol" is still a relic, despite the monkey-gland treatment attempted through sound effects. It carries a number of laughs and interests one in the manner of an old daguerreotype. The laughs are all at it, rather than with it.

It is unfair to use the names of Marie Prevost, Ramon Novarro and Andy Devine, a few of the major stars, who are in it. They are stuck in and have no place in it. Others play legitimate parts, but it is nothing to be proud of, and since this picture was made all excepting Turpin, have changed radically.

The exhibitor who plays the short must know his audience. To play this type of picture once or twice is a novelty. If your audience hasn't had them before, it may be worth a try.

"ON A DOLLAR A DAY"

Adron Morgan has joined the MGM screen staff as a writer. The idea is to make use of the long and short picture as a means of exploring the development and screen play of "Dollar A Day Man," original idea of Edgar Allan Woolf and Robert James Goff, based on the reforestation camp. Edward Sedgewick is slated to direct the picture, which may have Stuart Erwin, Jimmy Durante and Charles Butterworth in featured spots.

Reeling Around London

My! my! the sensational business that "Soldiers of the King" has done over here, coupled with the fact that other British pictures have not been as successful, does not give the American releasing organizations too happy an anniversary. The reason for this, according to Warner, is that Dilton's beard comes in for more wise-cracks than there are in "42nd St.

Edward Everett Horton is as popular here as he is in the States, he has sailed back to California in a few days' time, but we expect him for more picture work later in the summer.

"Jackie" (Noosapaper) Gugan and Dave Griffiths chatting in between pictures. Bill Boone and Phil Slessor at the Cafe Royal, and have you heard Sless and his "Southen" stories? You should!

Leslie Henson may make a trip to New York, for the vacation he has been by filmuring during the daytime and putting on leg shows at night. Donald Calhrop still makes an impression anywhere. The trouble with you is that you got out of bed camera left this morning," said the cinematographer's wife when he complained about the photography.

Freddy J. Smith taking the air along Park Lane; and he had left his beret behind. "No, the landlady's-the King's Horses" Gay, Connie Shottet amongst those glimpsed at the Regal. Cream puts this week to go to Disney. "Flip" I don't direct, too Walls making yachting scenes for his new pic.

If it rains much more that nude figure's "Ships of Calypso" might shrink. Sally Eilers denying that she will work over here; humm-hum, we feel different about it and believe she will be seen in the spot. In Paris, Reginald Berkeley back in town and telling us that he is due back on the coast before fall. John Van Druten is authoring a new play.

"The London Wrinkle" by meta John Lyon wrinklecrating about London's sherry, and Thelma Todd staying at the same hotel as the Ben Lyons, Mrs. Ben—well, anyway, Bebe Daniels will make personal at the Regal for "42nd St." (sorry we keep mentioning pic)

Angus MacPhail wearing a very dapper summer suitting a whole heap of flimland at "Bee" Lily's cabaret appearance at the Moulin Rouge. Carole Lombard and Leila Williams lunching together. A stage director and an assistant director were put together by the company. John Robertson was a sistant director stepped in and made the picture as he wanted it as the other man was not up to the muster. The medium was all about; however, what the assistant did not know was that the stage man held a contract that en(rised him to have the pic the last time it was filmed. He saw the result and it was done in the end. The aide is back as an assistant.
Double Bill Ban
On In Wisconsin

Milwaukee—Indications are that some time in June exhibitors in the Milwaukee sector will ban the custom of double- featuring on a gentleman's agreement.

Globe Broadens
Revival Bookings

New York—The Globe Theatre, operated by veteran under five years' lease, has found its present policy of revivals so successful that it has just signed a deal with Columbia Pictures for a group of re-issues. This makes Paramount, Universal, United Artists and Columbia Pictures now playing this house, the only other major product not booked being Warner's, Fox and RKO-Radio. Most of the Fox product is being split between the Seventh Avenue Roxie and the new RKO Radio City theatres, while Warner slip in a few to Radio City now and then.

Ceballos And Leftwich
On Chinese Prologue

Sid Grauman has engaged Larry Ceballos and Alexander Leftwich to stage the prologue for "Goldiggers of 1933" at the Chinese Theatre. The former handles dances, the latter dialogue.

'Language' To Cameras

MGM is slated to start the cameras today on "Another Language," which Walter Wanger is producing. Helen Hayes, Robert Montgomery and Louise Closser Hale rate top billing under Edward H. Griffith's direction.

Thayer On Del Rio Film

Tiffany Thayer yesterday checked in at Radio on a deal to write the screenplay for "Green Mansions," which will have Dolores Del Rio and Joel McCrea. The Joy and Polimer office concluded the deal.

Enfield In Ayres Film

Hugh Enfield, recently placed under stock contract by Universal, gets a part in Lew Ayres' starring picture, "In The Money," which Murray Roth is directing.

St. John Goes East

Ivan St. John, western editor of Photoplay, is enroute East for annual conferences on lineup of material for the coming year. He will be gone three weeks.

Betsy Ross To Mascot

Mascot Pictures has signed Betsy King Ross, ten-year-old champion cow-girl, for a top spot in its serial, "Fight- ing With Kit Carson."

Rochelle Hudson To WB

Rochelle Hudson has been signed by Warners for a featured role in "Wild Boys of the Road."

Mehler Sees Legit
Boom Next Season

New York.—Greater production activity along Broadway next fall is predicted by Jack Mehler, who has just joined the American Play Company to handle the sale of plays.

The current season saw 226 legitimate shows produced, including musicals. Mehler bases his predictions of increased activity upon the fact that the banks are holding the bag on most theatres will instruct their house managers to offer producers better terms than heretofore, in order to realize some income from their properties. He believes a 70 per cent split for the producer will replace the 60 per cent hitherto prevailing. Musical shows, which generally operate on 80 per cent on account of larger grosses, will not be affected.

The fact that actors, stage hands, scenery truckers and other elements of the show business have taken cuts in wages will be another favorable factor, says Mehler.

MGM Loan Player
Wanted for Second

Radio wants to retain Elizabeth Allen for the lead opposite Richard Dix again in his next picture, "Birds of Prey," an original story by John Monk Saunders, who is also writing the adaptation. J. Walter Ruben will direct.

The player just finished with Dix in "Public Be Sold," on loan from MGM.

Mascot Sets Final Title

The final title of the Mascot feature starring Victor MacLaglen will be "Laughing at Life." It was formerly "I'll Be Hunged If I Do." Nat Levine leaves for New York Sunday to make releasing arrangements.

Embassy Elects Officers

New York.—G. P. Quigley has been elected president of Embassy Pictures Corporation, with E. B. Ginsburg secretary, H. A. Drysdale, treasurer and A. D. Mulhall and Herman Bing assistant treasurers.

Raiding Agents

(Continued from Page 11)

taken of the inviolable right of an injured agent to retaliate in kind. Whatever raiding the agent of long-standing has resorted to, is strictly of this nature. He is entitled to protect himself and he must seize the only weapon within reach or go unter a fight where he has everything against him.

"The inside on the situation points towards this conclusively. It will be found that the newcomers in the agency field cannot come out with clean hands. Only one office is possibly able to disprove producer relations while another that might claim such is known by everyone to be buffalingo himself about town as the manager of a star with whom he has little, if any, business and is certainly feasting with the producers."

MGM Yanks Player
To Coast By Plane

After a number of long-distance telephone calls to New York dickering with John Beal, one of Broadway's rising young players, MGM signed and sealed papers yesterday with the William Morris office for his services.

He goes into the role in "Another Language" which he created in the New York run and replaces Robert Young in that spot, following the decision that this move would be preferable to having him play a part unsuited to him. Beal hopped off for the coast yesterday, arriving Thursday to don make-up and go to work immediately.

Lesser And Those Animals

So! Lesser left for San Francisco last night to act as welcoming commit- tee of one for a shipment of wild animals that arrive in the western city tomorrow from the Far East. He plans to use the animals in his Tarzan serial which starts June 1.

Earl McCarthy Funeral

San Bernardino.—Funeral services were held here yesterday for Earl McCarthy, former Sunday editor of Mon- tana. The deceased had appeared in several features for Universal during the past two years.

Guy Bates Post Back

Guy Bates Post has decided to take another flight at pictures, and is now being offered to studios by the Jerry Mayer office. Post starred in a group of pictures for First National several years ago.

Gottschalk With Raft

Ferdinand Gottschalk was signed by Paramount for a part in George Raft's next starring picture, "Midnight Club," which Al Hall and George Sommes direct. The Collier-Wallis office handled negotiations for the player.

'Curtain At 8' Starts

Phil Goldstone started production yesterday on his Majestic picture, "Curtain At Eight," with E. Mason Hopper directing. Cast includes Doro- thy Mackin, C. Aubrey Smith, Jack Mulhall and Herman Bing.

Bailey Joins Datig

Rex Bailey, former Radio caster and lately an agent, went into the Para- mount casting office yesterday as an assistant to Fred Datig. The pressure of production activity on the lot resulted in the assignment.

Lew Baum Leaves Agency

Lew Baum has severed his agency relations to join Sterling Productions in an executive capacity.

Betty Furness Gets Role

Betty Furness joins the cast of "Double Harness," which John Crom- well directs for Radio.
**TRADEVIEWS**

THE astonishing drop in the circulation of fan magazines may be attributed to the same drop in ticket sales in the picture business and for the same reason—LACK OF SHOWMANSHIP.

If you happen to have a file of fan mags—the better ones dating back two years, as we have—go over the old issues and compare them with those being published today and see the difference. It's astonishing. Where pictures have failed to draw greatly because producers have not made any great effort to build attractions that appeal to the fans, so have the sales of the fan magazines dropped because they have failed to cause material to be printed that appeal to their readers.

The circulation of any fan magazine depends on "personalities" and their exploitation, just as much as pictures. The editors of those magazines have either forgotten this great attribute to their success or have been taking a rest period, much in the same manner of our production chiefs and some of our stars.

In another column of this paper is detailed a standing of the present circulation of the fan magazines. Compare them with the figures of two years ago and you will find that almost every one has taken a terrific dive in sales. NOT BECAUSE OF ANY DEPRESSION IN THE COUNTRY'S FINANCES, but because they have not been printing books of sufficient interest to attract subscribers and newsstand sales.

And with that drop, so goes advertising and with that the eventual fold of a publication.

We call attention to the above simply because fan magazines are a big part of the picture business; they sell a lot of tickets, they are one of the greatest assets in the dissemination of information—good and bad—if they will only disseminate it.

Accordingly, in our call for a return of showmanship—by all means, we ask that our plea be heard by the publishers and editors of fan publications. They should understand that the contention that the mentality of fan readers has been elevated by talking.

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**Zanuck In Deal For Four Writers**

The basis for his writing staff has been set by Darryl Zanuck, deals for four writers being approved.

Leonard Praskins terminates his week-to-week deal at MGM to write the screen play for Twentieth Century's first production and will have a choice of four stories held by Zanuck. Sam Mintz is set and will probably do the screen play for his own original, "Brown Stone Front," which is being considered for purchase. The remaining two writers will be announced shortly, all taking up term deals the first of next month.

**Warners Reopens June 10**

The opening of Warner studio has been set for June 10, when the camerawork will start turning on "Footlight Parade," the all-star musical picture which Lloyd Bacon will direct. Busby Berkeley is now rehearsing the chorus.

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**GUILD CODE MEETING PROVES TORRID SESSION**

Last night's meeting of the Screen Writers Guild proved to be a hot and hectic session, with accusations and personal attacks flying thick and fast. The gathering, numbering about 135, met to consider Articles Three to Ten of the Writers Code of Working Rules, but a snag developed in the discussion on Three when opposition developed to adoption of the article which would provide for closed Guild shop in the studios some time after September 1, 1933.

President John Howard Lawson argued for adoption of the article, stating that the entire future of the Guild and Code depended on passage of Article Three by the members. At the finish of his speech, Lawson stated he, as a member, was aiming for a very vigorous policy, and if the membership did not feel article three should be (Continued on Page 5)

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**Oldknow Interested**

New York—-Oscar Oldknow, former Fox Theatre executive, has made a bid for Publix's half-interest in the Publix-Salt Lake Theatre. Lou Marcus' offer is already in.

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**Wallace On Way Back**

Richard Wallace sailed from Brest for the United States yesterday. His first assignment will be at Radio.

**Billie Burke, McGuire Will Write Ziegfeld's Life**

William Anthony McGuire and Billie Burke are planning to collaborate on the life story of Florenz Ziegfeld, for publication in The Saturday Evening Post.

**Romance In Manhattan**

First For Lederer

Radio has purchased on original story by Don Hartman titled, "Romance In Manhattan," which will be Francis Lederer's first starring vehicle under the supervision of Sam Jaffe.

**Hayward Hops East**

Leland Hayward left yesterday by plane for New York to be gone about ten days and will spend the remainder of the summer in Hollywood. Prescription Eaton remains in the Hollywood office.

**Durante-Lupe West**

New York—"Strike Me Pink" will close on June 10 and Jimmy Durante, the well-dressed man, and Lupe Velez, will return to the coast to start work on MGM's musical "Hollywood Party."

**Assistant To Aylesworth**

New York—-H. M. Aylesworth has appointed Walter Brown, representing the Irving Trust Co., receivers of RKO theatres, as his assistant.

**Waterfront" Hits $30,000**

New York.—Edward Small's "I Cover The Waterfront" hit $30,000 in its first week at the Rivoli. Picture started its second week yesterday.

**MGM Buys ‘Penthouse’**


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SARI MARITZA "International House" Paramount
**PICTURE SNATCHER**

Wanners prod.; director, Lloyd Bacon; writers, Dan Ahern, Allen Rivkin, P. J. Wolfson.

**Strand Theatre**

Sun.: The amazing ingenuity and freshness of James Cagney are revealed anew in "Picture Snatcher." It is a trifle incomplete—due to what it seems to be large and generous snippings of the censors—but the star and several enormously funny episodes make it on the whole distinctly enjoyable. It will undoubtedly be a success here.

The Cagney following may again rejoice that its leader went back to work not so long ago.

American: Jim Cagney is back with a bang on the Strand Theatre screen in one of the typical tough guy roles which he plays so happily. The film itself, while not the bad boy's best, is sufficiently interesting and actionful to provide good entertainment.

**JOURNAL:**

Cagney's socking 'em again. "Picture Snatcher," which opened last night at the Strand, has all the earmarks of his other box-office hits, for it is fast, snappy, tough and packed with action. Certainly "Picture Snatcher" is his film all the way, and it is his personality that makes up its much of it.

**World-Telegram:**

At the Strand is a spring bargain called "Picture Snatcher," which many wise be James Cagney's best starring picture to date.

**Mirror:**

James Cagneynever had a more perfect vehicle than this homidium account of the extravagant antics of a picture snatcher Cagney's performance is exhilarating. Far better than any of the recent Cagney films. "Picture Snatcher" is breezy entertainment, a brisk and compact wealth of howls, thrills and surprises.

**PEG O' MY HEART**


**Capitol Theatre**

World-Telegram: The present revival is palpably a vehicle for Miss Davis and is pretty much a routine affair. Fortunately, however, Miss Davis needs no such mechanical contrivance; she can travel on her own ability and reach her destination with no difficulty whatsoever. The picture is entirely dependent on Miss Davis, Without her it would be nothing—with her it is passable entertainment.

**Journal:**

No one else but Marion Davies, with her beauty and sweetness and charm, could have brought to the screen the adorable little Irish girl known as "Peg O' My Heart." Robert Z. Leonard has done an unusually fine piece of work with the direction and the dialogue is smooth perfection. The picture is marvelous entertainment. You'll love Marion as Peg of everybody's heart.

**American:**

Bithie and verdant as the Springtime, Cosmopolitan's sparkling version of this immortal comedy proves a vastly amusing entertainment with all the depressing melodrama with which the movies have been pre-occupied. It is delightful entertainment. Don't miss it.

**News:**

Miss Davies makes an enjoyable character of the poor little Irish girl who goes to the grand house in England after inheriting a fortune. She is amusing in her awkwardness and navete and, except when she indulges in the unbecoming gesture of sticking her finger in her mouth, she is appealing in the sentimental scenes.

**Times:**

Marion Davies is entrusted with the role of the boyant coleen and the mirth and sympathy of an audience yesterday afternoon was sure testimonial to her successful performance.

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**Nazi Censorship Hits Narrow Films**

Berlin—The Hitler government has slapped an air-tight censorship on all narrow-width films, even when made by amateur producers and intended for amateur performances. The same rules will apply to these productions as to standard width films. Even scenes and newsreels are included in the decree. The law on which the decree is based is not a new one, but it has been a dead letter until now, so far as narrow-width film has been concerned. The Nazi decree stiffens the penalties for violation of the law, besides putting other kinds of typical Hitler teeth into it.

**Heather Angel To Universal, Maybe**

Universal and Fox are hot on a deal which is expected to result this week in the loan-out from the latter of Heather Angel. Universal wants her for the assignment opposite Karloff in "Invisible Man." James Whale directs.

**O'Donnell Writes Cowboy**

Paramount has signed Jack O'Donnell to write the screen play of the William James story, "The Lone Cowboy," which Paul Sloane will direct and supervise.

**Fara, Options Boland**

Paramount has exercised the option on a Boland's contract for a 13-week term. The player gets a featured role in the B. P. Schulberg production, "Three Cornered Moon" as her next assignment.

**Two On MGM Contracts**

New York—Irene Cattell and Hal K. Dawson, actors, have been signed to term contracts by MGM in New York.

**Frias Club Sold**

New York—The Friar's Clubhouse was today sold at auction to the Bank for Savings, for $200,000 to satisfy judgments against the club totaling $275,000.

**Edwin Loeb Returns**

Edwin Loeb of the law firm of Loeb, Walker and Loeb, returned this week from a vacation trip of several months that took him to New York and Europe.

**Horace Jackson to Europe**

Horace Jackson pulls out for Europe on Saturday, sailing from New York June 3.

**Tradeviews**

(Continued from Page 1)

pictures and print material for the real for the real

There is no difference between the ticket buyers of today and those of the silent days, only there are less of them, and the same for fan readers.

SHOWMANSHP will bring them back to both industries. How about it?
Laughing at Life: Pleasing Film a Three-Bagger

**Baseball Yarn**

**Well Directed**

"Called on Account of Darkness"

Foy-Columbia

**Direction** St. Ben Stoffel

**Casting** Gerald O'Brien, Carol Dempster, Dickie Moore, William Jacobs

**Photography** Joseph A. Valentine

**Cast** Wallace Ford, Barbara Kent, Dickie Moore, J. Farrell MacDonald, Marion Byron, Sam Cohen, Frank Moran, David Worth, Mike Donlin

Made with a canny eye cocked toward the exploitation value of a baseball picture at this time, "Called on Account of Darkness" has all the earmarks of a success. It has plenty with which to pay off the ticket-buyers in this Department. Though it falls naturally in that category where, while not a world-beater, it is certainly a picture which you and I would pay to see and like.

Prefacing an opinion in this somewhat enthusiastic manner, and then pointing out that it is deficient in one department may appear unnecessary. However, taking the bitter with the sweet, it is necessary to register here a lousy kick at the supervisory brains that saw fit towards making the film what it is.

A greater understanding of its subject, coupled with what we feel should have been a deeper knowledge of audience demands, would have brought the production up to a rating where it would be a sensation.

That misses because there is lacking that quality of glamour, of bigness, that has never had its price on the box-office winners of the year.

Gerald Beaumont's story, from which the film takes its title, is well-known. It tells of a cocky, self-sure baseball player who considers himself the whole team. Hit in the head with a ball during one game, he later goes blind. His pride compels him to quietly drop from view. This is the time when his team is taking loss after loss.

His disappearance results in his being charged with straying along with gamblers who are making the most of the situation. Even the girl he loves is given to think that until he is found and the real reason learned. An operation restores his sight and there he is left with the assurance that he will be a great player again next season.

At no time does the story reach a pinnacle. It is, nevertheless, satisfying, owing to its excellent treatment at the hands of William Jacobs. Ben Stoffel's direction is excellent. Wallace Ford as the blind-headed baseball player, Barbara Kent as his lady love, Farrell MacDonald and Sammy Cohen do some real trouping. Valentine's photography is a treat.

The exhibitor can buy this picture with confidence. Give it the proper exploitation setting and you've got a diamond in the rough.

**Flood To Para.**

On 2-Pix Deal

James Flood was signed yesterday by Paramount on a two picture deal. The director's first picture will be "Chrysalis" from the script by Sidney Buchman with an all-star cast including Miriam Hopkins, Fredric March, Sylvia Sidney and George Raft. The Schenck-Feldman office made the deal.

**Eddie Cantor In Sunday**

Eddie Cantor will arrive here Sunday to start preparation on his next picture for Samuel Goldwyn, titled "Roman Scandal."

For the leading role in this picture, the producer Nat Levine has done well by himself in casting more than capable actors for every part, regardless how small. The results of this will be shown at the box-office.

Victor McLaglen, starred, has a role admirably suited to his talents. It is, in fact, one of the best since his Captain Flagg. He plays in "Laughing At Life," an engineer who cannot resist the call of lawless adventure, cost him what it may. He pays, rather dearly, when his venture into gun-running separates him from wife and son and places him on the gallows.

These early scenes that sketch in praiseworthy brevity of his early experiences to form an intriguing background for the main story have been directed with imagination and intelligency by Ford Beebe. The director here develops a style that tells just enough to excite the interest without satiating it.

Unfortunately, the rest of the tale does not live up in full to the excellent premise. But then, perhaps the standard was a little too high to maintain. There are thrills and suspense aplenty in what follows despite its rather raw line development. And it will please the type of audience for whom it was designed.

Victor McLaglen, few of the others have much to do. A sort of a Flagg-Quirt formula threatens between McLaglen and William Boyd but this never comes off. Conchita Montenegro is spirited as a dashing senorita and Ruth Hall appealing as the conventional heroine. Regis Toomey contributes his usual pleasing juvenile lead. Frankie Darro as a boy revolutionist is good as always.

The picture is quite weak on comedy. Deisy Robinson and Big Boy Williams have a short moment and Henry Armetta does his standard Italian, though costumed as a South American. Outside of this, there are no laughs. Photography throughout is excellent with Ernest Miller credited.

**Cast:**

Dewey Robinson and Big Boy Williams have a short moment and Henry Armetta does his standard Italian, through costumed as a South American. Outside of this, there are no laughs. Photography throughout is excellent with Ernest Miller credited.

Theme Songs

It is understood that Noel Coward has written a theme song for his "Design for Living" for Paramount's use in the picture. It is titled "Let's put out the wife and go to bed."

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It is understood that Noel Coward has written a theme song for his "Design for Living" for Paramount's use in the picture. It is titled "Let's put out the wife and go to bed."

Jack and Charlie did themselves proud on the opening of the summer edition of Twenty-One, which is called the Westchester Embassy and is located up at Armonk, just outside of White Plains—ask any cop for further instructions. The boys redecorated this new set up a gorgeous outdoor as well as indoor place, so that you can take your choice and dine and dance in the clubhouse or under the ole swimm' pool for those like water. Opening night there wasn't anyone who forgot to be there. The Watters' employees never before said "Hello!" to so many people in one place that they really got the confidence gets. It's as much as they can do. T. Hunter, Irene Barrymore, Tom Douglas, Barbara Bennett and Morton Downey, Esmond O'Brien, Sidney Smith, Jack Rumsey, Maren Hammont just to name a few, were among those who made it a night to be remembered.

That Paramount reopeners comedy isn't exactly all laughs. At the last meeting, which was a success, we noticed a nice looking elderly lady whom we had seen before at most of the others. When it was announced that another meeting would be held this week the lady came up to us and in a woeful tone of voice asked us if they had heard right. We politely said "yes" and then she looked at us quite hopelessly and said, "Do you think there will be something coming out of it?" We wish to all who come to see the picture that they will be coming out of it, but we hope to all who come to see the picture that they will be coming out of it, but we expect any idea of how important it is that a newspaperman compels respect for the audience because it is indeed a sign of how much you care about your protection as it is for his, so if you want the lowdown on anything read it in the papers and don't try to find out for yourself. We'll write a story in an old, old magazine about a very nice fellow who was well loved but about whom there was a deep mystery. Well, he meets and loves a gal but before he can tell her he feels he must tell her all. Seems as how he's a divorced man! The gal marries him anyway but they have to move to another town for a fresh start together.

By the way, in case you hadn't heard, New Jersey has a very interesting bill the other day to the effect that exhibitors cannot be forced to tell the source of their information even on a witness stand in court. Now that's progress and we mention it here because a few people have any idea of how important it is that a newspaperman compels respect for the audience because it is indeed a sign of how much you care about your protection as it is for his, so if you want the lowdown on anything read it in the papers and don't try to find out for yourself. We'll write a story in an old, old magazine about a very nice fellow who was well loved but about whom there was a deep mystery. Well, he meets and loves a gal but before he can tell her he feels he must tell her all. Seems as how he's a divorced man! The gal marries him anyway but they have to move to another town for a fresh start together. Today they want a fresh start together they have to go to Reno first.
ALAS, POOR ELY!

Winechell states that Ely Culbertson, bridge champ, dropped $58,000 recently to his own team mates. Page Chico!

Disputes Must Be Arbitrated

when during a period of .......... weeks the Artist has not received or had a bona fide offer of at least one week's employment at the minimum compensa-
tion stated in the Contract.

This clause, however, shall not be used by the Artist to evade legitimate obligation to the Agent. Upon the filing with the Academy of a complaint charging attempt at such evasive, the contract shall automatically continue in effect until a hearing has been held upon the complaint and a decision rendered.

Minimum Salary

It is understood and agreed that the minimum salary of the Artist shall be the sum of or the equivalent of $........ per week, and upon a daily basis, $........ per day. The Agent agrees that he will not quote a figure less than the above amounts respectively without the written objections and recommendation of the Artist, which permission shall constitute a modification of the minimum salary stated in this para-

This contract shall not be assign-
able by the Agent except with the written consent of the Artist.

The parties agree that this contract is essentially for personal service by the Agent to or on behalf of the Art-
st, and when the capacity for ser-
vice by the Agent is substantially re-
duced, through the fault of the Agent, this contract may be cancelled by the Artist upon filing a complaint with the Academy and giving two weeks written notice to the Agent. However, if the Artist files a denial, plea of ex-
tenuating circumstances, or counter-

If the Agent shall fail to keep the Artist to evade legitimate obligations, the contract shall automatically con-
tinue in effect until a hearing has been held and a decision rendered.

Grunds For Cancellation

This contract may be cancelled at the option of the Artist or the Agent should be expelled from membership in the Academy of Motion Picture Arts and Sciences, the Agent, however, to be subject to such expulsion only in accordance with the Arbitration pro-
cedure provided for in the Code of Practice for Artist-Agent-Producer Negotiations.

Arbitration of Disputes

The parties agree that any and all disputes between the Agent and the Artist, and any complaint of violation of any of the terms of this contract, and any claim of the Artist that the Agent without good reason refuses to perform any employment or of the Artist that the Agent fails to exercise on his behalf the diligence and competence to be reasonably expected, shall be referred for determination to the Ar-

AGENCY CONTRACT AIMS TO CLARIFY SITUATION

Limit Placed On Commissions

The complete text of the Standard Contract drawn up by the special committee of the Academy for use by Artists, Agents and Producers is herewith given in full.

The term hereof shall be from ... and except that the Artist shall continue to pay the commissions provided herein for so long a period as he shall continue to be employed upon contracts for his services entered into prior to the above expiration date and upon renewals of such contracts, options exercised thereunder and upon new contracts entered into by him in substitution for or replacement of such contracts.

Field of Representation

It is the primary intent of this con-
tract to set forth the relationship of the Artist and the Agent with regard to employment in motion picture production and with activities directly connected with such production.

With regard to all such employment in motion picture production the commissions set forth below shall be paid by the Agent to the Artist without the necessity of any evidence whatsoever that the employment has been secured or negotiated by the Agent.

However, this contract applies also to employment in such other activities and exercises of the talent, labor and capacities of the Artist as may be specifically set forth in the following sections:

With regard to these secondary fields of representation not directly connected with motion picture production, the Agent shall be entitled to the commissions set forth below only when he has been substantially responsible, directly or indirectly, for the securing of the employment of the Artist. In case of dispute the burden of proof shall be upon the Agent.

Commission To Agent

In consideration of the services of the Agent, the Artist agrees to pay and the Agent agrees to accept as full compensation the following commissions, except that in no case shall any commission or percentage paid to the Agent exceed 10 per cent:

per cent of the amount received by the Artist for employment in or directly in connection with motion picture production.

Except that when such amount received by the Artist is derived from the employment in motion picture production for more than one year and/or renewable for stated periods at the option of the Agent or the Provision paid the Agent by the Artist shall be ........ per cent during the second year, .......... per cent during the third year, .......... per cent during the fourth year and .... per cent during sub-
sequent years for his services and all in-
terest in and upon such contract or any renewal or extension of such contract or by virtue of the Artist's representation contained in any such contract.

The above commissions shall be due and payable to the Agent immediately upon receipt by the Artist of any compensa-
tion for personal service by the Artist to or on behalf of the Artist and to obtain and maintain for the Artist a favorable and valuable professional reputation.

b. To plan for the future work of the Artist and to seek and acquire new engagements for and on behalf of the Artist.

c. To negotiate for and endeavor to procure employment for the Artist in the fields of employment designated in this Con-
tract.

This contract shall automatically con-
tinue in effect until a hearing has been held and a decision rendered.

Page Four
THE HOLLYWOOD REPORTER
May 25, 1933

Dubin-Warren
On WB Keeler Film

At Dubin and Harry Warren are working on the music and lyrics for the Ruby Keeler picture at Warner’s, on which Ruby Berkeley already has chorus rehearsals under way. Leo Forbstein, musical director of the Busbuck lot, will function in the same manner as on “42nd Street” and “Gold Diggers of 1933.”

Dubin and Warren took plenty of bows for their brilliant musical con-
tributions to “42nd Street,” and it is conceded that they surpassed their previous efforts by their song numbers in “Gold Diggers.” Forbstein, who supervised the musical end of the pic-
ture, likewise came in for plenty of congratulations.

Bill Wright On ‘Tarzan’

William Lord Wright has joined the Sol Lesser unit to supervise the pro-
duction of the serial, “Tarzan The Fearless.”

At the same time, Wallace Anthony has been appointed to write the dialogues for the screen play by Basil Dickey and George Plympton. Robert Hill directs and arrangements to start shooting the picture at the Senator Studio have been completed for the first of the month.

Page A Singing Ingenue

Director Edward Sutherland is having plenty of trouble finding an in-
genue who can sing for the feminine lead in “Too Much Harmony,” which he is directing for Paramount. Jack Oakie, Sketts Gallagher and Harry Green are the only members of the cast signed to date.

Norman Foster Signed

Radio has signed Norman Foster on a one picture deal and will again team him with Ginger Rogers in “Rafter Romance,” which William Seiter will direct. Sam Mintz is writing the new treatment.

Lead For Ryan Short

Dorothy Granger gets a lead spot in Phil Ryan’s first comedy for Para-

Lanfield Directs Aggie

Radio has assigned Sidney Lanfield to direct “Aggie Appleby, Maker of Men” as his first on the four picture deal. William Gargan will have the top spot.

Two More On ‘Women’

Radio has signed Sarah Y. Mason and Victor Heerman to collaborate on the screen play of Katharine Hep-
burn’s next picture, “Little Women,” for Radio. George Cukor will direct, shall be final, and by such award the arbitration board may amend, modify, or suspend this contract, apportion commissions and determine any adjust-
ment as to payments hereunder.
Supervisors Next?
John M. Stahl tested cameramen yesterday for the job of photographing the next picture, “Only Yesterday” for Universal. How the tests were performed was not revealed.

‘Stingaree’ Bought
For Irene Dunne
Radio has purchased the talking picture rights to “Stingaree,” by E. W. Hornung, as a starring vehicle for Irene Dunne.

There is a possibility that Leslie Banks may be brought out from London to direct this picture.

A film version of “Stingaree” was made back in 1915 by Kalem.

John Cabot Lodge
For ‘Little Women’
John Cabot (every Boston! Lodge has been signed for a part in the radio production of “Little Women,” that will be directed by George Cukor with Katharine Hepburn the star.

They Couldn’t Say Yes
Douglas Montgomery just could not see his way clear to accept the assignment in “Little Women.” Adrien Ames ducked the proffered part in Universal’s “Only Yesterday.”

Silverstone To N. Y.
London—Murray Silverstone, 31, a general manager in Great Britain, sail for New York May 27 for conferences with Arthur W. Kelly on next year’s lineup.

In Conformity with the Principles of the “NEW DEAL”
We accept full responsibility as the SELLER
and invite your complete investigation of the opportunity we offer for participation in our brewery activities in this territory.

SCHMIDT BREWING COMPANY
606 South Hill Street
Los Angeles, California
Tel. Trinity 3842
We have prepared an attractive illustrated 32-page brochure which should interest you. Send for it, no obligation.

ARTIST-AGENT-PRODUCER CODE OF PRACTICE COMPLETE

Standard Contract Ready To Submit

The first draft of the proposed Artist-Agent-Producer Code of Practice and Standard Contract, has been completed by the special committee of the Academy headed by Frank Capra, who is working on the proposition for some time.

Copies of the proposed standard contract and code of practice were sent out to leading agents this week, with requests for any opinions they might have, so that the suggestions can be incorporated into the recommendations sent to the five branches. It is expected that the Academy committee will hold a meeting next week to list the Academy branches, licensed agents No branches will get the documents for suggested changes and eventual approval.

Formulation of the Artist-Agent-Producer Code of Practice and Standard Contract followed preliminary conferences of the Academy Board of Directors with producers, agents and artists, which clearly showed that none of the three groups were satisfied with existing contracts and employment of the committee followed.

The Code of Practice as drafted by the Academy Committee provides for the Academy branches, licensed agents and producers as signatories.

PROPOSED CODE OF PRACTICE
Provisions of the Code include:
Recognition of a standard form of contract to provide minimum clauses of personal representative agreements. Existing contracts need not be changed.

Producers will only negotiate with and recognize an agent who holds a signed written contract. Each agent shall have any commission claim except on the basis of a signed contract.

Agents shall file with the Academy a complete and constantly corrected list of clients, also indicating date each contract was signed.
The agent must file with the Academy a written statement giving names and addresses of all persons connected with the agency as owners, partners or stockholders or persons who have any financial interest in the agency. Any changes must be reported immediately.

To facilitate employment negotiations, the Producer will make available to agents, descriptive cast sheets of forthcoming productions.
The Producer recognizes the right and propriety of the artist being represented by his agent and as the artist may desire such representation. Producers recognize the artist, in all negotiations, is entitled to the advice and protection of his agents.
The agent shall receive, directly or indirectly, a maximum commission of 10 per cent from the artist. The agent cannot accept any emolument, payment or gift in excess of this amount from the artist, nor any other payment given to any company or individual.
The Code condemns the practice of any agent offering the artist a contingent contract based upon the proposition that the agent receives no commission unless he secures more money for the artist. Such practice shall be grounds for charges by any other agent or producer against the parties involved.

Arbitration of disputes is taken care of in the Code, by setting up an Adjustment Committee consisting of one member from each Academy branch and one agent. A two-thirds vote sends the case to the Conciliation Committee which will be appointed by one agent. In all cases involving charges serious enough to carry penalty of suspension or expulsion from the Academy, the Board of Directors shall have final authority.

If a producing company brings charges of code violation or unethical practices against an agent, the company shall take no action which will interfere with the legitimate service of the agent in behalf of his clients until such time as the charges have been adjudicated.

Amendments to the code can only be made by a two-thirds vote of each of the five Academy branches, majority vote of the agent signatories and majority vote of the producing company signatories.

Raymond Signs 2 Tickets
Gene Raymond has placed his picture on two contracts yesterday, one with Columbia for the lead in “Briet Moment” opposite Carroll Lombard with David Burton directing. The other is with Samuel Goldwyn for the lead opposite Anna Sten in her first picture, “Nana,” by Emile Zola. The Schulberg-Feldman office made the deals.

Chrysler-Sinclair
On India Picture
New York—“Footloose In India” is the Columbia production which is being made by the Sinclair Pictures Ltd. of Toronto, with backing on the Chrysler interests in Canada.

Cameron will sail from New York on May 31, via the S. S. Roma, to meet Gordon Sinclair, explorer and writer, in India. Scenes for the picture will be made all the way from Bombay to the Khber Pass in the northwest frontier. Production will be a British Canadian quota picture.

Carr Signs Chas. Vidor
Charles Vidor, former MGM director and now in signs Trem Carr to direct “Sensation Hunters” for Monogram. The story was written by Paul Schotield the Guild would get licked, and he was unwilling to sign for closed Guild shops unless the organization had written assurances that all contracts from the Authors League and the Dramatists Guild were forthcoming. He pointed out that Hollywood was the only place left in the world where writing prosperity still existed. He also chided the executives who do not recall if the article was not adopted.

Oliver P. Garrett answered the three objectors, stating there was no reason why closed shop could not be enforced, as the Guild had virtually all writers that were now employed in the major studios. He stated the same issues were in the Guild Code which he unsuccessfully fought for in the Academy Writer Code.

Lawson stated the articles would not go into effect until the Guild had received written support from the Authors League and Dramatists Guild. Courtenay Terrett charged that many writers were secretly negotiating contracts with studios which could be signed after May 31, and were violating the Guild contract. Grover Jones answered this attack, and then made a plea for the independent writers, who were now under the封锁 of the entire Guild Code.

The meeting wound up after Rupert Hughes made an earnest plea for the adoption of the Guild Code, and Lester Cohen declared the entire Code depended on adoption of the articles.

As with all other sections of the Guild Code, 75 per cent of the entire membership must vote in favor of Article Three via mail vote. Another meeting will be called next week to consider the remaining articles.
Home Office Friction Out In Zanuck Setup

Obviously determined to avoid the ever-present friction that exists in major companies between their home offices in New York and the production organizations in Hollywood, Darryl Zanuck is rounding out his organization plans for Twentieth Century Pictures by eliminating any idea of having a New York home office.

Zanuck has had considerable experience with New York headquarters and knows the time, money and worry wasted on the petty personal dissension that is to be found in such setups. His desire to concentrate all business on the coast is regarded as a constructive move.

The purpose of Howard Smith's trip to New York recently was to arrange to have the agencies there deal directly with the company's United Artists studio offices. Negotiations for talent and material will be handled entirely by the staff here.

Zanuck is production chief, with Ray Griffith and William Goetz associates. William Dover is production consultant in charge of story material. Actual start of operations occurs June 1.

Armetta Doubles Up

Universal is doubling Henry Armetta in two pictures, with the actor working in both "Salt Water" and "In the Money."

Who's Who?

Going To World's Fair?

Academy Will Fix It

The Academy will cooperate with officials of the World's Fair, at the latter's request, in arranging receptions for picture celebrities who either take in the Fair, or desire to stop over in the Windy City for a few days while the celebration is in progress. Through the contact established with officials of the Fair, stars and others have the assurance of being well received during a visit to the exposition.

Marlow To Write 'Mike'

Brian Marlow draws the assignment of developing the story, "Mike," as his next job following the completion of the screen play of "Brief Moment" for Columbia.

Futter-MGM Deal

New York—Walter Futter has set a deal with MGM to make four-reel featurettes for their release. The first on the deal is "Ichty Scratchy."

New Players For Roach

Patsy Kelly of the New York musical, "Flying Colors," and Don Barclay, comedian, have been signed by Hal Roach. They are due on the coast next month.

Night at Old Orpheum

At B. H. Little Theatre

"A Night at the Old Orpheum" at the title of my all-star vaudeville bill which will be presented for the benefit of the Little Theatre of Beverly Hills on Tuesday evening, May 30.

The bill includes Chic Sale in a new monologue entitled, "The Little Theatre Movement;" Donald Brian in song and the "Merry Widow Waltz;" Grace La Rue, Hale Hamilton and Crawford Kent in a new skit, "Dangerous Advice;" Trixie Frangza with a new "Bake Hill Tricks;" Charles Clune in "Baby Grand Larceny;" Sam Ash of "The Cat and the Fiddle;" Mr. and Mrs. Jack Norworth in "Songs of Yesteryear;" Wm. Collier, Sr. and Joseph Cawthorn in a new act and, through the courtesy of Lorrie Horner, the Parisian dancers, Varno and Vivene. Sam Hardy will be master of ceremonies. The production is being directed by Edwin Sturgis.

The proceeds of the affair will be used for production of "Uncle Tom's Cabin," the next offering on the Little Theatre's official program.

Wilson Back Directing

After working as a featured player for the past year, Charles Wilson returns to the ranks of the director with Fox. He starts today as dialogue director, rejoining the company that had originally signed him. Al King set the deal.

Blackmer In Deluge

Sidney Blackmer replaces John Marsh on the top spot in "The Deluge," which Sam Bischoff is making for Radio release.

Two For Salt Water

Jocelyn Lee and Lew Kelly have been added to the cast of "Salt Water" for Universal.

New Regime At Republic June 15

The Republic studio, formerly Tech-Art, is now undergoing many major changes and improvements, and will reopen on June 15 under the general management of Al d'Agastino.

No member of the former organization is to be identified with the new management, it is understood, and it is also reported that the Clune estate for an executive of the Clune estate is substantially interested in the new enterprise.

More than $45,000 is to be spent on improvements, which include soundproofing the old stage, making it the largest single stage in the city. The Melrose avenue frontage is to be dismantled and the entire frontage improved. New recording equipment and lighting facilities are to be added and new machinery installed in the mill.

RKO Books Fight Pictures

New York.—RKO has made a deal to show the Schmeling-Baer fight pictures exclusively over their circuit. New York showing will be at the Palace morning after the fight.

Columbia's World Fair

Columbia is to produce a story by Herbert Riskin for next season titled "World's Fair." Riskin and a crew of technicians are now shooting preliminary scenes in Chicago.

Fan Mags Slump

(Continued from Page 1)

the former and good sound publishing acts by the two Screen's editors, have built them to top rating, plus the sales price.

The standing and estimated circulation of the books' subscriptions, together with their news sales sales is as follows:

Modern Screen 556,421
Silver Screen 471,806
Photoplay 461,842
Picture 436,002
Picture Play 341,218
Moviet Classic 326,852
Screen Book 267,573
Screenland 262,611
Screenplay 211,132
Hollywood 181,694
Screen Romances 137,141
Film Fun 130,097
La Film (Canada) 9,784
Shadowplay 8,570

No Estimate

It is pretty tough to estimate New Movie because of the combined circulation figures of all the three Tower magazines sold over the Woolworth counters. The group is estimated at 1,360,659, with around half that amount going to the movie book.

The above figures may not be "actual," but as close to that point as the majority of the big advertising agencies and others interested in these figures.

Naturally, there is a trend to the cheaper publications, such as Silver Screen and the other ten centers as against the higher priced books, but prices have not been sufficient to account for the sag in some circulation figures.
W. C. FIELDS

THE NEW DEAL

Giving the Suckers a Break

EDWARD SUTHERLAND

directed

"International House"
ARTHUR A. EBENSTEIN
FORMERLY
SECRETARY-TREASURER
STEBBINS, LETERMAN & GATES, LTD.

ARNOLD KUNODY
FORMERLY ASSOCIATED
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MAY TWENTY-FIFTH
NINETEEN HUNDRED THIRTY-THREE

“Direction, to repeat, is outstanding.
... This is Casey Robinson’s first pic-
ture and he handles it in grand style.”

NOW ASSOCIATED WITH CHARLES R. ROGERS PARAMOUNT PRODUCTIONS
Chase Writes Off Big Fox Losses

New York—The Chase Bank announced that it had written off around $55,000,000 from surplus and undivided profits to provide for charge-offs against losses.

As a result of these charge-offs, and others that have been effected, the obligations of General Theatre Equipment and Fox Film to the bank, has been dropped to $15,000,000 instead of the $33,000,000 that the bank originally invested.

Wellman On "Wild Boys"

Warners have assigned William Wellman to direct "Wild Boys of the Road," the Danny Ahearn story, as his first job on the reopening of the studio. Rochelle Hudson and Frankie Darro have featured roles.

Radio Borrows Huston

Walter Huston goes from MGM to Radio on loanout for the featured spot opposite Ann Harding in her next, "After Hours," which John Cromwell directs. Pan Berman will be associate producer on the picture.

Volck Returning

New York—George Volck, vice-president of Joyce-Selznick, is on his way back to the coast via the canal.

Major studios are considering a compromise offer to Warner Bros. for a few pictures it claims are outstanding.

Pan Hollywood Will Stay Dark

Failing to get together with trustees of Fox West Coast for release of suitable first run pictures in Hollywood for the balance of this season. Alexander Pantages has decided not to reopen the Pantages Theatre, Hollywood, until he is assured of a supply of product for the house.

"U" Salary Cuts Back With "Only Yesterday"

Full restoration of salary cuts at Universal are to be made, it is understood, with the start of "Only Yesterday," which John Stahl produces. The start of the picture will be regarded as the official reopening of the studio since the shut-down, wage cuts having been effective since from the fifty per cent waiver action which has since been dropped.

Hipp Takes On Opera

New York — The Hippodrome drops pictures for the summer and goes to a season of summer opera June 3, by the Chicago Grand Opera Company. Fifty cents top.

"Nana" To Start June 15

Sam Goldwyn starts Anna Sten's "Nana" for production June 15 under George Fitzmaurice's direction. Gene Raymond has the spot opposite the star.

Carr Joins U. A. Board

London—Edward T. Carr, general sales manager of United Artists in Great Britain, has been appointed to the board of directors of United Artists Corp., Ltd.
Film Famine Brings Junk Revival Flood

The shortage of features is producing a flood of salvaged junk films under the guise of "novelty" featurettes, with sound dubbing factories and laboratory men finding themselves deployed with footage to rescue cast-off films.

The sound dubbing people welcome the business from this newly devised source. The laboratory men are doing everything they can to keep it, because of the grief in processing the films.

The lab men usually have to make up negatives besides being faced with problems when it comes to printing the stuff. In the end they discover that the laboratory bill is not worth the labor involved.

Every producer in the business has been approached with ideas for turning old silent features into four-reel featurettes. Most of the ideas don't get to first base. On reissues, several have already tried their hands, with a loud razz over the usual result.

A number of state righters are planning to make what are termed "synthetic featurettes." This call for a selection of stock footage, close-ups being tossed out while long shots are saved, new close shots of other players then being shot and matched in. The feasibility of this idea has yet to be proven.

The exhibitor's viewpoint is that he will not play retrieved junk. On several occasions, showmen have gone up in flames when offered these reissues.

Phil Meyer Gets Feed, Bag, Ring, Speeches


Franke To Manage Iowa

Des Moines, Iowa.—E. R. Franke has been named manager of the Iowa in Cedar Rapids, largest house in Iowa, by Theama, which operates houses in Cedar Rapids, Davenport and Sioux City. Franke was St Louis manager for RKO for five years when they are terribly hard hit. He "wanted to marry the gal" and consequently, his wife got paler every day. Well, the actress seemingly returned his affection, but was carrying on a hectic affair with the production manager of another studio at the same time, though Heaven only knows how she managed. Of course, the actor didn't know this, but just at the moment when he was ready to throw home and family to the winds, he found out! He was awful mad—but naturally, his wife was relieved.

P.S.—The actress went to San Francisco a couple of weeks after that—but not with this producer manager. She went with still another manager—from still another studio, and is spoken of as this actor's sweetheart at the moment. Now, isn't Hollywood just TOO gay???

P-P In New Deal
On Bk’lyn Theatre

New York—Paramount-Pathlex Corp. has made a new deal with Prudence Co. to take back the Brooklyn Paramount, which will re-open in the fall with pictures and stage show. Paramount's terms are no set charge for the picture, the company splitting 50-50 with Prudence above actual expenses of operation until Paramount gets $2000 as its share. Then terms change to 75-25, the long end going to Prudence.

Gillstrom Will Do 12
Arvid Gillstrom has signed a contract with Western Service Studios to produce six Bing Crosby two-reelers and six Harry Langdon shorts during the coming year. Exteriors for the initial Crosby picture are now being made at Yosemite National Park.

June Knight Due June 9
June Knight will arrive in Hollywood on June 9 and will go into the top spot in "Lilies of Broadway," which E. A. Dupont will direct for Universal.

Sid Grauman Casting
Sid Grauman has set Nell O'Day for a stretch as featured player in his prologue for "Gold Diggers of 1933" at the Chinese.

Quigley To Columbia
Robert Quigley has been added to the Columbia scenario staff and will write an original police story as his first assignment.

"Laughing At Life"

starring

VICTOR McLAGLEN

Story and Direction

by

FORD BEEBE

The Reporter Says:

"Laughing at Life" has been directed with imagination and intelligence.
Ruggles The Hit:  
Rest of Cast Good

**"MELODY CRUISE" DISTINCT NOVELTY IN MUSICALS**

Colin Molnar has purchased the screen rights to Ferenc Molnar's play, "Paul Street from St. Anns," second leading role to be made by M.C. Le veve's Screen Guild under the direction of Frank Borzage. So Sweering will write the screen play and dialogue.

**Bellamy Gets Lead**

After many tests for the leads in "A Man's Castle," which Frank Borzage will direct for Columbia, it has been reported that Ralph Bellamy is slated for the male lead with a very good chance that Anita Louise will have the female lead.

**Lionel Atwill At 'U'**

Universal signed Lionel Atwill yesterday for a leading role in "Secret of the Blue Room," featuring Paul Lukas and Dorota Kurt. Kurt Neuman will direct.

**Goldman Signs Ray June**

Sam Goldwyn has signed Ray June on a straight two-year contract, effective July 1. Although the agreement has been approved by the cameramen's organization for photography, "Armrowsmith" and "Cynara" for Goldwyn.

**Four Cast For 'Fog Bound'**

Laura Hope Crews, Bert Merce, Ivan Simpson and Terrell Davis are latest additions to the cast of "Fog Bound," which Ernest Schoedsack directs for Radio.

**Porcas Goes To Fox**

Paul Porcasi has been engaged by Fox to play a role in "The Devil's In Love," with Victor Jory and Loreta Young. Leo Morrison made the deal.

**Seton Miller On Loan**

Seton I. Miller has been borrowed from Paramount by Columbia to write the screen play of "Men of Steel," the next Jack Holt starring picture.

**Linden In 'Little Women'**

Eric Linden has been assigned a featured role in "Little Women" for Radio. George cukor will direct.

**Tradewinds (Continued from Page 1)**

with the officers. Last month she sent two clubs mimeograph machines.

Crawford works hard to hold her fans. A few bad pictures and perhaps a disappointed married life may have caused a retirement that many of us considered due to other causes. But put this down in your book, as we have typed it in ours—Joan realizes the value of good publicity and promotion, knowing that it is required to stay up around the top as a drawing attraction and works day and night to protect her standing for Joan Crawford and Metro-Coloway—Mayer and the whole picture business.

**Warners Want Irene Dunne**

Warners are negotiating with Radio for the loan of Irene Dunne for the lead opposite Edward G. Robinson in his next starring vehicle, "The Kingfish," an original yarn by William Rankin.

**Molnar Play Brought For Frank Borzage**

Columbia has purchased the screen rights to Ferenc Molnar’s play, “Paul Street from St. Anns,” second leading role to be made by M.C. Le veve’s Screen Guild under the direction of Frank Borzage. So Sweering will write the screen play and dialogue.

**’MELODY CRUISE’ DISTINCT NOVELTY IN MUSICALS**

The latest on the situation concerning the Multicolor plant is an offer from a local rental agent to take over part of the building on a lease for a proposed brewery company. Instead of “spinning” in the tanks for processing film, there will be frothy beer if the negotiations are concluded. The brewers are pooling their interests on the deal.

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**Bellamy Gets Lead**

After many tests for the leads in “A Man’s Castle,” which Frank Borzage will direct for Columbia, it has been reported that Ralph Bellamy is slated for the male lead with a very good chance that Anita Louise will have the female lead.

**Lionel Atwill At ‘U’**

Universal signed Lionel Atwill yesterday for a leading role in “Secret of the Blue Room,” featuring Paul Lukas and Dorota Kurt. Kurt Neuman will direct.

**Goldman Signs Ray June**

Sam Goldwyn has signed Ray June on a straight two-year contract, effective July 1. Although the agreement has been approved by the cameramen’s organization for photography, “Armrowsmith” and “Cynara” for Goldwyn.

**Four Cast For ‘Fog Bound’**

Laura Hope Crews, Bert Merce, Ivan Simpson and Terrell Davis are latest additions to the cast of “Fog Bound,” which Ernest Schoedsack directs for Radio.

**Porcas Goes To Fox**

Paul Porcasi has been engaged by Fox to play a role in “The Devil’s In Love,” with Victor Jory and Loreta Young. Leo Morrison made the deal.

**Seton Miller On Loan**

Seton I. Miller has been borrowed from Paramount by Columbia to write the screen play of “Men of Steel,” the next Jack Holt starring picture.

**Linden In ‘Little Women’**

Eric Linden has been assigned a featured role in “Little Women” for Radio. George cukor will direct.

**Tradewinds (Continued from Page 1)**

with the officers. Last month she sent two clubs mimeograph machines.

Crawford works hard to hold her fans. A few bad pictures and perhaps a disappointed married life may have caused a retirement that many of us considered due to other causes. But put this down in your book, as we have typed it in ours—Joan realizes the value of good publicity and promotion, knowing that it is required to stay up around the top as a drawing attraction and works day and night to protect her standing for Joan Crawford and Metro-Coloway—Mayer and the whole picture business.
Skouras-FWC Deal
Disclosed at Hearing

C. A. Buckley, official of Fox West Coast Theatres, was examined at yesterday's hearing in the bankruptcy of the circuit before Referee in Bankruptcy Samuel McNabb.

Under the questioning of Major Frank Hutton, attorney for Alexander Pantages, Buckley outlined the four loans secured by FWC and subsidiaries from Chase Bank, and the stocks that were put up as collateral. Buckley testified that claims of Fox Film against the bankrupt circuit was about $2,500,000 and this amount covered cash advances and film rentals.

Buckley traced the formation of Wesco, which he declared was done to get the owners of Fox West Coast from under the California laws through formation of the holding company in Delaware. The Skouras Brothers were engaged to operate all theatres in subsidiary companies controlled by Wesco, and held a contract to manage FWC at $3,000 weekly besides a cut of profits.

With FWC in bankruptcy, Buckley stated that Spyros Skouras arranged with the trustees to represent the circuit in New York for $1,000 per week, but part of this amount would be allocated to the then-bankrupt Fox Rocky Mountain and Midland circuits.

Salaries of officers of present subsidiary companies of FWC were revealed by Buckley. He received as vice president, $375 per week; treasurer Fred Metzler, $250; film buyer J. J. Sullivan, $560; P. R. Kent, vice president in charge of real estate, $212.50; secretary Leeds, $137.92 and the latter's assistant, Betero, $109.37. This was after heavy cuts in salaries, explained Buckley.

Following this line of questioning, Hutton uncovered the preliminary steps taken prior to the bankruptcy of the production of box-office and Pacific Northwest Theatres, and the formation of subsidiary companies prior to the action. He then delved into the contract held by the Skouras Brothers for Fox West Coast, which was signed by Wesco in January, 1932. Buckley could not state whether or not that contract had been cancelled since the circuit went into bankruptcy, but declared Charles Skouras was now drawing any salary from the company as general manager.

The hearing will be continued next week, and Major Hutton stated he wanted to examine Charles Skouras, Spyros Skouras and other officials of the company.

Wampas Will Stage
Caliente Shindig

Most of the membership of the Wampas will start out Saturday morning for Caliente for a week-end of fun and frolic. The management of the resort have offered them a room for a couple, dinner and cocktails for two at a combined rate of $5 for each day they remain. And brother, that is SOME rate.

Ward Wing Shorts
To Ben Zeidman

New York.—Ward Wing has made three shorts, "Weeping Willow", "Rope's End" and "Typhoon Waters," which Ben Zeidman has arranged to distribute through a major distributor. Zeidman will start work on "Undone" as his first new picture for Universal, on his return to the coast.

They sold me last year on the idea that they were entitled to a just percentage of the amount of money their pictures brought in at the box office, no more and no less. I finally fell for it and they received their percentage. If they think they are going to sell me away from that this year, causing me to give them guarantees of straight rentals that will close my houses, they are just silly.

Another big operator of an independent chain told this publication, "So they want guarantees, eh? When they can give me a guarantee of quality product and show me where their expenditures have been put on a business basis, I will discuss this guarantee proposition with them, not before."

"They worked for years to sell us on the idea of percentages, we recognized their rights in getting their share of the box office, but we tried to fight it because we did not want them to know too much of our business, but we got a lot more than we expected.

"The independent exhibitor has been tossed around too long. We are willing to play ball with the producers and distributors, but we want them to catch as well as throw the ball, and they will have to, this year."

So far, Paramount and United Artists are the only two organizations that have issued instructions on percentages without guarantees and a preference for straight rentals, with the refusal of any straight percentage deals other than with the big circuits. They argue:

"When we put the pictures in without any definite cast, exhibitors would lay back and do little work on the exploitation and selling to their patrons. If they knew they had to pay a certain amount for the picture and that picture has to earn it, they will get out and hustle to get that money in. The percentage deal has ruined showmanship, so we are stopping it."

Percentage Bookings
(Continued from Page 1)

won out eventually and got their percentage deals. And those deals cost the distributors over 7,000,000 last year, (by their own estimate), in balancing what the theatres wanted to pay in rentals and what they eventually received as their percentage.

It is doubtful if the theatre owners will permit the distributors to drop the percentage gag so easy. One big operator stated:
Lynch Stops Para. Salt Lake Sale

New York.—S. A. Lynch, representing a large group of creditors in Paramount-Publix, stopped the sale to the Salt Lake houses of Publix for a bid of $50,000 for a half interest when it came up for review in the Furthermore hearings will be held in June.

Lynch told the referee that the acceptance of such a small bid for such a big piece of property that millions have been spent on was absolutely assinine and protested against its consideration. He added that the Irving Trust Co., and the receivers of Paramount could work out a successful plan of operation if given time.

Dono Gets Ticket As 'U' Shorts Head

New York.—Warren Doane has been given a ten-year contract by Universal as head of short subject production. Company will make thirty-two shorts next season.

Hollander in America

New York.—Friedrich Hollander, European composer, arrived in New York yesterday on his way to Movie-town City to write for Fox. Among other things, Hollander wrote the score for the "Blue Angel."

ACAD. READY TO FIGHT AGENTS ON CONTRACT

All licensed agents now doing business with the various studios, have been invited to attend a conference at the Academy next Thursday night, at which time the organization's Producer-Agent Contract and Code Committee headed by Frank Capra will listen to suggestions of the agents on the drafts of the standard Agent-Artist Contract and Code, before the latter go to the Academy branches for adoption.

The agents will receive copies of the two agreements prior to the meeting for study, and are expected to present suggestions only. It is known the Academy committee will not stand for any attempts of the agents to organize opposition to either the Code or standard contract, and if such should develop, the committee will disregard the agents and send the two agreements to the five branches for individual votes.

Towell Fox Treasurer; Clark Heads Distribution

New York.—S. R. Kent yesterday announced the election of Sydney Towell as treasurer of Fox, succeeding C. E. Richardson. John D. Clark was made general manager of distribution.

'Tattle Tales' Opening In New York City

Frank Fay and Barbara Stanwyck will open their show "Tattle Tales" at the Broadhurst Theatre, N.Y., next week.

Hazzard En Route

New York.—Larry Hazzard leaves today for the coast to report to Columbia.

Millionaire's Firm Will Use New Technicolor Process—Cooper To Produce Pictures

New York.—John Hay Whitney, heir to the Whitney millions, and his cousin, Cornelius Vanderbilt Whitney, will enter the production field on a large scale through their newly formed company, Pioneer Pictures Corporation.

In addition, the Whitney pair have purchased a large block of stock in Technicolor and the Pioneer pictures will be made in the new three color component process which is now being used in the Technicolor Silly Symphonies for Disney.

The John Hay Whitney pictures will be produced by William C. Cooper, head of production for RKO-Radio.

(Continued on Page 2)

Fox N.Y. Houses To Be Reorganized

New York.—The Fox Metropolitan Theatres will not be turned back to their original owners as has been the intention for the past four months. The firm of Dwight, Hughes and Shurman, representing Fox, have worked out a plan for a reorganization of that big circuit of theatres with the plan to be placed in effect in 60 days.

That portion of the circuit that has been turned over to Sam Rinzler, Skouras, Frisch and Shine will remain in their hands, with the law firm contending, "Those circuits are being successfully conducted because of the men running them."

Milton and Vorhaus

Signed By Br. Int. Pict.

London.—British International Pictures has signed two more American directors. Robert Milton will make a naval comedy tentatively titled "Con- traband."

Bernard Vorhaus has been engaged to do a mystery thriller.

L. B. Mayer and Party Back

San Francisco.—Louis B. Mayer, John Zanft and Ricardo Cortez arrived last night on the Malolo from Honolulu. The party picked up former president Hoover at Palo Alto and proceeded to Hollywood.

Vera Allen Heads West

New York.—Vera Allen is en route to Hollywood to play the leading role opposite Will Rogers in "The Last Adam."

'U' Signs Jan Kiepura

New York.—Universal has signed Jan Kiepura star of "Be Mine Tonight," to a long term contract.
Chevalier-Kong Laurel-Hardy Top Big London Bus.

London.—Although the critics gave "A Bedtime Story" a fair panning, the popularity of Maurice Chevalier told a good box office story for that picture in its play here the past week.

"King Kong" still continues big, as is the case with the Laurel-Hardy musical, "Fra Diavolo." The popularity of George Raft sent "Pick Up" to higher grosses than it deserved.

The business disappointment of the week was Chaliapine's "Don Quixote." The critics did a rave over the picture but business was poor at the Adelphi, indicating no box office appeal for the star or the story.

"Wax Museum" replaces "42nd Street" at the Regal, with the short run of that Warner Musical, a surprise.

"Cavalcade" in its last two weeks after a swell long run. Evelyn Lane in Gaumont's "Waltz Time" succeeds "Cavalcade." The Regal has Novar's "Three in Cairo," and the BIP "Radio Parade" double-featured at the Empire. "Lady's Profession" goes into the Empire.

Whelan and Forde Complete Pictures

London.—Walter Forde and Tim Whelan, Gaumont directors, established precedents here by bringing their pictures home on time and within the budget cost.

Walter Forde has completed "Orders are Orders," with Charlotte Greenwood and James Gleason and James Gleason and James Gleason and James Gleason. "Orders are Orders," with Charlotte Greenwood and James Gleason. "Orders are Orders," with Charlotte Greenwood and James Gleason.

Sailings To Europe

New York.—Sailing for Europe on the Ile de France today are Sydney Smith, Robert Hurel, manager of the Canadian Motion Picture company of Montreal, and Mrs. Sam Eckman, wife of MGM's London manager.

Do Your Sunday Dinner At

6666 Sunset Boulevard Hollywood 1666

Served from 5:30 until 9:30
with release via RKO-Radio Distributing Corp. Whitney has been a close friend of Cooper for several years, and was out here last January making a detailed survey of picture production with a view to investing on a heavy scale, in fact contracts were drawn at that time for Cooper to produce for Whitney, with the unit taking over the RKO-Pathé lot for production.

The deal blew up when David Selznick left RKO and Marjane Cooper was drafted for the job of production head at Radio. It is understood Whitney was disappointed at the time when the deal did not go through, and recently was sold the idea on Technicolor features by Cooper, especially for adventure and outdoor pictures which would be greatly enhanced if shot in color.

"Green Mansions" may be the first Whitney feature to be made for Radio, while the balance of pictures to be produced the first year for Whitney will undoubtedly be adventure melodramas shot by expeditions in various parts of the world. Cooper is known to have an expedition somewhere in the South Seas at the present time headed by Ernest Shackelford, and there is a good chance that the latter will be the first to make a Whitney-Technicolor picture for the new organization.

In "buying in" for a large block of Technicolor stock, Whitney undoubtedly is sold on the new three color process developed by that company, and figures his own pictures made by Technicolor will force other producers to go to color.

Whitney In Pix
(Continued from Page 1)

PAR.-Columbia
Clash Over 'Mike'

Paramount is protesting Columbia's use of the title "Mike" on an original story that will go into production in about two weeks. Columbia purchased the title from the Liberty Magazine about a year ago and recently had an original yarn written to fit the title, while Paramount purchased the story of "Mike," by Grace Perkins from Liberty Magazine.

Columbia's yarn will go into production in about 2 weeks under the supervision of Felix Young with Paramount's starting date not yet set and the former plans to use the title claiming the first purchase.

Coward Gives Self
Big Farewell Party

New York—One of the gavest parties ever held in these parts was given by Noel Coward, for himself, as a farewell affair prior to his sailing for London.

Among those present were Elsa Maxwell, Douglas Fairbanks Jr., the Nelson and melodias, Andolph Moe, Tallullah Bankhead, Edna Ferber, Ernest Truex, Ellen Berlin, Max Gordon, Clifton Webb, Sam Katz, Francine Larrimore, George Metaxa, Dudley Field Malone, Marengo Gilmore, Eugene Leontovich, Richard Barthelmess, Raymond Griffith and about two hundred others.

Del Ruth Set To Cast

Rod Del Ruth returned yesterday from San Francisco and will start casting on "The Bureau of Missing Persons" for Warners Monday. Warren William has been set for the top spot.

Ken MacGowan Spotted

Kenneth MacGowan will act as associate producer on "Hide in the Dark" at Radio. Picture was originally assigned to William Goetz, who resigned recently.

No Vacash For LeBaron

William LeBaron will forego his vacation stay in on his new contract at Paramount on June 1, at which time he will have four stories ready for immediate production.

Stahl Tests MacKellar

John Stahl is testing Helen MacKellar for a featured role in "Only Yesterday," which he is producing for Universal.

Last Torchy

"TORCHY'S LOUD SPEAKER"

C. C. Burr-Educational

Direction: C. C. Burr
Screen Play: George Jeske
Cast: Ray Cook, Marion Shockley, Edmond Breese, Iris Lancaster, Franklin Pangborn.

The last of the Torchy series for the year is very likely the funniest of them all. Story, as usual, is nothing more than an excuse on which to tie the gags, which in this case manage to get over with a degree of ease.

Torczy's boss is ordered away by his doctor. The office gang accom- company his boss to a country house. It is supposed to be haunted. A drunken radio announcer and his outlandish radio set makes it seem that the place is filled with ghosts when he tests out the old ghost stories that result are the customary haunted-house gags. They get over, however, so well, that all is said an ddone the exhibitor need have no worries concerning the picture's reliabil ity as a program builder.

Myrna Loy, Stephens
For 'Worst Woman,' Fox

Fox has set Myrna Loy and Harvey Stephens, the latter recently brought from New York on term deal, for the top spots in "The Worst Woman In Paris," which the Jesse L. Lasky unit produces. It will be a Monta Bella production, and starts June 15.

Helen Hayes In Dual Role
As Next MGM Picture

Helen Hayes' next picture for MGM will be one in which the actress will play a dual role. David O. Selznick has been borrowed from Paramount to write the story and Robert Z. Leonard is slated to direct.

Ingster On Powell Pix

Writers have signed Boris Ingster to collaborate with Pierre Collings on the script of the next William Powell picture, "The Agent," which Robert Presnell will supervise. The Schulberg Feldman office handled the deal.

Arnold In "Blue Room"

Edward Arnold has been borrowed by Universal from B. P. Schulberg for a featured role in "Secrets of the Blue Room" with Paul Lukas and Gloria Stuart. Kurt Neumann will direct.

'U' After Vicki Baurn Yarn

New York—Universal is negotiat- ing with Vicki Baurn for an original story, and it is reported that the deal will be closed within a day or two.

May Robson In 'Doctor'

May Robson goes to Radio for a featured part in "The Doctor," which will star Lionel Barrymore.

What fun the photographers had trying to get a picture of Ruby Keeler on her arrival in town with Al Jolson. They went most anywhere to get some pictures of Ruby, solo, on account of the recent tremendous hit she made in "2nd Street" and because of the forthcoming "Gold Diggers," and so they asked her to pose alone. Whereupon Al got a bit peevish and said, "All right!" one of voice and told Ruby he's see her at the hotel. Under the circumstances, Ruby refused to do any posing. Well, the upshot of it was that the boys did get one picture of Ruby and Al together, but it came out all Al with just Ruby's head peering over his shoulder so the reproductions suffered from sins of omission. They didn't do one bit of retouching, in fact the Jolson double chin in the mirror was rather nicely accented by a black line. With hips and legs like Ruby's you can imagine what a bitter disappointment it was to the tabloids not to get a portrait of her.

Don't know whether you've heard of it or not but there has been a murder mystery on the front pages of the New York papers for quite some days now, that has the town all hot and bothered. It's called the Ridley case and is one of the most fascinating so far unsolved crimes that has ever happened. For the other day a group of people were discussing it when one person asked another, "Do you know who did it?" And the questioner re- membering the vogue for making headlines into pictures, promptly re- phrased, "Sure, Warner Brothers."

With the break between Ruby and Brown, the old firm of Metzger, DeSylva and Henderson is just another memory of the boom days. A. C. Blumberg has been busy with the follow-up these days and looking very dapper.

One day, a week or so ago, a boy was told to deliver a paper to a picture star making a personal appearance and was told to make sure that it got into her hands. When he got to the theatre, he was told the star was out to lunch, so he asked for her maid, "She ain't got no maid, her husband's her ma'd" said the door- man and we haven't been able to figure out yet whether he was being funny or literal. Ina Claire en- tertained a group of people in dressing room the other night and fin- ished with a jiffy, when she was a full in the conversation, one of the men, who had been standing around thinking up something to say and dying to say it, inquired, "By the way, Miss Claire, how long was it that you played in 'The Man Who Came Back'?" "Hey, heh, heh, he must have had her confused with Janet Gaynor."
WHAT 1933 DEMANDS

NOT simply quality, but FIRST quality, is the watchword today. The pictures that "go over big" are being made under conditions and with materials that promise nothing but outstanding excellence... So look to your film! Use Eastman Sound Recording Film, and you can be sure that the sound you work so hard to perfect will come out unimpaired through the silvered screens of a critical movie world. This film gives what 1933 demands! Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN
SOUND RECORDING FILM
No Reporter

Tomorrow being Memorial Day and a legal holiday, there will be no issue of the Hollywood Reporter.

S. A. Lynch Heads Advisory Board

New York.—Adolph Zukor and George Schaeffer, general manager of Paramount-Publix, has appointed S. A. Lynch chairman of a new committee, whose duties will be to advise the three trustees of the corporation on all matters pertaining to theatre reorganization.

Lynch was a big factor in pictures, particularly in the South, until he sold out his interests to Paramount, some years ago.

Carl Laemmle To N. Y.

Carl Laemmle Sr. pulled out for New York Saturday night, planning to spend a few days at the Chicago Fair enroute. The Universal head goes East for the company’s annual regional sales conventions, the first of which will be held in New York early in June. He is also slated to attend similar meetings in Chicago and San Francisco, returning to the studio in July.

ERPI to Build Studio If Para. L. I. Deal Flops

New York.—ERPI is going ahead with plans to build its own studio on Long Island, despite the fact that the company has been back of Captain Baynes’ lease on the Paramount Long Island plant, fearing that the bondholders of Paramount-Publix will compel Paramount to terminate the Baynes’ lease.

Up to now Erpi has acted on the theory that they were preferred creditors of Paramount and in a favored position. The trustees’ suit coming up this week to nullify the deal with Film Productions Corp., in which the banks are preferred creditors, may possibly have an unfavorable repercussion on the Erpi-Paramount studio set-up. For this reason, Erpi is keeping its own studio plans alive.

Mexican Government Okays ‘Viva Villa’ Script

Wallace Smith has returned from Mexico with the approval of the government there on the script which he wrote with Oliver H. P. Garrett for the Wallace Beery production, “Viva Villa.” MGM is closing the deal for the story purchase with Wertheim & Norton. Jack Conway directs under the supervision of John Considine. David Selznick is associate producer of the picture.

Cantor, Lederer Here

Eddie Cantor and Francis Lederer arrived in town Saturday, making the trip from New York via the Panama Canal.

Hits Still Get Top Money But Average Picture Good and Bad; Summer Estimate Much Better

New York.—The good pictures are still getting good money, but the average attraction is showing more good results than bad. As a consequence, business throughout the country is a bit better than was estimated sixty days ago, with distributors and exhibitors feeling that the summer will not be as devastating as has been assumed.

Disturbances in the big circuits are playing more havoc with the grosses in these houses than the quality of the pictures themselves. The bottom is falling out of many an ace house throughout the country, as a result of the low morale of the house managers, with the operators giving more

(Continued on Page 2)

$213 Net Loss

By ‘U’ For Quarter

New York.—Universal’s net loss for the quarter ended January 28 last after all charges had been deducted, was $213, as contrasted with a net income of $181,000 last year.

Goldwyn Clears ‘Nana’

New York.—Samuel Goldwyn has obtained final European rights to the Zola novel, “Nana,” which is Anna Sten’s first starring vehicle. This clears the story for the world.

Modern ‘Cynaro’ With Barrymore

Radio is going to make a modernized screen version of Edmund Rossum’s “Cynaro De Bertrac,” in which John Barrymore will be starred, as his next vehicle for that studio.

The idea was conceived by Kenneth MacGowan ten years ago when he produced “What Price Glory,” by Laurence Stallings. He told his idea to the author at that time and not until recently did Radio accept the idea. MacGowan will supervise and Stallings will write the screen play, fitting all the situations of the original story into a yarn of the world war.

Stallings will work on the story while in London with Harry Cohn and Lewis Milestone.

Modern Professor At MGM

Phillip Barber, the Yale professor signed to a term writing ticket at MGM, arrived here and has been assigned to write an original story about school teachers as his first job.

Jackson Will Do Original

Before Horace Jackson left for his three months’ trip abroad, he gave Jesse L. Lasky an outline of a story he had in mind and the producer asked Jackson to write the story for him while abroad.

Morehouse Flying West

Ward Morehouse arrives tomorrow via plane from New York to write the dialogue for Universal’s “One Glamorous Night,” based on his original story, “Bagdad on the Hudson.” Robert Wyler will direct the picture.

Sternberg Starting

Josef von Sternberg is scheduled to start shooting his first picture for MGM, “The Prize Fighter and the Lady” this week. Joan Crawford, Clark Gable and Franchot Tone have the top spots.

MERVYN LEROY Directing ‘TUGBOAT ANNIE’ for MGM
Acad. Constitution Up In Branches Next Week

Each of the five branches of the Academy will meet next week at separate gatherings to vote on adoption of the new constitution and organization. The first branch meeting will be set for Monday night, with the other four following on succeeding nights.

The new constitution of the Academy is sweeping in its reorganization of the old constitution which many members felt was inadequate to cover present and future situations. It strengthens the organization of each of the five branches, giving the latter autonomy in jurisdiction and operation. The branches are federated by the general Academy set-up to enable them to cooperate with each other and to set up a partnership relation with producing companies on industry affairs.

Production executives are to continue as individual members of the Academy within the producers' branch. The company, however, will be eligible to corporate memberships, without either vote or participation in the management of the Academy, thus controlling shows will allow the companies to become parties to jointCodes of Prac-

ices, Contracts, Agreements, etc., which may be adopted from time to time.

In the reorganized set-up, each branch will set up its own personnel and professional qualifications for membership, although these qualifications will include all established persons of standing in the industry, in order to receive the benefits of the Academy, all persons eligible must join before the organization can recognize those persons in the filling of any complaints.

As soon as the new Constitution is adopted, each Branch will have a fair and systematic regulation of problems in its particular field, besides codes of ethics and practice for its membership. Each Branch will have altitudes for violations of its code, and fair hearings must be guaranteed.

If the new Constitution is passed by all of the five branches, it is expected that a new election of Academy officers and Branch executives will be called immediately.

Judgment vs. Big Four

New York.—The Corn Exchange Bank has obtained a judgment of $12,600 against Big Four Film Corporation, due on loans made to the company.

Jungle Film To Monogram

New York.—Ray Johnston has acquired the "Jungle," produced by Paul Wyman Productions, for Monogram release. Wyman will handle the roadshows on the picture, which will be released June 15.

things, too. Like lusty battles, tem-

eral classes, f'instance. There doesn't seem to be any third party in-

volving this whole thing. Perhaps such an event is expected to pop any minute.
MGM’S ‘DINNER AT EIGHT’ PROVES
UNUSUALLY POWERFUL ATTRACTION

Greatest Cast Ever Assembled – Cukor’s Direction
Always Outstanding

“DINNER AT EIGHT”

MGM

Direction .................................................. George Cukor
Play by ................................................ George S. Kaufman and Edna Ferber
Screenplay .............................. Frances Marion
Photography ................................. William Daniels
Cast: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow,
Lionel Barrymore, Billie Burke, Madge Evans, Karen Morley,
Edmund Lowe, Lee Tracy, Jean Hersholt, Phillips Holmes,
Louise Closser Hale, May Robson, Grant Mitchell,
Phoebe Foster, Elizabeth Patterson, Edwin Maxwell, Harry Beresford, Hilda Vaughn.

What should prove one of the greatest box office attractions of modern times, has been fashioned by Metro-Goldwyn-Mayer, under the supervision of David O. Selznick, in the production of “Dinner At Eight.” The attractiveness of this picture rests solely on the shoulders of a cast like the of which, in draw names and acting ability, has never been assembled before to be photographed by a camera.

Look over the list—Marie Dressler, Wallace Beery, Jean Harlow, the two Barrymores, Madge Evans, Edmund Lowe, Karen Morley, Lee Tracy, Billie Burke, Jean Hersholt, Phillips Holmes, and ten or fifteen others: everyone almost sufficient to carry any picture on his or her own shoulders.

What this business needs, what theatres must have, what fans rush to pay their money for is an ATTRACTION and Metro-Goldwyn-Mayer have certainly gone the limit in giving them one with this production. That the industry will be better off as a result of it, that exhibitors will be able to pay off other weekly losses by playing it, that fans will be lured out of their hideaways and brought back to the theatre to see it, goes without saying. It’s a great attraction, a satisfying picture and a credit to any and all who had anything to do with it.

And because of it, the motion picture industry owes a great debt of gratitude to Metro-Goldwyn-Mayer for producing it.

Some of the best performances ever seen in pictures are given by the cast of “Dinner At Eight.” There will be arguments and fights for the next few months as to who is the really big star in this picture. Any and all selections can be easily defended. Accordingly, it comes down to your own opinion, based on who your favorite player is, as to which one reaches the greatest heights in this greatest of all casts. From where we sat, we pick Marie Dressler as the bright particular star of the piece, without taking away one ounce of credit from any of the twenty or more outstanding parts.

How that Dressler girl does troupe! It is worth the price of admission alone to see and hear her read the tag line of the picture to Jean Harlow at the fadeout. Boys and girls, there is not another person in pictures or on the stage, in the opinion of this reviewer, who could have gotten as much out of those words as Miss Dressler.

Harlow tells Dressler, as they both go into dinner, “I’ve been reading a book. It’s a nutty kind of a book. The man says that machinery will take the place of every profession.” And Dressler looks her up and down, mostly down, and chirps: “Well, my dear, that’s something you should never worry about.”

John Barrymore gives an inspired performance as the has-been picture star. Little Harlow shows astounding improvement in

this vehicle. Wallace Beery is Wallace Beery and where can you find another?

Billie Burke is the surprise hit of the show. Lionel Barrymore, as always, does things with his part that only Lionel Barrymore can do. Eddie Lowe, Lee Tracy and Madge Evans are distinct in their characterizations.

The finest thing that can be said about the casting of this picture, with all its star names, is that every star fits into his or her part, like a glove. It was not a question of taking a lot of big names and throwing them into a story with the major of them reading a line or two and then bowing out. There are big, meaty parts for everyone of the performers and how they take advantage of them!

In the case of “Dinner At Eight,” the picture is far better than the play, if for no other reason than the polishing Frances Marion, Herman Mankiewicz and Donald Ogden Stewart have given the George S. Kaufman and Edna Ferber script, particularly in the last few sequences. The play was rather drab at the end. Audiences got the feeling that it was unfinished, and the final curtain left you sunk.

With the picture, some of the best bits of the whole production come at the finish, thereby lifting it to greater peaks of entertainment than was the case with the stage play.

George Cukor did a mighty job with his direction, one that would be hard to duplicate. Handling a cast of such important names, manoeuvring them in and out of scenes with each other, and successfully combating every bit of temperament, is a job that requires not only excellent direction but a diplomacy that most directors do not possess.

In addition to the job of handling all that temperament, Cukor had a tough assignment with a narrative essentially episodic. Even though the play was almost perfectly written for the stage and the screenplay was all that could be asked for, the picture had to be kept moving and that movement from one episode to another called for everything that Cukor had and that many directors lack.

Put “Dinner At Eight” down as an exceptionally fine directorial job and place Cukor higher on your list of directors as a result of it.

The story itself is probably too well known by this time to need space for its telling. The play has been a big hit in New York. Theatrical columns throughout the country have dwelt on it at great lengths. But the fact remains and stands out like a sore thumb that MGM have made a greater attraction out of it than Sam Harris, George S. Kaufman and Edna Ferber did as a play. The shortcomings of the stage hit have been mended for picture purposes. It’s a cinch that all who go to see “Dinner At Eight” as a picture will be given more entertainment than they paid to see.

William Daniels, who has many extremely fine photographic accomplishments to his credit, comes through with another bit of creative photography. The sets by Hobe Irwin were a treat.

To write a box office angle on this picture, with all those names to draw ticket buyers, with a big stage hit for the story and a production such as only MGM could give it, would be like telling you that this is the year 1933. Everything has been given you as a showman to make money on. If you miss out on those opportunities, then your theatre is really sunk and should be turned into some other business.
"THE WRECKER"
Columbia
Cast: Jack Holt, Genevieve Tobin, George E. Stone, Sidney Blackmer, Ward Bond, Harrison Green, Irene White
Director: Albert Rogell
Original: Albert Rogell
Screen Play: Jo Swerling
Cameraman: Ben Kline

"MADAM LA GIMP"
Columbia
Cast: May Robson, Warren William, Glenda Farrell, Guy Kibbee, Ned Sparks, Nat Pendleton, Halliwell Hobbs
Director: Frank Capra
Story by: Damon Runyon
Screen Play: Robert Riskin
Cameraman: Joseph Walker

"BRIEF MOMENT"
Columbia
Cast: Carole Lombard, Gene Raymond, Monroe Osweiler, Arthur Vinton, Reginald Mason
Director: David Burton
Play by: S. N. Behrman
Screen Play: Brian Marlow

"JESSE L. LASKY "BERKELEY SQUARE"
Fox
Cast: Leslie Howard, Heather Angel, Valerie Taylor, Irene Brown, Colin Keith-Johnson, Betty Lawford, Alan Mowbray, Beryl Mercer, Juliette Compton, David Torrence, William Morris
Director: Frank Lloyd
Story: John Balderston
Screen Play: Sonya Levien
Cameraman: Ernest Palmer

"LIFE IN THE RAW"
Fox
Cast: George O'Brien, Claire Trevor, Warner Richmond, Greta Nissen
Director: Lou King
Story: Zane Grey
Screen Play: Stuart Anthony
Cameraman: Robert Planck

"THE MAN WHO DARED"
Columbia
Cast: Preston Foster, Zita Johann, Irene Billet
Director: Hamilton McFadden
Original and Screen Play: Dudley Nichols
Cameraman: Arthur Miller

"THE DEVIL'S IN LOVE"
Columbia
Cast: Loretta Young, Victor Jory
Director: William Dieterle
Screen Play: Howard Estabrook
Cameraman: Charles Lang

"PADDY, THE NEXT BEST THING"
MGM
Cast: Janet Gaynor, Warner Baxter, Margaret Lindsay, Fiske O'Hara, Joseph Kerrigan, Frank Atkinson, Una O'Connor, Merle Oberon, Harvey Stephens
Director: Harry Lachmann
Novel: Gertrude Page
Screen Play: Edwin Burke
Cameraman: Karl Struss
Music and Lyrics: Steve Pasternak
Screen Play: Sam Coslow

"MAMA LOVES PAPA"
MGM
Cast: Charlie Ruggles, Mary Boland, Lilian Bond, Walter Catlett, Ruth Warren, George Barbier, Tom McGuire
Director: Norman McLeod
Original: Keene Thompson
Screen Play: Douglas McLean
Cameraman: Gilbert Warren

"ONE SUNDAY AFTERNOON"
MGM
Cast: Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns, Sam Hardy
Director: Stephen Roberts
Original: James Hagan
Scenario: Grover Jones
Cameraman: Victor Milner

"HER BODYGUARD"
MGM
Cast: Edmund Lowe, Lowe Gibbons, Edward Arnold, Marjorie White, Johnny Hines, Fuzzy Knight, Zollie Conn
Director: William Beaudine
Original: Corey Ford
Scenario: Ralph Spence, Walter De Leon, Frank Partos
Cameraman: Leon Shamroy
Music and Lyrics: Arthur Johnston, Sam Coslow

"MAN OF THE FOREST"
MGM
Cast: Randolph Scott, Verna Hillie, Harry Carey, Barton MacLane, Dewey Robinson, Gunn Williams, Rockliffe Fellows, Tom Kennedy, Vincent Barnett, Duke Lee, Frank McGlynn
Director: Henry Hathaway
Original: Zane Grey
Scenario: Harold Shumate, Jack Cunningham
Cameraman: Ben Reynolds

RKO Radio-Pathe
"DOUBLE HARNESS"
Cast: Ann Harding, William Powell, Henry Stephenson, George Meeker, Lucille Browne
Director: John Cromwell
Screen Play: Edward Poore Montgomery
Cameraman: Roy Hunt

"HEADLINE SHOOTERS"
Cast: William Gargan, Frances Dee, June Brewster, Wallace Ford, Mary MacLaren, Hobart Cavanaugh, Franklyn Pangborn, Jack LaRue, Ralph Bellamy
Director: Otto Brower
Original Story: Agnes Christine Johnston, Allen Rivkin
Cameraman: Nick Musuraca

"THE DEATH WATCH"
RKO Radio-Pathe
Cast: Warner Oland, Florence Lake, Dorothy Wilson, Gertrude Hoffman, Gregory Ratoff
Director: Irving Pichel
Original Story: Edgar Wallace
Screen Play: Marion Dix

"FLAMING GOLD"
RKO Radio-Pathe
Cast: William Boyd, Mae Clarke, Helen Ware, Pat O'Brien, Rollo Lloyd
Story: Houston Branch Screen play: Malcolm Stuart Boylan
Cameraman: Charles Rosher

Universal
"IN THE MONEY"
Cast: Lew Ayres, Ginger Rogers, Merina Kennedy, Shirley Grey, Charles Grapewin, Tom Dugan
Director: Murray Roth
Original and adaptation: Murray Roth, Howard Emmett Rogers
Cameraman: Jackson Rose

"SALT WATER"
Cast: Slim Summerville, Zasu Pitts, Una Merkel, Warren Hymer, Berton Churchill, George Marion
Director: William Wyler
Screen Play: H. M. Walker
Cameraman: Earle Snell, Clarence Marks
Cameraman: George Robinson
Sour Story Licks
Cast, Directors
"She Had To Say Yes"
Warner Bros.

| Director | George Archainbaud
| Screen Play | John Francis Larkin
| Photograph | Arthur Todd

Cast: Loretta Young, Ylly Talbot, Winnie Lightner, Hugh Herbert, Regs Toomey and Helen Ware.

Between you and me and the box office, "She Had To Say Yes" is just so much waste material.

Warner Brothers took a long time to make up their minds to release this opus, and if they had thought once more, they would have burned it and tried to forget.

Propaganda advertising might bring in a few Loretta Young fans, but they would remember the film no longer than it takes them to grumble over the ill-placed admission price.

The story is all about a girl in a cloak and suit house who is forced to entertain out-of-town buyers. It goes round and round in catastrophic circles, each circle reaching the same dramatic level and getting exactly nowhere, until the entire cast is dizzy and the audience is suffering from repetitive blues. It is a futile, tiresome attempt at sexiness, provoking only acute ennui.

Loretta Young is the girl; Ylly Talbot is one of the buyers, and Regs Toomey is the sales manager of the firm. Winnie Lightner has little to do.

There are plenty of laughs in this picture—All in the wrong places.

Two directors, George Archainbaud and Busby Berkeley, in this case, proved no better than one. The plot odds were stacked against them. R. A. James and Don Mullahy adapted John Francis Larkin's story, "Customer's Girl," not very brilltantly. Arthur Todd's camera was artistic.

About the only thing to do with this picture is keep your fingers crossed and play up the sex angle.

Perelman Bows Out
On 'Love, Honor, Baby'
After working for the past week on the script of the summer's hit story, "Love, Honor and Baby," for Universal, S. J. Perelman decided that it was not the type of story that he could do justice to and so requested his release from the studio, which was granted. The studio will place another writer on the job next week.

Ruggles Will Make Five At Paramount

Paramount has signed Wesley Ruggles to a new 52-week contract to make more than five pictures. Ruggles has just completed "College Humor" and will direct Mae West in "I Am No Angel!" as his next to be followed by the Gene Fowler novel, "Smoke The Wild Mare." The Selznick-Joyce office handled the deal.

Zediman Gets Ready
To Make Two For 'U'

Ben Zediman moves into offices at Universal on June 1 to produce two features for that company on an independent basis similar to the Rogers and Schulberg units at Paramount.

The producer's first will be a remake of "Undine," an underwater drama which was first made in 1915. Zediman has plenty of underwater shots for the picture which were made by an expedition he sent to the South Seas several months ago.

Albright Joins 'Moon' Cast

Paramount has signed Hardie Albright for a featured spot in the B. P. Schulberg production, "Three Cornered Moon" with Richard Arlen, Claudette Colbert, Jack Oakie and Mary Boland. Elliot Nugent will direct.

Stephenson May Stay

Radio is talking terms with Henry Stephenson to extend his deal to include one more assignment. He is featured with Ann Harding in "Double Harness" and is wanted for similar billing in "Fogbound."

Mack Original For MGM

MGM accepted an original story by Willard Mack Saturday. It will be a filmed and the writer will direct it, following "March of Time," his present assignment.

Borzage Testing

Frank Borzage is making extensive tests of Sally O'Neil and William Cagney for the leading roles in "A Man's Castle," which the director is making for Columbia.

Brewster In 'Sweet Cheat'

June Brewster has been assigned a part in Radio's "The Sweet Cheat," next Ginger Rogers feature for that company.

Warners Can't Stop 'Gold Digger' Title

New York.—Warners lost the suit to prevent Majestic Pictures from using the title, "Gold Diggers of Paris," when Judge Patterson in the Southern District Federal Court awarded the decision to Majestic.

2 From Stage 'Language'

The second player to be taken from a stage version of "Another Language," was signed Saturday by MGM when Maidel Turner went into a featured role. Al Kingston set the deal. John Beal is the first player.

Conover For 'Moment'

Theresa Maxwell Conover has been set by the Beyer-MacArthur office for a featured role in "Brief Moment." Felix Young is supervising for Columbia, Dave Burton directing.

Tradewinds

(Continued from Page 1)

That's what he avoided and that's the reason we say the spotlight is shining in his direction.

A few facts may interest you.

The story cost $110,000. From the day it was purchased to the last shooting day of the picture, the entire work of writing, adapting, casting and shooting required but eight weeks. Not more than eight hours of each day was used in shooting. Miss Dreslar was dismissed after four hours of daily work. The actual shooting time was TWENTY-FOUR DAYS.

An estimate of a $2,500,000 gross is rather modest even in these hectic times. So chalk up $370,000 for the production, another $370,000 for distribution and home office charges and you will find that "Dinner At Eight," even with this low estimate, should earn Metro-Goldwyn-Mayer a cool MILLION AND A QUARTER.

And ladies and gentlemen, that's earnings during these days.

If MGM earns over a million with the picture, what do you think exhibitors throughout the country will make on its play? Even though they pay the outlandish percentages and guaranteed rentals that Felix Feist will ask? And what do you think will be the benefit to the whole picture industry because of the fashioning of such an attraction?

We congratulate MGM, David Selznick, George Cukor and any and all who had anything to do with the making of "Dinner At Eight." The industry needs pictures of this kind made at that price.

Korda Incensed At Reporter Story

Alexander Korda, head of London Film Company, cables this publication to emphatically declare that there is anything wrong with the financial structure of his production company as was rumored in these columns on May 15. Korda writes: "We are absolutely astonished about the mendacious report in your issue of the fifteenth of May on the subject of my company and myself. London Film Productions Ltd. have increased its fully paid up capital to over 175,000 pounds and have started new production program which will be distributed throughout the world by United Artists. The first picture which is "The Private Life of Henry VIII!" with Charles Laughton is nearing completion."

Lombard, Ruggles, Young In 'She Made Her Bed'

Carole Lombard, Charlie Ruggles and Roland Young will have featured spots in Charles Rogers' final picture for Paramount's 1932-33 release, "She Made Her Bed." Picture gets into production June 5, with Ralph Murphy directing.

The locale of the story has been changed from Greenwich Village to Paris as investigation shows that the Village has lost its glamour during the past five years.

New Lakeside Manager

Jim Crawford took over the duties as manager of Lakeside Golf Club yesterday, succeeding R. L. Anderburg, who retired because of illness.

The new Lakeside manager is well known to members of the film colony golf club, as he was manager of the Masquers for several years.

Schmidt Brewing Company
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1559-1559—Centennial Brewery, Montana
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1906-1906—Port Townsend Brewery, Washington
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Two old brewery families, the Schmidts and the Hannagans, offer an unusually attractive opportunity for participation in this fine business at Los Angeles, California. We have prepared an interesting illustrated 32-page brochure which should attract you. Send for it. no obligation.
"THE BIG BRAIN"

with

George E. Stone
Phillips Holmes
Fay Wray
Reginald Owen
Lilian Bond
Minna Gombell

directed by

George Archainbaud

from an original story by

Sidney Bartlett

An RKO Release
Success of 'Cavalcade' and Others Causes Concentration On Films For Foreign Market

New York.—Fox Film has decided to aim directly at the foreign markets with a large percentage of its coming product. This decision was reached after Sidney Kent and other officials had scanned the results of the foreign sales of "Cavalcade" and "Zoo in Budapest" and, with these figures in mind, had estimated the probable returns from abroad on "Berkeley Square," now in production.

Kent is greatly pleased with the recent results of the distribution of the Fox product abroad and believes that that market can be built to be vastly more important and lucrative than it has been for a long time. This is especially true of England, France, Germany and Australia.

The new program has been set with this idea in mind. The production department is beginning to show its strength, some of the recent pictures being on their way to most satisfactory grosses.

From reports coming to the home office, Jesse Lasky has another smash hit in "The Power and the Glory." (Continued on Page 4)

Pettijohn To Confer At London Meet

New York.—Charles C. Pettijohn, the right hand of the Hays office, sailed last night for Europe. He will attend the World Economic Conference as representative of the motion picture industry, so delegated by President Roosevelt and the Hays organization.

Pettijohn will look over Berlin and Paris before he sets sail for June 16, and it is understood he will remain permanently in London as the motion picture ambassador of all Europe.

George White Here For Conference At Radio

George White, producer for several years of the "Scandals," and whose latest productions were "Menace," and "George White's Varieties," arrived in Hollywood by plane last night for conferences with Menan C. Cooper at Radio.

Mr. White would not talk of the object of his visit except to say that he was here to discuss "production plans" with Mr. Cooper. He came alone and said he would remain only a few days.

Chester Morris Signed By 'U' On Long Term

Universal has signed Chester Morris on a long term ticket and has set out to secure valuable story material for him. This is but the second ticket Morris has had since entering pictures five years ago. His first was with Roland West, and recently expired.

George Bancroft May Return To Paramount

Paramount is reported to be closing a deal with George Bancroft to return to the fold to take the top spot in "Long Cowbowy." Paul Sloane is directing and producing, Jack O'Donnell writing the screen play.

Camera and Sound Edition Out on or about June 15
**THE NUISANCE**

MGM prod.; director, Jack Conway; writers, Chandler Sprague, Howard Emmett Rogers, Joseph L. Mankiewicz; filmed at the United Studio, Los Angeles, under the direction of Paul White, an Office director. 

**Post:** More than a perfect pip of a picture! To swell story, act acting, mile-a-minute direction, and, indeed, everything that goes to swell superb screen entertainment.

**American:** A perfect pip of a picture! To swell story, act acting, mile-a-minute direction, and, indeed, everything that goes to swell superb screen entertainment.

**Herald Tribune:** A fast-moving, lively story well salted with humor. It overreaches its mark and its attempt to give the customer his money's worth, due to excess baggage in the quantities of incident. But even so, one is likelier to be entertained to the end because of the excellent performances, the snappy dialogue and the fast action.

**INTERNATIONAL HOUSE**

Paramount prod.; director, Edward Sutherland; writers, Lou Hefetz, Neil Brant, Francis Martin, Walter DeLeon.

**Paramount Theatre:** A goofy collection of gags that resemble nothing more or less than a cinematic jig-saw puzzle. But when the pieces are put together, the picture emerges as an amusing comedy.

**News:** Ably directed by Jack Conway, the interest never lags a minute. It is filled with comical situations that furnish one surprise after another, causing uproarious laughter and applause from the audience. Every finesse in this film is carried off with perfection by the cast with the aid of the director.

**Herald Tribune:** A fast-moving, lively story well salted with humor. It overreaches its mark and its attempt to give the customer his money's worth, due to excess baggage in the quantities of incident. But even so, one is likelier to be entertained to the end because of the excellent performances, the snappy dialogue and the fast action.

**Times:** Measured in laughs, this potpourri of unrelated talents is surprisingly quite funny fare.

**World-Telegram:** At once the most insane and the funniest picture that has drawn up on Broadway in months.

**Sun:** Mr. Fields, in short, makes "international House" humorous quite a bit of the time—but no credit goes to the authors or the director. It belongs entirely to Mr. Fields.

**THE LITTLE GIANT**


**Journal:** Blessed with a really funny idea, the picture, which is called "The Little Giant," is developed with brisk and flavorful dialogue, a keen sense of burlesque and fast-moving direction. It's fresh, lively and at all times quite funny.

**American:** The new Eddie Robinson picture would be an amusing attraction even without the whirlwind of hilarity that marks its finale. But with this ending it almost, if not quite, enters the class of uproarious comedy, for the plot is basically sound and the idea possesses the potentialities of great entertainment.

**Herald Tribune:** "The Little Giant" is an amusing bit of fluff which gives Mr. Robinson a chance to show off his unexpected comedy talents and which has a plot that produces several spontaneous laughs.

**Sun:** Edward G. Robinson undoubtedly finds himself with another success on his hands. This is in "The Little Giant," a rowdy, unsuitable, but occasionally quite funny farce.

**Times:** If the comic doings are often rather obvious and seldom restrained, their chance nevertheless to be incidents that will amuse most persons. The fundamental idea is a good one and the dialogue is quite bright. There is social luminary, essays polo.

**Post:** "The Little Giant" is a pointed and fast-moving comedy and one of Robinson's most entertaining vehicles.

No gainsaying that it is decidedly humorous when Ahearn, as an aspiring World-Telegram: This fast-moving and thoroughly entertaining picture shows Mr. Robinson at his best and is one of the really worthwhile vehicles that have come along during the past year. The plot is

**Mirror:** Packed with hilarious gags, "The Little Giant" concludes with one of the merriest ever filmed, a polo match staged by the visiting Chicago boys, among whom you will recognize that distinguished polo enthusiast, Mr. Tammam Young.

**THE MUSIC LOVERS' SHOP**

**Los Angeles**

**Acad. and Agents Will Discuss Code**

All licensed agents and personal representatives have been invited to attend an open meeting of the Academy Committee on Artist-Agent-Producer Code, which will be held tomorrow night at the Roosevelt Hotel.

The meeting has been called by the committee specifically to enable the latter to secure the point of view of agents and representatives on the proposed Code of Practice and contract for agents with clients.

According to the announcement sent out by the Academy committee, the agents will be allowed to discuss the proposition, and will not be required to vote on adoption or rejection of the two measures. Following tomorrow night's meeting, the committee will present both the code and the contract to the five individual branches of the Academy for adoption. After that, the Academy will seek acceptance of the code from the producing companies and the agents individually.

**William DeMille**

On 'Emperor Jones'

New York.—William DeMille has been engaged by Krimsky and Cochran to work with them and Dudley Murphy on the screen version of Eugene O'Neill's "Emperor Jones," which will be made in the Paramount-Astoria studio.

The screen treatment of the story contains much more material than was in the original play. Exteriors will be shot at White Plains and in Haiti.

In addition to Paul Robeson, who has the title role, the cast includes Dudley Digges, Ruby Ellzy and Taylor Gordon. Raymond Johnson will costume the musical score, and Herman Rosse is art director.

**Fox Houses In Midwest To Resume Stage Shows**

New York.—The Skourases are to resume stage show presentations in the Fox theatres in Detroit, St. Louis, Indianapolis and Milwaukee. Production headquarters will be in Detroit, with Alexander Qumansky in charge of staging the presentations.

**Tradewinds** (Continued from Page 1)

Features each year abandoned.

And exactly such plans are being discussed in the inner financial circles today. They may be nebulous at the moment, but solidification is the one place because the present situation is more dangerous than the steel tangle was in 1900. History seldom turns out arguments, but it goes on repeating. Watch for the repetition of the solution of steel troubles in the motion picture whirligig.
LaCava and Kelton
Highlights of Pix

"BED OF ROSES"

Martin Beck Walks Out of RKO Top Spot

New York — Martin Beck has resigned as managing director of RKO vaudeville because of disagreements within the organization on matters of policy. He remains, however, a director of the Orpheum Circuit and the Palace, and will go to Europe in August to find new talent.

"THE BIG SQUEAL"

Andy Clyde Comedy

"THE BIG SQUEAL"

Sylvia Sidney Scores In Slow-Paced Yarn

"JENNIE GERHARDT"

Paramount

Producer: B. P. Schulberg  Direction: Marion Gering

From novel by Theodore Dreiser

Slyvia Sidney stars as the average programmer, "Jennie" comes out ahead in view of the fact that the plot is hoary with age, that all of the situations are threadbare and that Theodore Dreiser's story in the beginning had nothing to recommend it but a mellow familiarity, this Paramount picture is a miracle to hold the attention as well as it does.

The film is honest. It doesn't pretend to be anything but what it is, the old story of a woman who loved not wisely but eternally. It smacks, therefore, of a 'Back Street'. It is slow, sometimes even ponderous, but it has a melodious ruthlessness in movement.

Sylvia Sidney is Jennie, who is brayed by a rich senator, Edward Arn-old, for whom she holds a false love when it comes to her heart. Her strange beauty, emphasized by the fancy coiffure of the early 1900's, is undoubtedly the central point of the picture's scant charm.

Donald Cook is the man who won't marry her, but who can't live without her. Coral Sue Collins aids the film as Jennie's daughter.

The cast is large and, for the most part, aptastic. But then, so is the picture. Marion Gering directed it poorly, only occasionally letting any real emotion enter in. Four writers struggled with the Dreiser story — S. K. Laight, Frank Durwood, Joseph Kahn and Joseph Moncure March.

Leon Shamroy shot an intelligent camera upon the film, and the early, colored scenes are convincing. This picture will be liked by some as well as disliked by others. Play up Sylvia Sidney and woman's "eternal love" theme.

"Three For Col. Cast"

Donald Cook, James Thomas and Herbert Marshall have been added to the cast of "Brief Moment" for Columbia. David Burton is directing and Felix Young is supervising.

"Travelers Return"

The Richard Wallaces and the George Marion Jrs. returned from their trip abroad Monday.

My goodness, how many of you bright boys and girls know that none other than the legendary Mrs. Otto H. Kahn is financially interested in the success or otherwise of Einstein's picture? And naturally hopes it will be a success. Mr. Kahn had a private showing of the picture this week before a very select group of friends and critics. But the reason his interest interests us, is because of the fact that Kahn and Einstein represent probably the most diametrically opposite characters, one honest.
CREDIT ASSN. TO MAKE ALL FINANCIAL STATEMENTS PUBLIC

"Fly-by-Nights" In Panic Over Plan

The plan of the Motion Picture Industries Credit Association to make public the financial statements it has received from the studios, which the industry claims is creating a panic among some of the smaller fry, especially those of the "fly-by-night" variety, is causing them to rush to make more out of renting time for blood transfusions than for ring engagements. Chico Marx is withdrawing "Cavans-back" Cohen from pugilistic encounters. Chico says: "I bleed so easy we have to make rent of it."

Leslie Howard

Leslie Howard has signed with Warners for war as a star, on a contract calling for three pictures the first year, at a figure said to be in excess of $500,000. The pictures are to hold options for the same number of productions over each of the following two years, with substantial salary rises at option time.

The player will not report to Warners until late in the fall, as he still has to appear in one picture in England for Gilbert Miller, and "Of Human Bondage" for Radio when he returns from abroad. Negotiations were handled by M. C. Levee for Howard. A total of 48 hours elapsed from the time Levee and Jack Warner first discussed the idea, until contracts were signed by Howard and the producer.

Fox Settles Suit Over 'Delicious'

Fox studio has made a settlement with Corinne Swanson, writer, who was suing for $50,000, charging plagiarism on a story that was submitted some three years ago, titled "Lucky Molly Baun." She claimed that similar situations were used in "Delicious." Fox settled the suit by purchasing the story from Miss Swanson for $5,000. Attorneys Leroy Anderson and William E. Raley acted for the plaintiff.

Leslie Howard On Warner Term Deal

Leslie Howard has signed with Warners for a star, on a contract calling for three pictures the first year, at a figure said to be in excess of $500,000. The pictures are to hold options for the same number of productions over each of the following two years, with substantial salary rises at option time.

The player will not report to Warners until late in the fall, as he still has to appear in one picture in England for Gilbert Miller, and "Of Human Bondage" for Radio when he returns from abroad. Negotiations were handled by M. C. Levee for Howard. A total of 48 hours elapsed from the time Levee and Jack Warner first discussed the idea, until contracts were signed by Howard and the producer.

Ratoff In Rogers' Paramount Picture

Gregory Ratoff has been added to the cast of "She Made Her Bed," which will be made by Charles R. Rogers for Paramount, under the direction of Ralph Murphy. Others already announced for the cast are Carole Lombard, Roland Young and Charles Ruggles.

Zanuck Back To Start Work With New Outfit

Twentieth Century Pictures will swing into active operation today with the return of Darryl Zanuck, its production head, William Goetz and Ray Grifith from their ten-day sea trip on the Howard Hughes yacht.

Miller Loaned To Col.

Seton I. Miller has been borrowed by Columbia from Paramount to write the screen play of Chester Erskine's unproduced play, "Men of Steel," which Robert North is supervising.

New Amkino Picture

New York—Amkino will soon release a new Soviet film titled "Island of Doom." which is a romantic picture with music. Pudovkin has completed "Deserter." in Moscow, after two years work.

Baily and Pine Return

Tom Baily and William Pine, Paramount publicity directors, arrived yesterday from New York, where they attended the Paramount sales convention.

Walters Will Go On Grand Opera

New York—The Warner Brothers are secretly trying to tie up all the most famous grand opera roles for picture production with the idea of producing a big catalogue of these musicals for possible future use.

The Warner organization feels that good operas, well produced, will catch a big demand year in and year out for many years to come, with the original cast and additional print and distribution costs the only expense and with years of play to grab that amount and hug it to itself.

To date, it is understood, they have at least seven of the most famous operas in the bag with no announcement made and until they get eight others they are after.

Former Cutter Turns Out Novely Short

Duncan Mansfield, former film cutter for Howard Hughes and Lewis Milestone, has produced and directed a two-reel novelty drama and hopes to gain it as a regular release.

The picture has the eyes of the camera acting as the lead, and was made in sound at educational studios. Pat Scrogg, Ruth Fallow and Allen Conners are in the cast.

Local Yachtsmen

In Early Start

Most of the local picture yachtsmen, headed by Commodore William Slavens McNutt, weighed anchor on their boats over the holidays and set out for Catalina. This port was packed with sail and motor boats of all descriptions. Among others seen and heard were Charles Chaplin, Harvey Thew, Bill Koenig, Charles Kenyon, Hal Wallis, King Vidor, (with Miriam Hopkins), William Seiter, Grover Jones and Charles Furthmann.

Original For Col.

Columbia has purchased an original story from Robert J. Hogan, titled "Gulf Stream Plunder," and it is now being adapted by Harace McCoy. Irving Briskin will produce.

KBS Moves N.Y. Offices

New York—KBS has moved its offices out of the Paramount building and is now located at 729 Seventh Avenue.

Two For Fogbound

John Miljan and Fred Sullivan are latest additions to the cast of "Fogbound," which Ernest Schoedsack directs for Radio.

Walker Refuses Job

(Continued from Page 1)
detained in Europe for a couple of months more on an assignment for American interests at the coming peace conference.

In view of your association should select a forceful representative immediately. Whenever conditions permit, you will have my help, and I will cooperate with you immediately, holy upon my return. Give my regards to the gang."
Mary Pickford’s U.A. Rumors

Not Planning New Company, She Says, And Is Not Out of Sympathy with U.A. Policies

New York.—Both Mary Pickford and United Artists issued statements today denying rumors that have been floating up and down the Rialto for the past three days that Mary would leave United Artists and form a new producing and releasing organization with Frank Lloyd and George Hill.

Miss Pickford also denied that she was out of sympathy with the new policies of United Artists due to the Scheck- Zanuck set-up.

The hottest rumor here on this subject, until this denial, was that Miss Pickford made the trip here to confer with a banking group relative to financing this new company, but on her arrival found that the funds were not so easy to get. It was talked that she had assurances of raising $2,000,000 for this purpose before she left Hollywood, but while she was traveling East something happened.

Miss Pickford stated:

“I consider the contract with Darryl Zanuck of the greatest possible advantage to United Artists and to all its production and distribution members. Mr. Zanuck is one of the greatest producers in this business and I only hope that he may find time to supervise some of my productions.”

Green On ‘Red Meat’

Alfred E. Green starts production June 19 on “Red Meat” for Warners. Edward G. Robinson is starred, and Charles Kenyon is doing the script.

Crawford Will Do ‘Dancing Lady’ Next

MGM has postponed “The Prizefighter and the Lady,” as Joan Crawford’s next starring vehicle and will put “Dancing Lady” into work immediately instead. Josef von Sternberg, who was signed to direct the former picture, will remain on the lot to work on the story.

Robert Z. Leonard will direct “Dancing Lady,” from the screenplay by Allen Rivkin and P. J. Wolfson, and Franchot Tone may get the top spot opposite Crawford.

‘Shoot The Works’ Cast For Universal Complete

New York.—The five names topping the cast of “Shoot the Words,” the production in which Rowland and Brice, Stanley Bergerman and Karl Freund are making here for Universal, are Mary Brian, Roger Pryor, William Frawley, Leo Carrillo and Bobbi Watson. There will also be several radio stars.

Bobby Connelly is rehearsing the chorus for the ensembles which go into production next week.

Ostrer To Visit Here

New York.—Maurice Ostrer, managing director of British Gaumont, is sailing for the United States very soon and will visit both New York and Hollywood.

Now Deal For Tom Reed

Universal has re-signed Tom Reed on a one picture deal to write an original story. The writer has just completed the adaptation of Elmer Rice’s play, “Left Bank.”

Beery Going Abroad

When he completes “Viva Villa,” his next production for MGM, Wallace Beery will take a furlough, planning a trip to Europe.

THE REPORTER

TODAY'S FILM NEWS TODAY


Thursday, June 1, 1933

MARY DENT'S U.A. RUMORS

Warner Planning To Roadshow Two

New York.—Warner Brothers announce that they will roadshow the Leslie Howard-Douglas Fairbanks Jr. picture “Captured,” and probably will also make a roadshow attraction of the George Arliss picture, “Voltaire.”

Both Fairbankses In ‘Mark of Zorro’

New York.—At the last minute Douglas Fairbanks Jr. decided to join his father on the trip to Spain, Italy and Africa. He will actually take a hand in the writing of the sound version of “The Mark of Zorro” and also appear in the picture.

Douglas Jr. will play the son and Doug Sr. will play Zorro, the father.

Diana Wynyard London Stage Show a Flop

London.—The production of “Wild December” does not live up to the billing in the starring role, did a beautiful fold here after six performances. Those interested claimed the story was too non-commercial for the stage.

Hervey To Do Story For Browning Picture

MGM has assigned Harry Hervey to write a treatment of the Louisiana story which Tod Browning will direct as his next picture.

The director is now in Louisiana shooting exterior scenes.

EIGHT STORIES Already Set By 20TH CENTURY

With Darryl Zanuck, production head of Twentieth Century Pictures, ducking out for a hunting trip immediately after his deal with Joe Schenck had been signed and, on returning from that, going away for a ten days’ sail, insiders were led to believe that the actual start of this company’s production plans would be delayed as a result. But they did not know Zanuck.

The Schenck-Zanuck organization is definitely set on the first eight stories written in pictures and has a fairly good idea for the next four, all

(Continued on Page 4)

Now In Preparation ‘BAIL BOND’ by ROWLAND BROWN
New York Reviews

"HOLD ME TIGHT"

Fox prod.; director, David Butler; stars, Bebe Daniels, Gladys Lehman.

New Rosy Theatre

Herald-Tribune: It is simply dull stuff about people leading dull lives. It would, indeed, be difficult to imagine a drabber midst than that which comprises its scenes. The film's major emphasis is that the com­ mendably sleep-inducing chairs at Radio City.

Mirror: The ringing reality of the story, the plausibility of the problems, the spontaneity of the simple dialogue combine to give the picture the fierce walk of actuality. You will be moved by the living problems of Dunn and Eilers, an unbeatable combination in presenting accounts of life as it is. Not since "Bad Girl" have they had a more interesting story than "Hold Me Tight."

News: A nice little comedy-drama that has the benefit of good acting, able direction and dialogue that sounds natural, although the plot is not distinguished by any original turns. Sun: "Hold Me Tight" is typical of the endless little series of romances about the working poor. This latest one, however, gives evidence that some author should take a new attitude. Or it might be better to drop the series altogether, for just a little while, anyway.

"ELMER THE GREAT"


Radio City Music Hall

Herald-Tribune: We didn't have hysteries at its premiere showing yesterday at the "Music Hall," which was possible, about the only occupant of the desks who didn't, and in such a nicely balanced case we are perfectly ready to take the enthusiasm of the majority at its face value.

Journal: There isn't much plot to the piece. It is, rather, a collection of diverting incidents, skilfully tailored to Brown's individual type of clowning. This version has been given a new treatment, but the laughs are still there.

American: If the cavern-mouthed comic burlesques the part somewhat more than it might have been intended by the Messrs. Lardner, Cohen, Bolton and Geraghty, he, at least, gets all but merriment out of the piece, and manages to pull a sob or so, besides.

Sun: It is not certain that the director, Elmer the Great has become, the more it will register in the rural districts.

Post: The story unfolds slowly and is obviously padded. There isn't the slave which Mervyn LeRoy usually supplies in his direction. It is well acted, though, with a particular pleasant performance by Patricia Ellis as the home-town girl.

Times: "Elmer the Great" is a good-natured, farcical affair which is done well enough to hold anybody's attention. Elmer is a caricature, but he is quite entertaining.

World-Telegram: It has been jazzed up so that at times it is slightly ridiculous and altogether lacking in the human and affecting comedy-which the authors brought to the screen. But Brown is, of course, the whole film, but there are capable supporting performances.

Mirror: The picture has some laughs, a mild heart interest, and good authentic baseball scenes. It's timely.

News: Many of the sequences, particularly the one that made me laugh, and kept the comedy moving along at a fairly fast clip and has made an exciting event of that last game, which is played in the rain. An excellent cast assists the star.

"WHEN STRANGERS MARRY"

Columbia prod.; director, Clarence Badger; writer, Maximilian Foster.

Mayfair Theatre

Times: A wild melodrama which starts in Paris and leaps thereafter to Java. Although the incidents are scarcely probable, the players do their utmost to make them exciting.

Post: The story has a certain directorial vigor which, however, does not compensate for its banality nor for the indifferent writing and acting. The picture itself is unworthy as a vehicle for this unaffected and wholly likable player, Jack Holt.

Mirror: Jack Holt plays a characteristically stalwart role in this jungle melodrama. Thanks to him, and his impressive ability to put sincerity into fantastic stories, the picture is a moderately entertaining one.

World-Telegram: Rather unexciting and conventional outdoor stuff. However, if you like vigorous open space films, done in the popular adventure fashion which forgets plausibility in favor of good old-fashioned melodrama, then you may enjoy this one.

Herald-Tribune: The story is a trite combination of engineering feats in the Malay jungle, revolt by the natives, an outbreak of malaria and some Indian magic. A notch or two above the "quicksie" standard, the film still has many of the era's great date and stagy settings. We think Mr. Holt deserves better material than this, but he mutes a poor part with vigor and glamour.

Journal: You can see the old tropics with their heat and monotony and quinine serve as a movie background once again in the new offering at the Mayfair Theatre. It's an agreeable little program picture. What it may lack in subtlety, it makes up in action.

Help For Farmers Aids Film Business

Chicago.—Exhibitors in the Middle West states are seeing a ray of sunshine in the business outlook for next season, which should be a cheering one, according to the latest reports from various sources. Three years of drought, which saw hundreds of theaters close as the result of heavy losses sustained, the rigorous measures instituted by the Roosevelt administration to assist the farmers in getting better prices for their products has spread optimism throughout the Midwest. The recent rise in prices of wheat and other farm products makes the farmers feel that there will be dollar wheat by fall which would swiftly revive business conditions throughout the states affected, which include the Dakotas, Minnesota, Wisconsin, Iowa, Michigan, Illinois and Nebraska.

Institution of government farm loan to distressed farmers, combined with mortgage moratoriums, has had a healthy reaction on business in those states, with the exhibitors reporting a small but satisfactory increase in receipts during the past two months.

Cawthorns Going East

Mr. and Mrs. Joseph Cawthorn are leaving for the east next week. They are taking with them their grandchildren and other members of the family. They have not been east since 1929 and they plan to stay about three months.

THANKS

To: The publication, "Flashes," published here in Hollywood by local No. 683 IATSE, for stating: "The Hollywood Reporter, by the way, is the only trade paper in the motion picture industry which, day after day, dares to tell the truth about the inner workings of the Hollywood oligarchy."

To: Art Arthur in the Brooklyn Daily Eagle for putting Time on the back bushy: To Time for describing the Hollywood studio as nothing less than 'The Talmud of the film industry,' and thanks to Billy Wilkerson for such a frank and honest sheet.

To: The publication Manhattan, for their many complimentary remarks.


To: The Oakland Tribune for their many pats on our back and the credit­ ing of material used in our motion picture column.


To: Cleveland Plain Dealer for constantly referring to us as "The publishing mirror of the motion picture industry.

To: for causing us to use a dictionary to find out what Talmud really meant.

To: The San Francisco Chronicle for reprinting a large portion of the important of fan mail and for saying that we are "heart and soul for the motion picture industry."

Page Two
RALPH KORN TESTIFIES OF PARAM. THEATRE PURCHASES

Repurchase Plan
Proved Boomerang

New York.—Ralph Kohn, treasurer of Paramount-Publix, was the principle witness today at the U. S. District Court into the company’s affairs yesterday. He was examined with relation to the many purchases of theatres and chains by Paramount in 1929 and 1930. The reason that the company bought so many properties and issued stock in payment, was, according to Kohn, where he answered a question as to the purchase at $85, $80 or $85 eighteen months after the purchases were made, was because Paramount stock was then selling at between $85 and $75 and was expected to go substantially higher. With this guarantee to repurchase the stock, Kohn said, Paramount was able to issue less stock than would have been necessary without the guarantee.

Chains purchased without guarantees caused the company to issue between $40,000,000 and $50,000,000 worth of stock. Theatres bought with the guarantee cost Paramount $12,000,000 in stock. Kohn admitted that the company would have been better off if all the purchases had been made without guarantees.

Among the chains purchased were the Trendle-Kursky, Great-States Theatres Inc., the West Theatre, the William Morris Agency and a half interest in the Universal chain houses in Arizona, Nebraska, Iowa and Kansas.

In most cases, Kohn showed where Paramount, during its operation of the chains it took over, had made substantial net profits and had greatly increased the film rentals from the chains.

New Picture Studio
To Be Built at Prague

Prague.—The recently organized Collegia Film Producing Company has obtained several buildings near the Prague Samples Fair building and will turn them into a studio, fitted with the latest sound equipment.

The company has a program of eight features, to be made in Czech, German, French and English, all to be finished this year. The first two will be "Gypsy Baron" and "A Night In Venice."

Ford In Oakie Role

Paramount signed Wallace Ford last night for a feature role in the B. P. Schulberg production, "Three Cornered Moon," replacing Jack Oakie. Production on this picture started last Monday.

Ruth Donnelly Back

Returning from her vacation in New York, Ruth Donnelly will buy her long term ticket with Warners, going into the James Cagney filmusical.

Paul Muni On Way Here

New York.—Paul Muni leaves for the coast today on the S. S. President Pierce.

And the Villain Still Pursues Him

New York.—That woman who tried to blackmail Douglas Fairbanks Jr. booked passage on the ship he was supposed to take, but, when he found out about it, he switched to another boat.

New Pictures On B’way This Week

New York.—Broadway’s allotment of new pictures is considerably cut down this week, only five being announced. They are:

"Study in Scarlet," at the Mayfair and "Dick York Head", at the Music Hall, both opening today; "Hell’s Cargo" at the Rialto; "I Love That Man" at the Paramount, and "Hell Bent" at the Capitol, opening tomorrow.

William Sully Joins Twentieth Century

William Sully has been signed by Twentieth Century Pictures to handle the special exploitation on all its product. He will work between the Hollywood studio and the New York office.

Sully is the man responsible for the "2nd Street" train. It was his idea, he promoted it from start to finish and managed the entire trip.

George Sidney Signed For Rafter Romance

George Sidney has been signed by Radio for a featured spot in "Rafter Romance," which William Seiter directs. Ginger Rogers will be co-starred, and deal is now on with Lew Ayres to take top billing with Miss Rogers in the picture.

Two For Radio Cast

Henry B. Walthall and William Le Mare are latest additions to the cast of "Headline Shooters" at Radio.

Zanuck Has 8 Yarns Set

(Continued from Page 1)

To be made between now and January 1. In addition to the selection of story material, writers are at work adapting, directors are being signed and every casting has been arranged for some of the first productions.

Both Schenck and Zanuck are most enthusiastic regarding this start and more so for the wonderful cooperation the other major plants have extended in the way of furnishing players, suggesting loans and even asking "What can we do?" The net result is that, in five weeks, the first Twentieth Century picture will be on the United Artists shooting stage, with two more to follow in that many weeks.

Zeidman Moves To U For Two Pictures

Ben Zeidman moves into offices at Universal today, joining that company as an independent producer for at least two pictures. His deal with Universal is similar to the ones held by Charles Rogers and B. P. Schulberg at Los Angeles, having financing the pictures and cutting Zeidman in for a percentage of profits. His first picture is slated to be "Un-dine," an underwater spectacular which will utilize some of the marine backgrounds obtained recently by a Zeidman expedition to the South Seas.

Goldstone Completes 'Curtain At 8' Cast

Signing Natalie Moorhead, Jack Mulhull and Marion Shilling for featured assignments, Phil Goldstone has completed casting on "Curtain At 8," his next for Majestic.

Others include C. Aubrey Smith, Ruth Stevens, Hale Hamilton, Dorothy Tree, Joan Blondell, Russell Hopton, Dot Farley, Sam Hardy, William Humphries, Jane Keckley, Cornelius O’Keefe, Arthur Moy, Mathew Betz, and Joe Girard. E. Mason Hopper is directing.

Mike Levey’s Son Under Knife; Doing All Right

Suddenly stricken early yesterday morning with an attack of appendicitis, John Levey, eight year old son of M. C. Levey, was rushed to Cedars of Lebanon hospital, where Dr. Marcus Rosenblum performed an emergency operation. The youngster was doing well last night.

Bellamy and Louise For A Man’s Castle

Ralph Bellamy and Anita Louise have the inside tracks for the two leads in Frank Borzage’s Screen Guild production for Columbia, "A Man’s Castle." The picture is slated to go into production in about two weeks.

Kandel Here On Visit

Morris Kandel, head of General Film Library in New York, arrived Monday and expects to return East today. He was accompanied by M. M. Landres, president of the California General Film Library, who will establish permanent headquarters at the local offices of the company.

Schulberg Signs Two

William Bakewell and Hardie Albright have been signed for roles in the B. P. Schulberg production, "Three Cornered Moon," which Elliott Nugent is directing for Paramount.

Jerry Saffron Promoted

New York.—Jerry Saffron, now in Los Angeles as East Coast divisional sales supervisor for Columbia, replacing George Naylor.

There’s at least one movement that has gained great favor and popularity around New York way and that’s the "Back to the Farm" movement. All these new city slickers have suddenly discovered that in times of stress and strife, there’s really nothing like living in the heart of the country. Not just a place to call "home" but a place that can provide food and drink, just in case the supply runs out. So, the prices of farms and applejack are the real market leaders when it comes to the return of prosperity. Just take a look at all the pictures that have been looking ahead and taking no chances. Bland Johnson has had a place in New Jersey, we believe, for some time, and apparently has his summers, at least, down on his farm in Maryland. Meyrow Broun has had a shack up Connecticut way since before the collapse of the boom. Sinclair Lewis between trips to Europe lives in the country. Ben Hecht goes up to having a little cottage of his own. MacArthur isn’t far behind, Phil Reisman has a farm in Brewster. Ed Churchill is more than just proud of his excellent asparagus bed.

Dick Rowland has a farm large enough to keep his numerous guests in fresh vegetables, including a fine variety of scalloons—enough to fill Winchell’s weekly supply. While they play on his estate. And Bernie Fine has just bought himself a complete farm with tractors and everything, which he has turned into a pleasant shopping with a view to buying at the earliest possible moment... We’ve just noticed the preponderance of authors in the above. Well, the farmers should realize better than anyone else the advantage of owning a place that they can live on—and off! Nothing commercial, just a chance to keep body and soul from becoming confused. The execs of course, have been most happy to have their pictures there... could escape—to get away from it all and to forget their financial and political worries.

Rumor hath it and hath it pretty bad, that Paramount is financing the new Crosby Gage show, "Shooting Stars." H. B. Provenko took his new yacht out for an airing this weekend and Roxy took time out to give him a little friendly advice over the air about not going too near the water. Elsa Maxwell started to give a party up in Harlem the other night that ended up at the Dick Barheltness suite with Ina Claire and Prince Lichtenstein, Andy Lawlor brought a couple other fellows. Dick and the missus have left for a motor tour of New England just to look at the trees. They never realized how much trees meant to them until they broke down and wept at the sight of their first tree in Indiana coming across county.
M. P. CREDIT ASSN. DENIES IT WILL DIVULGE STANDINGS

Financial Data
To Be Confidential

The Motion Picture Industries Credit Association, through its secretary, H. K. Bacherl, has sent to the heads of the member companies a preliminary of the story published yesterday, which stated that it was the intention of the Association to make public the financial standing of those producers. They have not denied, however, receipt from producers. Mr. Bacherl writes:

"Specifically, we have not at any time referred to any of the independent producers as "gyp" outfits. We have no indication that any present group or groups of independent producers have deliberately set out to defraud anyone. We are merely giving a statement of the association, with whom they have been doing business. We are fully cognizant of the fact that there are circumstances and conditions which have sometimes made it necessary for some of these producers to default in a payment of their accounts, but we have no complaint in this case. We feel that all of these conditions, while there, have always been known to us, that the makers of these producers' films have to meet their obligations. The fact that they have not been able to do so is entirely a matter of the part of our association, and in no way a fault of these employers. We do not consider that it would be fair to the producers or to the public to publish the financial standing of the producers."

Radio Company Off For Naval Academy

Chester Morris Top In "Invisible Man"

Chester Morris' first assignment with Universal will be a top spot in "Salt-Water." Instead of having a long term deal as previously announced, Morris has a two picture contract, with an option for more, the arrangement limiting him to continue his free lance activity. The Rebecca and Sifton office negotiated for him.

Biblical Musical Drama
To Be Produced At Bowl

With William Farnum as Saul, the "Mad King," a Biblical musical drama, called "Christy," will be produced at the Hollywood Bowl, starting June 9. Angelo Ross, who has been with the Civic Opera Company, will be the David, and there will be a chorus of 250 directed by Hans Blechschmidt, who also conducts the orchestra.

John Darrow At Radio

John Darrow has been signed by Radio for a featured role in "The Glory of the Huns," which Christy Cabanne will direct.

Three For 'Fogbound'

Edward Norton, Tom Ricketts and Zeffie Tilbury have been signed by Radio for parts in "Fogbound," which Ernest Schoedsack directs.

Shake-up In U. A. Advertising Dept.

New York.—There has been another shake-up in the advertising and publicity department of United Artists, with George Gerhard resigning, effective Saturday, the trade paper publicity work being taken over by Ed Finney.

Howard Lesieur has been engaged to handle trade paper advertising, Karl Krug will do the regional publicity, and Gertrude Smith will handle press books. Finney and Hal Horne will leave for the coast on June 20 for conferences on production.

Writers Guild Denies It Will Join Academy

The Screen Writers Guild has issued a formal denial that it has any plans to join the Academy as a body, although it is in favor of full cooperation with other employee branches of the industry.

The Guild also denies that it plans to preview and release current releases, stating that such a move would be entirely outside the functions of the organization.

Goldwyn Designer Here

John Harker, one of the most noted designers of stage costumes, is in Hollywood at the present time working on the costumes for "Romeo and Juliet," which Samuel Goldwyn will produce. He will also do some work on the Goldwyn production of "Nana."

Burr Plant’s New Deal

Completing his deal with Educational for the Torchy series of shorts, C. C. Burr is laying the groundwork for a state right venture. He is canvassing the exchanges, sounding out his proposition for features before concluding his plans.

Tradeviews

(Continued from Page 11)

Mr. Hays. Maybe he didn’t know anything about it. But the men who thought up this bright idea are members of the Hays organization and have heard many times his speeches on cooperation. Their form of cooperation with the Hays ideas does not seem to indicate that they take him very seriously.

We would like to hear Mr. Hays’ explanation of this racy contract attempt. Undoubtedly he can justify it to the best of his ability, but he has no right to speak for members of his organization. But what the cameramen and other employee branches of the industry think of it is probably something else again.

As we have mentioned, cooperation must be built on trust. Just how far can the cameramen or anyone else in the business trust executives who try such underhanded methods to injure them?

SHMIDT BREWING COMPANY

has a background of 107 years experience in the Brewing Business.

1869-1896—Centennial Brewery, Montana
1896-1915—Olympia Brewery, Washington
1902-1916—Ballyhoun Bay Brewery, Washington
1904-1916—Albatross Brewery, Oregon
1905-1916—Acme Brewery, California
1906-1916—Fort Townsend Brewery, New York
1858-1896—Albany Brewery, Front Street, San Francisco

Two old brewery families, the Schmids, and Hagemans offer an unusually attractive opportunity for participation in their activities in the brewery business at Los Angeles, California. We have prepared an interesting illustrated booklet which we hope will attract you. Send for it, no obligation.

Schmidt Brewing Co.
606 South Hill Street
Los Angeles, Calif.
Tel. TR. 3542
Picture Business Static or With Slight Downward Trend, Except In A Few Localities

New York.—Conditions in the picture business nationally are not getting any better, according to a report just made by Will H. Hays, president of the Motion Picture Producers and Distributors of America, to Secretary of Commerce Roper.

On the contrary, Mr. Hays believes that, generally, they are a little worse. He declares that conditions are "static or have a slightly downward trend," except in a few localities. In these places the downward trend seems to have been checked and an upswing is expected, although Mr. Hays does not believe that the favorable change will come before Fall.

The unsatisfactory conditions are ascribed both to the general universal recession and to the inability of the public to purchase motion pictures in the neighborhood of their homes.

Warner Supervisor Job Offered Jolson

New York.—In an attempt to pacify a rather rough sea, caused by Al Jolson and Ruby Keeler rocking the Warner boat on the latter's term contract, the Warners have offered "Mammy" a supervisor's portfolio in the Warner production cabinet.

It is understood that Jolson now feels that Ruby Keeler is a star and Jolson has the same feeling, with Al demanding a revision of her contract. Knowing Jolson's soft spot—his desire to be a production supervisor—Jack Warner came through with that offer.

Kay Francis Set for Lead in 'Red Meat'

Kay Francis' first assignment on her return to Warners will be the lead opposite Edward G. Robinson in the Charles Kenyon story, "Red Meat," which Alfred Green will direct.

Genevieve Tobin has also been set for a featured role.

May Robson Loaned to Radio for "The Doctor"

Radio completed arrangements yesterday with MGM for the loan of May Robson when she finishes work Saturday with Columbia in "Madame La Gump." The player goes into the top spot opposite Lionel Barrymore in "The Doctor."

Ben Pivar to Universal

Ben Pivar has resigned his job as associate producer for Phil Goldstone and has gone over to Universal as a supervisor. His first picture will be "Tucson," from a story by Harrison Jacobs.

3 Plays for Wallace

New York.—Richard Wallace is closing a deal for three plays now running in Paris and, with that completed, he will start for the coast.

HAY'S SEES NO UPSWING

Menjou Signs With Lasky and Warners

Adolphe Menjou put his signature on two contracts yesterday. One is for the leading role opposite Myrna Loy in the Jesse L. Lasky picture, "The Worst Woman in Paris," which was written by Monta Bell, who will also direct.

The other is a three-picture deal with Warners, to be made within one year. It also allows him to make three outside pictures for major studios. The Joyce-Selznick office made the deals.

Joan Bennett Signed For 'Little Women'

Joan Bennett was signed by Radio yesterday for a featured part in "Little Women," which George Cukor will direct, with Katherine Hepburn starred.

Nathanson Back in Para.-Canadian

New York.—N. L. Nathanson was re-elected president of Famous Players-Canadian at the annual meeting in Toronto. Adolph Zukor becoming chairman of the board. Arthur Cohen, managing director, is out, and Grossman, Bickel and R. S. McLaughlin were not re-elected to the board. The three voting trustees now are Nathanson, Zukor and Killam.

MANY BIG AGENTS IGNORE ACADEMY CODE DISCUSSION

The majority of the agents are opposed to the Academy plans to install a Code of Practice between Agents- Producers-Artists and a minimum standard contract between artists and agents.

This fact was forcibly brought home to the Academy Agent-Producer-Artist committee which met a group of 32 agents last night at the Roosevelt for discussions on the proposed code and standard artist-agent contract being drafted by the committee.

A large majority of the leading agencies of the business were not represented at last night's gathering, despite the fact invitations were extended. One agent remarked that he was (Continued on Page 4)
**Lloyd Fights Plan To Re-Issue Old Shorts**

New York.—Embassy Pictures has made a deal with Pathé which will enable the former company to secure all the Harold Lloyd one-reelers made by Roach, synchronize them and re-issue them. That is, this will be done unless the Lloyd organization is able to prevent it.

Hollywood.—William R. Fraser, the Lloyd general manager, said last night that the company is opposed to this idea and intends to seek an injunction to prevent it being carried out.

"There are nearly 100 of these old one-reelers," said Mr. Fraser, "and none of the two reelers. We feel that it would be extremely injurious to have these synchronized with sound and possibly a few wirecracks and then have them go out as Harold Lloyd pictures. We intend to take all possible steps to prevent it."

**Howard, Finished at Fox, Sailing Next Week**

Leslie Howard finished retakes for Fox this week on "Berkeley Square," and is planning to leave with his family for New York and London next week. He will star in Gilbert Miller's picture for Columbia, which will be made in London, returning to Hollywood early in the fall to star in one for Radio and then start his term deal with Warners.

**Radio Seeking Titles**

Radio has informed employees on the lot that new titles are needed for three forthcoming productions, now in preparation under titles of "Death Watch," "Playboy" and "Son of Kong." Those submitting titles finally used for release get awards of $50 each.

**Songwriters Signed**

Lou Brock signed two song writing teams yesterday, Neil More and Harry Tobias, and Archie Gottier and Al Hoffman. Both teams will work on a series of musical shorts that Brock will produce for Radio.

**New Job for Swanson**

H. N. Swanson was handed the associate producer assignment on "Green Mansions" yesterday. Dolores Del Rio and Joel McCrea rate top billing.

"Smoky' for Wurtzel".

The Sol Wurtzel unit at Fox-Western will produce the recently purchased Will James' book, "Smoky."
'LADY OF THE NIGHT' Another Surefire Success for MGM

Young, Wellman Top in Fine Production

"LADY OF THE NIGHT"

GMG

 Direction: .................. William Wellman
 Original Story: .......... Anita Loos
 Screen Play: ............... Gene Markey, Kathryn Scola
 Photography: ............. James Van Trees

"Lady of the Night" is melodrama with a gangster accent; it is honest, pure and unadulterated. But nobody at MGM has to be ashamed of this picture.

It breezes along with a fine, tense spirit, and it will bury under a good deal of dramatic dust most of the films that have a more up-to-date spirit.

William Wellman, the director, gave "Lady of the Night" a swift, grand style all its own. The scenes move from one another on ball bearings, and the whole tone of the picture is modern, brittle and brilliant.

And how Loretta Young can act! She turns in one of the surprise performances of the year. She hits a high level in the very first scenes and never falls for a moment.

She plays a girl who gets so used to tough breaks that she doesn't even bother to dodge them. Poverty, her mother's death, reform school, jail, two or three times ... and then the un-easy luxury of a gangster's apartment. Then a happy-go-lucky lawyer, Franchot Tone, and a love so great she kills a man to save Tone. And then the trial.

Sure, it's old stuff. But it looks deftly above the mob because of directional deftness, and a faultless cast, headlined by the miraculous Miss Young.

Ricardo Cortez is the gangster, and never has he been better. Andy Devine, Una Merkel, Warren Hymer, Ivan Simpson, Charles Grapewin, Robert Emmett O'Connor, Halliwell Hobbes, Harold Huber, Sandy Roth and Martha Sleeper stand out in the cast.

Anita Loos wrote the original story, and Gene Markey and Kathryn Scola did a swell job of adaptation. The camerawork of Joe Haskins and the direction of the musical numbers are excellent.

YESTERDAY IN MOVIES and HELEN GWINNCE

More fun and more like the good old times having the Paramount Long Island studios open again. Of course, it isn't exactly like old times; financing place doesn't look or sound quite the same without Ray and Arthur Cozine, but they're working up at the Eastern Service Studios on Chester Erskine's production of "The Midnight Club" and undoubtedly will get back to the Astoria studios eventually.

There's a new man at the desk at the stage door, too, but you can recognize plenty of the electricians and carpenters around the place and they are still as critical as ever, sure barometer of an actor's popularity.

Dudley Murphy has been having a panic on "The Emperor Jones" set. Seems they needed a couple dawgs for a few scenes, so half way through the shoot, Murphy got friendly to the freedom of the studio, decided to keep on walking and walked right out of the studio and disappeared and couldn't be found! Dimitri Tiomkin is writing a flock of re-takes . . . On another occasion, Murphy wanted to demonstrate a love scene to the principals and picked on a very tall negro fellow and a little black girl. In the middle of the demonstration, the gal balked and said to the fellow, "Don't you dare kiss me." And there's one enthusiastic lad in one of the sequences who seems to have his own version of "Emperor Jones." In fact, DuBose Heyward, after listening to him go through a scene, told Kirmisky and Cochrane they made a big mistake in having him write a script. But wait till you see that Paul Robeson and listen to his voice! Migid, the white gangster's race is written in his face and that magnificent, thrilling voice.

Upstairs is the Rowland-Brice outfit carrying on with "Shoot the Works." (Working title.) And carrying on is right.

"Patrol" for Ford

Radio's deal with John Ford, which has reached the stage where it awaits the green light, will have the director handle the Philip MacDonald story, "Patrol." Ford directs a picture for Fox first.

Joe Mankiewicz to 'Aliice'

Paramount has assigned Joe Mankiewicz to write the screen treatment of "Alice in Wonderland" on completion of his current assignment, "Too Much Harmony," for that studio.

Three for Asher

Eph Asher is acting as associate producer on three productions. They are "The Man Who Reclaimed His Head," "Only Yesterday" and "Kid Gloves."
QUOTAS AND NOT TALKIES RUINED EUROPEAN MARKET

Audiences Still Favor U. S. Films

London—Robert Bachmann, of New York, who for years has been a close student of the motion picture industry, has just completed a leisurely tour of the Continent. During his trip he made a careful study of picture conditions in each country, and his observations, published herewith, are interesting. He says:

"All this cry of what the talkies did to the fat European market for American producers is silly. Talk had little to do with the death knell and, until Americans can swing sufficient pressure to get these films, it is now the French, pounds, marks, etc., will continue to be diverted to amusements other than pictures, or to the European producer and distributor who, by the way, has picked up quite a bit in the past twelve months through making a consistently better product and clarifying a distribution policy that needed just that and more.

"I have just completed a motor trip through Spain, Germany, Switzerland, Czecho-Slovakia, Denmark and Austria. American films are seen all over. Audiences in these countries wait for the showing of our pictures, rather than go to see the product of their own country. The most popular pictures in Europe during the past three months are "I'm a Fugitive," of Warners, MGM's "Tarzan," Paramount's "Sign of the Cross," and MGM's "Grand Hotel.

"Because of "Tarzan,"Johnny Weissmuller is the idol of the French, German and Spanish flappers. How those girls did for that boy! Gable, Beevy, Fredric March and Gary Cooper are other great favorites.

"Conditions in Germany in the film industry are appalling. Dr. Alfred Hugenberg is the director of Commerce and Agriculture, a Gentile, is one of the principal owners of UFA, the largest German producing organization. Dr. Hugenberg is a violent Hitlerite and, as such has virtually expelled every Jew who has been in the employ of UFA, thereby crippling this important company. And, too, due to this influence, 85 per cent of the pictures now in production by that company are anti-Jewish in trend, with much of the entertainment generally expected oblitered.

"Up to the time of the Hitler uprising, Germany was rapidly acquiring a constellation of stars. Among the more prominent were: Dolly Haas, Louise Ullrich (a recent Universal find), Ann Onda (a cute blonde supposed to be engaged to Max Schellinger), Jenny Jugu (a youthful Norma Talmadge), Martha Ethyer and Renate Mueller. There is not a male star in the country that would impress an American audience. Most of them look as though they ought to be in the chorus of a Jean Malin show floor.

"Practically all the better picture

Male Lead Holds Up Garbo Picture

The selection of a male lead is holding up actual shooting from the Metro-Goldwyn-Mayer production of "Queen Christina," starring Greta Garbo.

Everyone in Hollywood of any importance has been tested for the part, with no one so tested measuring up to the requirements.

300 Entrants in MGM Golf Tourney Sunday

The committee in charge has rounded up more than 125 prizes for the Leo divot diggers to shoot at. Perry O'Brien, electrician, won the title last year and will be on hand to repeat Sunday.

Millard Webs East

Millard Webb, director, and his wife, Mary Eaton, returned from New York on Monday night. Millard has been making a 30-week personal appearance tour of the East in a condensed version of "Sally," and returned here to close negotiations for a filmusical. The Nat Goldstone office is handling both the director and player.

Joe McDonough to Wed

Joe McDonough, assistant director, is going to marry Betty Baker at the Wee Kirk of the Heather, Glendale, next Wednesday. James Whale will act as best man.

Collins to Monogram

Lew Collins has been engaged by Monogram to direct William Lacey's production, "Happy Landings."

"There only to listen to discussions and added that it was decidedly significant that most of the major agents ignored the Code.

"Discussions on the separate clauses of the proposed Code of Practice were then handled by Lester Cowan. During the cross-fire of suggestions and questions, a few 10 per cent going in this direction is that, after the release was granted by Louis B. Mayer.

Polly Moran May Be in MGM "Revue"

MGM is planning to use Polly Moran in a featured spot in "The Hollywood Revue," which Edmund Goulding will direct. She is agreed to come back to that studio for a picture at any time, when her release was granted by Louis B. Mayer.

New Yarn for Woolf

MGM has assigned Edgar Allen Woolf to write an original story dealing with the reestoration topic as his next job.

Hays Sees No Upswing

"(Continued from Page 1)"

Leo F. Forbstein

MUSICAL DIRECTOR

For All

Warner Bros.-First National Productions
THANKS
To my associates and any and all who had anything to do with the making of "Gold Diggers of 1933"

CONGRATULATIONS
to Sid Grauman for a most effective prologue which will be seen tonight at his Chinese Theatre in conjunction with that picture.

Darryl Zanuck
Mervyn Leroy

D I R E C T E D

"Gold Diggers of 1933"
RAYMOND GRIFFITH

VARIETY
"BUSBY BERKELEY'S staging of the numbers in 'Gold-Diggers of 1933' is little short of sensational. One number particularly deserves raves—it will draw feminine gasps—and for sheer beauty, tops anything done so far. Berkeley's finale, 'Forgotten Man,' sung by Miss Blondell, winds up in a tableau with everything, including the flag, thrown in. It's a sock finish that will send them out yelling."

LOS ANGELES TIMES
"As 'Stage Director of Musical Numbers' BUSBY BERKELEY is Movieland's undisputed peer in the selection of lovely girls for the intricate pageantry of the cinema girl shows. He is the Flo Ziegfeld of the screen. He picks them—trains them—creates the numbers in which they appear, directs all the 'shooting' and supervises the cutting. He is virtually the only man in filmdom who takes the script, song manuscript and musical score, visualizes a presentation, and translates it to the screen."

HOLLYWOOD HERALD
"BUSBY BERKELEY has again topped his previous efforts in the staging of the spectacular ensemble numbers in 'Gold-Diggers of 1933.' This boy makes it tough for himself to outdo his past performances—but this time he has succeeded beautifully. These spectacular musical numbers are just about the best ever presented on either stage or screen—amazing—extraordinary—all excellent and all sufficiently different to give perfect balance. Real beauties become a procession of loveliness, and these kids sure do 'look'!"

BUSBY BERKELEY

HOLLYWOOD REPORTER
"BUSBY BERKELEY shines with splendor as the creator and director of four spectacular numbers in 'Gold-Diggers of 1933'. His 'Forgotten Man' routine which tags the show—and will probably prove its biggest song hit—is quite a departure from the usual. Contrasting this is the exquisite violin number."

"42nd STREET"
"Kid From Spain"
"PALMY DAYS"
"Whoopee"
GINGER ROGERS

as

"FAY"

in

"Gold Diggers of 1933"

JOAN BLONDELL

as

"CAROL"

in

"Gold Diggers of 1933"
TONTIGHT at 8:30  The screen awakens to a new conception of spectacle and beauty!

WORLD PREMIERE

"GOLD DIGGERS of 1933"

Warner Bros. Present THE SHOW OF A THOUSAND WONDERS

AN ENDLESS PARADE OF THRILLS, including

The Dance of the Dollars
Dancing in the Dark

The Waltz of the Shadows
Parade of Forgotten Men

Plus the most novel Prologue SID GRAUMAN has ever produced

Casted by Larry Ceballos

13 STARS INCLUDING

Joan  Ruby
BLONDELL  KEELER
Aline  Guy
MacMAHON  KIBBEE
Warren  Dick
WILLIAM  POWELL
Ned  Ginger
SPARKS  ROGERS

and 300 Gorgeous Girls

Prices for Premiere $5 including tax
Prices After Premiere
Mat. 50c to $1.00, including tax
Eves. 50c to $1.50, including tax

Directed by
MERVYN LEROY
Ensembles Created and Directed by
BUSBY BERKELEY

Grauman's CHINESE Theatre
GOLD DIGGERS OF 1933
was photographed
on
EASTMAN
SUPERSENSITIVE PANCHROMATIC NEGATIVE
by
SOL POLITO

J. E. BRULATOUR, INC.
New York Chicago Hollywood
PICTURE PLAY
74 Pages and Cover
COVER DISPLAY..............Lillian Bond
(MGM) Publicity Space (Approximate)
MGM 694 sq. inches
Fox 416 sq. inches
Warners 400 sq. inches
RKO 166 sq. inches
Paramount 148 sq. inches
Equitable 98 sq. inches
Columbia 78 sq. inches
Universal 24 sq. inches

Right now is the time for slaughter, says Edwin Schallert, outlining the
salaried crazy-quiz of Hollywood in his "Going, Going, Gone.
A little more cheeriful, but not so interesting, is Laura Benham's story,
"Virtue Is Their Best Bet," in which she preaches that "an ounce of con-
tention is worth a pound of Lucas." Anita Page, Loretta Young and her
sisters, Dorothy Jordan and Mary Brian, are a few of her models.

The Crawford-Footebanks, jr. fade-out, which is occupying most of the
fan magazines this month, is handled with care by Ben Maddox in his "Off
with the Old Love!"

Leslie Howard, who is also a popular July subject, is interviewed, and
interviewed intelligently, by Margaret Reid, whose writing style is in
fine mood with her subject. And Dickson Morley does right by Con-
stance Cummings. Kay Francis talks about everything, including clothes, to
Malcolm Oettinger, and the two Balinese dancers in "Goona-Goona" find
themselves in print because of Edw-inston L. Robbins who probably does
something else better than he writes

SCREENLAND
90 Pages and Cover
COVER DISPLAY..............Janet Gaynor
(MGM) Publicity Space (Approximate)
MGM 1060 sq. inches
Paramount 580 sq. inches
Warners 530 sq. inches
RKO 350 sq. inches
Fox 275 sq. inches
Columbia 12 sq. inches

MGM runs away with most of
Screenland's July space, but the story
and picture interest is nicely spread
over the major studios.

Edward G. Robinson's life story is
started off well by Ida Zeilin, and
will be continued. Ruth Tildesley
takes the little-publicized research de-
partment of three studios and writes
a fine story, "What? How? When?
Where?"

Delight Evans, editor, devotes her
to an open letter to Constance
Bennett, imploring her to get over her
mad and be nice, and Lee Tracy,
Claudette Colbert, Myrna Loy, Mar-
ion Davies, and Dorothy Wicke
are interviewed.

Louella O. Parsons manages another
story on George Bernard Shaw's shawlet
visit to Hollywood. Or is it the same one?

And Jimmy Fidler tells how happy
Janet Gaynor is now that she is free.

SCREEN. BOOK
74 Pages and Cover
COVER DISPLAY..............Lillian Harvey
(MGM) Publicity Space (Approximate)
MGM 760 sq. inches
Paramount 516 sq. inches
Warners 366 sq. inches
RKO 211 sq. inches
Fox 143 sq. inches

Screen Book announces "the news
beat of the month," and prints some-
one's diary of what Greta Garbo ate,
said and did on her trip from Sweden
to San Diego. Readable and unrevealing,
J. Eugene Chrisman reports the re-
sults of his wanderings around Holly-
wood, asking various people, "What
Is Sex Appeal?" and he also handles the
fashion war between Hedda Hop-
per and Lilyan Tashman—Mary Fran-
cis interviews Franchot Tone.

Jack Grant's story on why Ann
Harding wants to quit Hollywood
stands out in Screen Book. The others
are pretty routine.

Cartoonists Invited to
Join Writers' Club

The Cartoonists Club of Hollywood,
which takes in all the notable mem-
bers of that profession here, has been
invited to affiliate with the Writers'
Club. The cartoonists will gather for sup-
ner at the Club Thursday night and
the matter will be discussed. Lee
Shippee will speak for the writers and
Bert Levy for the cartoonists.

Keaton Undecided
About Florida Deal

New York—Buster Keaton has not
yet okayed the proposed deal by which
he will produce his pictures in Flori-
da. He is waiting until he has a chanceto inspect the facilities of the
studio at St. Petersburg before he de-
cides what he will do.

New Titles for 'U'

"Scrappey Married" has been se-
lected by Universal as the release title
for the Summerville-Pitts picture
made under the title of "Salt Water.
Universal's filmusical now being made
in New York as "Shoot the Works,"
gets the release title of "Moonlight
and Pretzels."

Song Writers Loaned

Warners have borrowed Gus Kahn
and Walter Donaldson from MGM to
write the music and lyrics for the next
musical production, "Footlight Par-
ade," which will have an all-star cast.
Lloyd Bacon will direct.

'Golddiggers' at Strand

New York—The Warner produc-
tion of "Golddiggers of 1933," is
scheduled to open at the Strand on
June 7 for a run.

With a selection of foods fit for the table of
any king, whether it be breakfast, lunch,
dinner or supper.

If You Are Moving To The Beach

We suggest that you inspect our shelves
for a selection of Fortnum & Mason prod-
ucts for your Summer pantry.

Prompt deliveries made to any part of Los
Angeles, Beverly Hills, Santa Monica or
Malibu.

Hollywood 1666
CAMERAMEN!
SOUND MEN!

The 
HOLLYWOOD REPORTER

will issue its first CAMERA AND SOUND EDITION on or about June 15th.

Questionnaires are being mailed you asking for information on your activities during the past twelve months in an effort to cause to be printed ALL THE CREDITS for photography and sound on all pictures made during that time. When you receive this questionnaire, mail it back IMMEDIATELY, listing all the pictures you should be credited with.

The Camera and Sound Section

In addition to showing proper credits on that work during the past year, will have a series of articles, technical and otherwise, detailing the progress made in this branch of pictures during that time.

Out On Or About June 15
Cineglov Sound To
Be Launched Here

New York—Al Mannon and Burgi
Corporation have given the Promotions
pany a new contract and the Mannon
pany to develop the Cineglov sound sys-
which is equipped with RCA sound system.

Brown and Henderson
Partnership Splits

New York—Low Brown has incor-
porated himself to produce plays, his
first to be a revival this coming fall.
This is the final split of DeSylva,
Brown and Henderson. De Sylva pull-
ed away first, and now Brown and
Henderson have separated.

George Arliss Signed
By Twentieth Century

Karloff Free for
Two Months Stretch

Boris Karloff and Universal have
worked out an agreement which will
provide for the character actor to take
a two months off from Universal, and
he is privileged to work for any other
studio during that time.

Menjou-Hepburn On Air
For Fleischmann Hour

Adolphe Menjou and Katharine
Hepburn went on the air Thursday
afternoon on the Fleischmann Yeast
hour, and made an excellent impres-
sion. Radio received a big plug for its
"Morning Glory." Both Menjou and
Hepburn were in that picture.

Exhibs in a Quandary

Question of What to Buy and
When to Buy It Has Them Up
A Tree as Selling Season Nears

New York—Exhibitors, North, East, South and West, claim
they are approaching the toughest buying season this year they
have ever experienced, due to the uncertainty of product brought
on by two years of bad pictures from almost every company, and
because of the puzzle about business possibilities, which makes them un-
able to set a fair figure on a picture or group of pictures.
The advance guard of salesmen is already making the rounds, feeling out
important indie operators on contracts for their year's product. This visit
is just a feeler, with the results to be reported at the regional sales conven-
tions that are to be staged during the present month. From present indica-
tions they will have to report, "nothing doing right now" on almost every
locus.

There is hardly a question that the actual selling season this year will be
later than ever, possibly the bulk going over until mid-September because

(Continued on Page 4)

Jimmy Cagney's Brother
Signed By Radio Studio

William Cagney, brother of Jimmy,
has been placed on a long term con-
tract by Radio Pictures, and will be
given featured billing in his first pic-
ture, with hopes of stardom later.

Sylvia Sidney Gets
Lead With Chevalier

Paramount has taken Sylvia Sidney
out of the cast of "Chrysalis" to give her
the lead opposite Maurice Cheva-
lier in "The Way To Love," which
Norman Taurog will direct.

Edward Everett Horton has been
signed for a featured role.

Warner Want LaCava

Warner are negotiating with Greg-
ory LaCava to direct Ruth Chatterton
in her next picture, to be selected by the
studio on the star's and director's
approval.

Al Kaufman East

Albert Kaufman, Paramount exec,
leaves tomorrow for New York on a
combined business and pleasure trip.
Mel Shauer will take over his duties
until his return.

Hurst Novel For 'U'

New York—Universal has bought
Fannie Hurst's latest novel, "Imita-
tion of Life," for its coming program.

Camera and Sound Edition Out on or about JUNE 15
When Mervyn LeRoy returned to his apartment in the Colonial House Thursday night and around the Zippo Marxes had been robbed, he was that scared that he got Bobby Agnew to come sleep with him. After LeRoy's wife was sent several days during the night trip with the Zanuck party... A director, for his extreme extravagance, made takes of an important scene and ordered everyone printed.

The real reason why that western star is so troublesome temporarily is that there is a bullet at the base of his skull which never was extracted... The Shrine shudding fell flat the other night when Ben Bard and Ruth Roland failed to appear after they were much advertised... A certain studio on Pico Row is about to be investigated by the police because it ain't a studio no more, although it pretends to be... You know what.

Harry Holman's insinuating yankee is about to make him the victim of a practical joke that will split the town's sides, when it becomes known, that a single copy, 10c. Entered as second-class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.
Writing and Acting Poor; Air Stuff O.K.

**"FLYING DEVILS" FALLS SHORT: GAMBLING SHIP—WEAK SISTER**

Heaven Losses May Close Old Roxy

New York.—Federal Judge Caffey has replaced H. S. Cull-
man, receiver for the Seventh Avenue Roxy Theatre, admits
losses of $71,000 at the house in the past five months.
A meeting of stockholders will be held June 13 to decide whether
or not to close the theatre.

New Company Will Produce At Ft. Lee

New York.—Starmark Pictures Inc. has been organized with
English capital and will produce a series of six pictures to be
distributed through Ro-

Unimpressive In All Departments

**"GAMBLINGSHIP" Paramount**

Direction: Lewis Curtin. Max Marcin Original Story............Peter Ruric Screen Play: Seton I. Miller, Max

Metcalf, J. P. McGowan. Photograph.............Charles Lang

Cast: Cary Grant, Benita Hume, Rosi-

coe Karns, Glenda Farrell, Jack La-

Rae, R. B. Vinton. Roy Barcroft, John Hume,
W. Natheaux, Lang La-

es, Benita Hume, Russel Baken, Edward

Berg, Tom Steele, Charles Temple, Leonard

 heterosexuals.

Tenth Century

Signs Three Writers

Tenth Century Pictures signed
Elmer Harris yesterday, and also John
Huston and James Gleason on one pic-
ture deal.

Devine Loaned To Fox

Universal having ironed out the con-
tract difficulties with Andy Devine, the
studio loaned the played to Fox for

Houston With Futer

Completing work on his original
script "Frivolous Sally," for Radio, Nor-
man Houston swings over to the Futer
organization to produce "Wind-
jammer," a sea serial, part of which was
made by A. J. Villiers.

Muriel Kirkland To 'U'

Muriel Kirkland was signed by Uni-
versal yesterday to replace Lilian Bond
in a featured role in the Secret of
The Blue Room," with Paul Lukas and

O'Neill On 'Glamour'

Universal assigned George O'Neill to
write revisions on the script of the Edna
Forber story, "Glamour."
SHORTAGE OF MAJOR PRODUCT
BOON TO THE INDEPENDENTS

Good Pictures Can Write Own Tickets

The dearth of box-office pictures has induced the market for renting deals into a position where it is wide open for the independent picture maker who is betting on his own ability to hit a picture for sale to a major release.

A point has almost been reached where the independent is able practically to dictate his own terms and draw up his own contracts. This is due to the pressing need of the major releasing channels for a grade of product that will protect their interests in going out of the gag product to serve the exhibition of the delay in their own production departments.

Examples of the lenient terms granted the independent by the majors are evidenced in the two most recently made—Walter Futter’s deal with Radio for “India Speaks,” and Ben F. Zedman’s with United Artists on “Samarang.” Each wrote his own ticket.

Futter’s pictures originated with film made by Richard Halliburton, Futter buying it outright. Joseph M. Schenck, of United Artists, advanced $4,000 to complete the picture. In its finishing stages, the picture was seen by Radio and a competitive bid made Futter’s deal with Schenck would have given him a negative guarantee, twenty-five per cent for distribution, and the remainder split sixty per cent for Schenck and forty for Futter. When the latter asked Schenck to withdraw, he agreed, receiving the sum he had advanced. Radio then gave Futter a $30,000 advance, negative guarantee and charged him thirty-three and thirty-five per cent for distribution without sharing in the producer’s profits.

Zedman’s ticket with United Artists is said to be equally lenient, the producer having made his picture for Educational-Fox and then arranging for a relative of United Artists to draw down the face of United Artists’ competitive bid.

Italian Film Star
A Niece of Pope Pius

London—Sandra Ravel, a Continental beauty who is appearing in Italian-made pictures in Europe, turns out to be the niece of Pope Pius XI. Her real name is Sarrada Ratti, and before being allowed to enter pictures she was commanded to change it.

‘Gold Diggers’ Has
Chinese Premiere

Warner Brothers’ newest musical production, “Gold Diggers of 1933,” had its world premiere at the Chinese Theatre last night before an audience which included scores of film notables. The reception accorded the picture was most enthusiastic and it obviously took its place in the entertainment world beside its predecessor, “Forty-second Street.”

The picture was preceded by a novel prologue, staged by Sid Grauman, which drew as much commendation as did the feature.

‘Giant Swing’ For Green

Howard J. Green’s first assignment under the producer-director-writer contract, which Arthur Landau negotiated for him at Radio, will likely be “The Giant Swing,” which the company recently acquired from Fox.

French Actress On Way

New York—Jacqueline Francielle, a French actress, who is set for a Chevalier picture, arrived here yesterday on the Berengaria and will leave for Hollywood at once.

Warners Plan To Use
Vaud in Many Spots

Anticipating an upswing in the demand for foreign-themed pictures during the summer months, Warners are quietly paving the way by easing this type of entertainment into their string of houses here on a two to three-day-a-week basis.

Company has sixteen theatres on the coast and is analyzing the situation with a view to putting a number of acts in houses wherever it is deemed advisable. Warners Downtown and Hollywood branches are allowed to put six acts units playing full week bookings. Other houses having acts on part time are the Pan Pacific, San Carlos, Fresno and Huntington Park theatres.

Union Office Help To Meet Again Thursday

Encouraged by the results of the first open meeting last week, Office Employees’ Local No. 1525 will hold another at the Alexandria Hotel Thursday, at 8:00 P.M. They extend a special invitation to all studio and theatre members to attend.

Among the speakers will be Belle Cooley of the State Industrial Commission, and Lew Blix, vice-president of the California State Federation of Labor.

Gerstad With Stahl

Universal has signed Merritt Gerstad to produce the John M. Stahl production, “Only Yesterday.” Gerstad was chosen from several cameramen who were tested for the job.

Rosen For Monogram

Phil Rosen has been signed by Ben Verschleiser to direct “The Devil’s Mate,” which the producer is making for Monogram.

Buying Problem

(Continued from Page 1)

of the showmen’s effort to get some line on company product and size up business possibilities before they sign their names to a ticket.

As one prominent New York State exhibitor expressed it: “I don’t know what to buy or what to pay for it. There is only one organization with whose product I would care to chance signing a contract at present, and that is MGM. But I will, very, very likely, go through the entire year without playing one of its pictures. It wants more dough than we can take in. Of the rest, there’s just too much of which we don’t know what they are going to do. There is too much of what they will turn out, and that includes the studios themselves.

Another important angle,” continued, “is that higher rentals, what kind of business are we going to get? Are the fans coming back to the movies, even though we get surprisingly good product? Because of this uncertainty, we can’t place a fair valuation on pictures, and the exchanges have shown a tendency to do away with percent-age bookings. You can hardly blame them for that, because they took an awful licking with us last year, but they received their share.

’Whether they get more next year, either in straight rentals or percent-ages, depends on the box-office take, because no wise showman is going to sign his name to any contract that will give the exchange any better break than it is justly entitled to, and the showmen will have little indication of what to pay until after Labor Day. I’m just going to sit tight and book picture by picture on the best basis I can.”

Facing this condition, local distrib-utors have an exceptionally difficult time to a minimum, it is clear to be seen that the coming year, above all other years, should see them using more advertising space than ever before in an effort to sell customers at the best possible price.

Exhibs Must Back
Association Or Quit

Exhibitors of Southern California will be called on Tuesday to back the Independent Theatre Owners Association in its moves to stabilize conditions in the territory, and if the owners of the smaller houses do not make a definite stand to support the policies of the organization’s leaders, the latter will suggest disbanding the present organization. If such a move were made by the independents, a new association would immediately be formed to include only those exhibitors willing to work for the benefit of the organization and who will pay their dues.

Leaders of the indie group, who were successful in restoring single bills to practically every theatre in the territory and who are working hard to establish a uniform zoning and clearance plan for next season, have met opposition and criticism from operators of smaller houses who decline to insist in negotiations for various reforms and who squawk after things are accomplished.

Al Herman To Florida
On Deal With Kennedy

Al Herman is planning to postpone production activity for Eagle Productions, of which he is production chief, for a deal which Aubrey Kennedy is negotiating with him to make one picture at St. Petersburg, Florida. Herman is expected to leave next week for the southeast sector.

Chadwick Goes East

I. E. Chadwick has gone to New York to arrange for the distribution of the Grand Guignol short he recently produced. He is also canvassing sentiment for a state right deal which he plans to swing alone.

Gala Opening!
WEDNESDAY
JUNE 7TH

THE NEW
TERRACE ROOM
“Summer Rendevous of Picture Stars”
HOTEL MIRAMAR
Where Wilshire meets the Sea
SANTA MONICA
WITH
Jay Whidden
and his orchestra

FACED BY THE "CHARM" OF THE NEW TERRACE ROOM
FEATURING LOYCE WHITTEMAN DON RAYMOND
AND THE THREE ROGUES OF RHYTHM
COUVERT CHARGE $1.50
THURSDAY$1 NIGHTLY--EXCEPT FRIDAY--COLLEGE NIGHT--$1.75c
No More Contracts For Execs At Fox

New York—Because it has cost the company so much to make settlements with executives when it was deemed advisable to drop them, the Fox Film Corporation has decided to discontinue all executive personal service contracts.

Equity Raises New Bar Against Aliens

New York—Alien players must become American citizens before they will be admitted to the Actors Equity Association as resident members, according to a resolution just passed by the organization. There was only one vote against the plan at the meeting, which was attended by 250 members.

A proposed amendment to permit Sunday shows was defeated at the same meeting by a vote of four to one.

Censors For Wisconsin

Milwaukee—State Senator Reed has introduced a bill in the Legislature calling for the formation of a State Censor Board.

‘U’ Drops Havana Office

New York—Universal has abandoned its exchange in Havana, having sold out to a syndicate which will handle its product in Cuba for five years.

WARNERS’ QUARTERLY REPORT ENCOURAGING

New York—The financial report of Warner Brothers for the three weeks ended February 25 last is encouraging in that it shows a diminution of the net loss from the previous quarter, and a large and cheerful change from the corresponding period of the preceding year.

The new report shows a net loss for the thirteen weeks of $1,695,564, which compares with a net loss of $3,500,000 for the corresponding period of the preceding year.

The net loss for the 26 weeks from August to February last was $3,342,000, both of these new sets of figures showing decided improvement.

The report for the quarter ended (Continued on Page 3)
Fred Gordon New MGM Golf Champ

With a low gross score of 73, Fred Gordon, of the construction department, yesterday won the fifth annual MGM golf tournament at Rancho Country Club. Second low gross was tie between Gene Ruggerio and Lester Graham, score 77.

Robert Z. Leonard, director, won the low net with a score of 63, second low net being Jack Conway, with 64.

More than three hundred and fifty entries, including players, directors, writers and workers in all departments, made the studio event the largest institutional tournament on record.

The best foursome turned in was that of Fred Gordon, net 70; Perry O'Brien, 78, Gene Ruggerio, 73, and Lester Graham 73.

Harry Rapf was chairman of the arrangements, and E. J. Mannix official handicapper.

Vinton to Monogram

Arthur Vinton has been signed by Monogram for featured roles in two pictures, the first of which will be "The Averner," with Ralph Forbes and Adrienne Ames in the top spots.

Boasberg to Columbia

Al Boasberg has been signed by Columbia to write the stories for the series of Richy Craig shorts, which Ralph Staub is producing and directing.

Best Interests of the Motion Picture Industry and the theatrical world demand that you

ELECT

Frank L. Shaw
Mayor

Leon Raab
Chas.W.Breedlove
S. W. Cunningham
To City Council

All Are Pledged to Insure Future Business Prosperity of Los Angeles

Endorsed by Southern California Business Men's Association
Members May Take Individual Action

There was a great deal of discussion at the meeting of the Motion Picture Industries Credit Association last week over the Hollywood Reporter's story on the organization's proposal to make public its credit ratings, the story having been denied in part by H. K. Bachelder, the association's secretary.

A number of members, believing in the wisdom of letting the rest of the industry know the financial worth of various producers, decided that, if the association would not, as an official body, pass such a resolution, they would individually write to their service men to receive the information they need on credit ratings from the sources at their command. These members are determined to do everything in their power to clean up the financial end of the business, although they do not wish to cause the credit organization to be placed in a position that would invite charges of unethical conduct.

As individuals they insist upon their rights to protect their business through the elimination of discreditable producers, especially of the promoter type. When a service man who is not a member of the association extends credit to a producer, that producer has a basis for further credit, they say, and it is to avoid this possible situation that individual members are planning to give out information to fellow service men who need it.

‘Blonde Beauty’ Winner On Her Way to MGM Lot

New York—Jacqueline Doret, who won a contest held in Paris to select the “most beautiful blonde,” arrives here on Wednesday and will leave at once for the MGM studio.

Directors In Academy

Latest additions to membership in the Directors Branch of the Academy include Ernest B. Schoedsack, W. S. Van Dyke, Stuart Walker, Marion Gerring and Edward L. Cahn, according to Cecil B. DeMille, chairman of the branch.

Milton Kibbee Signed

Milton Kibbee, brother of Guy Kibbee, has been signed for a part in “Lady For A Day” for Columbia, in which Guy has a featured role. Frank Capra is directing.

Archie Buchanan Set

Lou Ostrow has signed Archie Buchanan as production manager on “The Avenger,” the first Monogram feature under its new program. Edwin Marin is director.

Lederman With Mascot

Ross Lederman has been engaged by Nat Levine to direct Mascot’s next feature production.

Amusement Tax Cut Coming In Germany

Berlin.—A drastic reduction in German amusement taxes is expected to be announced very soon, Minister Goebbels having promised all possible assistance for future production. In the meantime, production at all the studios is practically at a standstill.

Rogers Will Make ’8 Girls In A Boat’

Charles R. Rogers will make “Eight Girls In A Boat” as one of his group of pictures for Paramount release during 1934. The producer will conduct a search for an unknown girl for the lead spot in the feature.

“Eight Girls In A Boat” will be an American version of a current German talkie hit, “Acht Maedels Im Boot,” on which rights for all English-speaking countries were purchased last week by Rogers. The latter decided to make an entirely new picture for the English-speaking market rather than attempt any dubbing or titling.

Totman On Adaptation of Edgar Wallace Yarn

Wellyn Totman, who has written innumerable Westerns, has been promted by Monogram to the feature class and will do the adaptation of Edgar Wallace’s story, “The Ghost of John Holling.” The release title of the picture will be “Mystery Liner.”

Lou Ostrow has also assigned John Craft and Howard Higgin to do the script for “King Kelly of the U.S.A.”

Fox Writing Team Set To Do ’Triple Cross’

William Consellman and Henry Johnson have been assigned to write an original story, titled ‘Triple Cross,’ for the Sol Wurtzel unit at Fox.

Gerhart To Radio City

New York.—George Gerhart, who recently left United Artists, is taking over Terry Turner’s job of publicity and advertising at Radio City. Turner goes back to the RKO theatre department.

Irene Dunne On Way

New York.—Irene Dunne left here Saturday for the coast to report for Radio for her next picture, “Lady Salt,” a filmusical. She stops off at Chicago for a few days.

Sid Silvers Coming

New York.—Sid Silvers has left the cast of “Take A Chance” and started for the coast yesterday to confer with Budd Dyson about the Fox production of “My Weakness.”

Larry Darmour East

Larry Darmour has gone East on a flying trip to make arrangements for the release of a series of features for the state right territories.

‘Bedtime Story’ and ‘Wax Museum’ Tops In London

London.—Maurice Chevalier’s “Bedtime Story,” and Warner’s “Wax Museum” are the outstanding hits of the past week at the London picture houses and each is drawing a full house at every performance.

The other holdovers are “Don Quixote,” with Chaplin starred, “King Kong” and, of course, “Cavalcade,” which still holds its wonderful business. London has been having fine weather lately, which militates against the picture houses.

The new arrivals this week are “Possessed” at the Empire, “Nagana” at the Marble Arch Pavilion, Lucky Number,” a Gainsborough picture directed by Anthony Asquith at the New Gallery, and “Song of the Eagle” at the Plaza.

Atlas Studios Finish Sound Recording On Two

New York.—The Atlas Sound Recording Studios have completed the recording on “Faithful Heart,” the English picture, which Herbert Marshall and Edna Best, which Hellyer Pictures will release, and on the Lou Weiss independent picture, “Before Morning.”

The studio started last week on “Hell’s Holiday,” which Super Pictures will release.

Phil Reisman Set For New Department Head

New York.—Harold B. Franklin announces that Phil Reisman, vice-president of RKO Theatres, will head a new department which will handle film and vaudeville bookings.

William Howard and Arthur Willis continue in direct charge of the vaudeville department, under Reisman.

Cecilia Parker Set For Lead With Rex Bell

Cecilia Parker has been signed by Monogram for the lead opposite Rex Bell in two Westerns, “The Fugitive” and “Rainbow Ranch.” Harry Fraser is directing “The Fugitive.”

Warner Report O.K.

(Continued from Page 1)

last month will be even more encouraging. Warners have been collecting an average of $750,000 a week for some time past and their top loss any week in the theatres has been around $230,000. The statement just issued shows current assets, as of February 25, of $15,390,369, including $3,078,433 cash and $12,311,936 in securities of all kinds, all held in safe hands.

M. H. Aylesworth is being taken a lot of kidding and otherwise from columnists and critics because of "Professional Sweetheart." And the funny part of it is that these comments carry no criticism. It’s another case of picture material. What they can’t get over is the fact that Aylesworth, who was once a radio man himself, could have put his okay on the production just because it kids the Radio business. Which is just a lot of nonsense. If the Radio industry isn’t big enough or strong enough to stand plenty of kidding, particularly in view of what one has to listen to on one's next neighbor’s radio, the industry has absolutely no hope for any progress. It seems to us that what most entertainment businesses need is to be laughed out of the mud instead of those tons which would take criticism seriously anyway. And if you can get them laughing, you’re getting somewhere these days.

And speaking of laughs—it’s no wonder New York can’t be too annoyed at Hollywood for anything for too long on account of the best laughs still come from there. Meaning that a fellow recently sent east by an agent has had the whole town laughing at what is kindly called his naive. He’s been so very much impressed with places and people around town and anxious to seem a part of it all himself, that every time he goes to Twen-
yo-One for lunch he tells his secretary to call “The Twenty-One Club” and inform them that he is on the way. Swank, we calls it. Wonder whatever became of that Hal Skelly picture that Columbia was going to make, or did make, or will make, or won’t. Skelly is about to star in the Martin Mooney play, “The Ghost Writer,” which is scheduled for opening in March this month. Mooney, we understand, was going to do a story about Patrick Kearney and the events leading up to his tragic death.

It just occurs to us that we read a piece of reporting in the World-Tel-
gram the other night that was not only one good reason for picture companies going to the news prints for ideas, but not one dead end. These com-
plete short, short stories. The reporter quoted from a diary and this is ap-
proximately how it read: “Ad for stenographer, fifty cents. Fifteen dol-
ars—stenographer’s salary. Two dol-
ars—flowers for stenographer. Three dol-
ars—starch for stenographer. Twenty dol-
ars—husband’s salary. Fifty dol-
ars—stenographer’s salary. Five dol-
ars—flowers for stenographer. Seventeen dol-
ars—soap for stenographer. Three hundred and six-
dollars—fur coat for wife. Fifty cen-
t—ad for stenographer.” Then you have it, action complete—all it needs is the dialogue and you have your choice of making it a drama, a comedy or a farce.
No picture ever grossed more! No picture ever broke so many records! No picture ever made more for the Exhibitors of the World.

RE-PLAY

Exactly as originally produced by SAMUEL GOLDWYN and FLORENZ ZIEGFELD 100% TECHNICOLOR

NOW BOOKING AT UNITED
ASH IN on the vast new audience created by Cantor on the air—the 40,000,000 people who follow his coast-to-coast broadcasts!

ASH IN on the current craze for musicals with this, the greatest money-making musical ever made!

ASH IN on the gorgeous color of this production—THE only 100% all-technicolor musical on the market today.

CASH IN on the millions of additional movie fans created by Cantor's two recent smashes, "PALMY DAYS" and "THE KID FROM SPAIN"

ARTISTS EXCHANGES
Columbia

"THE WRECKER"
Director: Albert Rogell
Original: Albert Rogell
Screen Play: Jo Swerling
Cameraman: Ben Kline

"LADY FOR A DAY"
Director: Frank Capra
Story by: Damon Runyon
Screen Play: Robert Riskin
Cameraman: Joseph Walker

"BRIEF MOMENT"
Cast: Carole Lombard, Gene Raymond, Monroe Osvald, Arthur Vinton, Reginald Mason, Donald Cook, France Britton.
Director: David Burton
Play by: S. N. Behrman
Screen Play: Brian Marlow
Cameraman: Teddy Tetzlaff

"FOG BOUND"
Cast: Robert Armstrong, Rollan Young, Laura Hope Crews, Phyllis Barry, Beryl Mercer.
Director: Ernest Schoedsack
Original and Screen Play: Ruth Ros
Cameraman: Henry Gerrard

Paramount

"MIDNIGHT CLUB"
Cast: Clive Brook, George Raft, Helen Vinson, Alan Mowbray, Ferdinand Gottschalk, Alison Skipworth, Sir Guy Standing.
Directors: George Seis, Hal Hall
Original: Phillips Oppenheim
Screen Play: Leslie Charters, Seton I. Miller
Cameraman: Theodore Sparkuhl

"THREE-CORNERED MOON"
Director: Elliott Nugent
Original and Screen Play: Gertrude Monkorony
Cameraman: S. K. Lauren, Ray Harris

"MAMA LOVES PAPA"
Cast: Charlie Ruggles, Mary Boland, Sam Hardy, Walter Catlett, Ruth Warwick, George Barbier, Tom McGuire, Morgan Wallace, Andre Beranger.
Director: Norman McLeod
Original: Keene Thompson, Douglas McLean
Screen Play: Nunnally Johnson
Cameraman: Gilbert Warren

"ONE SUNDAY AFTERNOON"
Cast: Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns, Sam Hardy, Jane Darrow.
Director: Stephen Roberts
Original: James Hagan
Scenarists: Grover Jones, William Allingham
Cameraman: Victor Milner

"HER BODYGUARD"
Director: William Beaudine
Original: Corey Ford
Screen Play: Ralph De Leon, Frank Porter
Cameraman: Leon Shamoy
Music and Lyrics: Arthur Johnston

"MAN OF THE FOREST"
Director: Henry Hathaway
Original: Louise加灰
Scenarists: Harold Shumate, Jack Cunningham
Cameraman: Leon Reynolds

"THIS DAY AND AGE"
Director: Cecil B. De Mille
Original: Bartlett Cormack
Cameraman: Peverell Marley

"DOUBLE HARNESS"
Director: William Wyle
Original and Screen Play: H. M. Walker
Screen Play: Langston Hughes

"DEATH WATER"
Director: William Wyle
Original and Screen Play: Helen Arretta

"SECRET OF THE BLUE ROOM"
Director: Kurt Neumann
Original and Screen play: William Hurlbut

"SHOOT THE WORKS" (N. Y. Production)
Cast: Leo Carrillo, Mary Brian, Roger Pryor, William Frawley, Bobby Watson.
Director: Karl Freun
Original and screen play: William Hurlbut

"S.O.S. ICEBERG"
Cast: Rod LaRocque, Gibson Gowland, Leni Reifenstahl, Ernest Udet.
Directors: Ray Garrett, Arnold Fanck
Original and screen play: William Rowland, Monte Brece

"ONLY YESTERDAY"
Director: John Stahl
Screen Play: John Stahl, Alfred Hickman, George O'Neil.
Dialogue: William Hurlbut
**Berlin Theatres Only Good Spots In Germany**

Berlin.—With the exception of Berlin, where several of the larger theatres are doing good business, the theatres all over the country are very weak. The biggest hit at present is the Jan Kiepura picture, “Ein Lied Führ Dich,” now playing at the Gloria Palace. Kiepura’s gorgeous voice is packing the house and he is undoubtedly the greatest box-office attraction Europe has seen in a long time.

Across the street, the Ufa Zoo is running a picture called “Ein Leid Geh Det die Welt;” starring Josef Schmidt, the favorite radio star of Germany. He is a homely little chap, but he has a marvelous voice and, in spite of the fact that he is Jewish and Jews are hardly in favor here now, the picture is doing a tremendous business.

At the Marmorhaus there is a Bus- ter Keaton picture with dubbed Ger man dialogue which is doing very well. Keaton being always a favorite with audiences here. The Capitol opened with a Paramount German picture, called “Tell Me Who You Are,” with Jane Haid starred, but it never got started and is one of the flops.

There is another flop at the U. T. Zurfusendamm, an Italian picture with superimposed titles, called “Arbeit Macht Gleecklich.” The Columbia picture, “American Madness,” done with dubbed German dialogue under the title of “Bankkkrach in America,” is at the Mozartsaal and is doing very fair business.

**Zanuck Plans Raids**
(Continued from Page 1)

Just a Helping Hand

The wife of a well known comedian, from whom she has a legal separation, is not satisfied with that and is planning to go to Mexico to get an absolute divorce. Someone told the comedian the other day: “Is that so?” he said, interestedly. “Ask her if she needs any money for traveling expenses!”

Second Acad. Meeting For Agents Thursday

The second meeting of the Academy Committee on artist-agent-producer relations will be held at the Hotel Roosevelt Thursday night.

The meeting is for further discussion of the proposed code and standard contract and no vote will be taken.

Harman Ising Renews All Animator Deals

New York.—Harman Ising, cartoon producers, have renewed all contracts with animators for five years. The firm will make a series of eighteen, featuring Bosko and Honey, for the coming season.

have legal barriers. What they will probably do is inform any and all people now under contract whose tickets expire shortly, that the Twentieth Century doors are open to them, and openly solicit an opportunity to bid for their services at that time.

Committee Will Protect Songsters

A sub-committee consisting of Harry Ruby, Lorenz Hart and Edward Eliscu has been appointed by the Screen Writers Guild to prepare a code designed to protect the rights of the song writers.

At present, a large number of the lyric writers now in Hollywood are members of the organization, and it is expected 100 per cent representation will be secured within a short time.

Mae Busch Signed

Mae Busch has been signed by Charles Merrick to co-star with the producer in an independent production which he is planning to make at the International Studio. Merrick will direct and has Lester Cole associated with him on production. Story is un titled.

RCA Makes Offer For DeForest Radio Outfit

New York.—Radio Corporation of America has made an offer of $400,- 000 for the DeForest Radio Company, providing DeForest acquires the Jenkins television patents. DeForest has offered $100,000 for these patents.

Jane Storm Recovers

Jane Storm has returned to her spot on the Fox writing staff after a three week siege of the flu. Her first assignment today will likely be the Vera Casperry original, “Odd Thursday.”

**Ernest B. Schoedsack**

“Most Dangerous Game”

“King Kong”

For Radio Pictures
**REELING AROUND LONDON**

Notes to Hollywood Producers who insist on making stories with British locales: We do not say "Lootenant," nor do we say "Spectrode." We do not mention ginger ale with our whiskey, neither do we call it "Scotch." "Stout Fella" is never used and we do not keep calling our friends "Good Girl!" in moments of great emotion. . . . Our Navy does not wear ancient Sherlock Holmes-like hats when on active service, we do not speak in a ridiculous staccato fashion, U. S. A. sleeveless under-vests amuse us, and hurling glasses into the fireplace is merely an old Hollywood custom. . . . You must come over some time and see for yourself. 

Just an Anglo-American columnist talking to himself!

Didja hear that Dorothy Hall's London show lasted two nights? . . . Anna May Wong is in town and it seems that everyone's happy. . . . Sally Blane at the best places.

Basil Rathbone and Brian Aherne are able to stroll leisurely around town without being recognized. . . . cannot say the same for Thelma Todd, Anna May Wong, Bebe Daniels and Sally Eilers; they are always spotted and welcomed by the mob.

Incredible that the studio that turned out the almost flawless technical job on "Service" was also responsible for that so-called British stuff in "To- day We Live." And here's a few cream doughnuts for the casting department on that "Service" production; a nice job of work. . . . Writing about "Our Betters" in the Sunday Times, Sidney Carroll says: "The young gentleman who plays the dancing master deserves a fate unprintable and unmentionable." . . . so what?

James Finlayson, Thelma Todd and Dennis King all making personal's at the Empire in connection with "Fra Diavolo." . . . Bill O'Brien watching wife, Elizabeth Allen, on the screen all the way from California. . . . Henry Kendall, John Stuart and Marjorie Brooks on the set at Ealing and doing dinner party scenes.

- Maurice Elvey parking that banana-colored car of his outside the Hare and Splendide; whom were you visiting, Maurice? . . . Nelson Keyses with cracking at Mrs. Michael E. Balcon's cabaret. . . . Cyril Stamborough, "ace" still cameraman, is scouting a mous- tache. . . . Marlene Dietrich's arrival in Paris even hit the London front pages; and all on account of those parties! . . . Charles Laughton creating quite a stir as "Henry the Eight" for "Korda's" "Henry VIII." . . . hi he hi Maria!

**Louise Dresser Set**

Fox has signed Louise Dresser for a featured spot in the Will Rogers picture, "Life Worth Living," which will get under way this week under the direction of John Ford.

**Tradewaves**

(Continued from Page 1)

such personalities. But, nevertheless, MGM, as does every other major studio, will agree to that cooperation. It's funny.

Recently all major plants agreed to sell story properties that would prove more valuable in fitting personalities in other studios. To date, to our knowledge, not one sale has been made and we know of at least ten offers that have been made for properties that were virtually useless in the hands of the owning plant and the raison d'etre of which would have given the company exchequer something to smile at. But they were not sold, nor will they be sold, because that studio DID NOT WANT TO HELP its competitor in its effort to turn out a good picture.

Consequently we say, pull down that Hays edifice. It is restricting progress. Throw competition wide open, permitting each company to flourish by its own efforts to create good entertainment, and a lot of these chair-sitters will be shown up in their sitting. Then the real creators can better develop shows and, ladies and gentlemen, we will have a better picture business.

**Dickens Novel Set For Fox Next Year**

Fox has definitely set the Charles Dickens novel, "A Tale of Two Cities," for its next year's schedule as one of the special productions of the year and Winfield Sheehan will supervise it.

Warner Baxter will have the starring role and a large cast of box-office names will be enlisted.

Edwin Burke has drawn the assignment of writing the screen treatment and Frank Lloyd is set to direct.

**'Tarzan' Serial Starts At Sennett Studios**

With Buster Crabbe and Jacqueline Wells in the ace spots, "Tarzan, The Fearless," Sol Lesser's serial, has been put in work at the Sennett studio.

Bob Hill is directing, William Lloyd Wright supervising. It will be released through Principal Pictures.

**Film Folk On Plane In Record San Diego Trip**

With Esther Ralphson, George Webb, Ruth Fellows, Hank Arnold and Jack Proctor aboard, the Warner patience broke all records on the initial run from Los Angeles to San Diego, making the trip in 42 minutes and beating the old passenger record by 31 minutes.

**Frederick Lonsdale To Superintend Own Play**

New York—Frederick Lonsdale will arrive in New York August 5 to superintend the Selwyn production of his new play, "Foreigners."

**Score for Schwartz**

New York—Arthur Schwartz has been signed to write the music for Jeanette MacDonald-Herbert Marshall picture, "The Queen," which is being made in London under the direction of Sam Taylor. The Joyce Selznick London office handled the deal.

**Schofield With Fox**

Soli Wurtzel has signed Paul Schofield to work in the script of the James Dunn and Sally Eilers story, titled "Sally and Jimmy," for Fox.

**State-Lake Switches**

Chicago.—Jones, Linick and Scafe- ter have leased the State-Lake Theatre for a long term, but have made no announcement as to the policy.

**McDougall Back To Col.**

Cliff McDougall has rejoined the Columbia publicity staff and will handle exploitation work and commercial tie-ups under Hubert Voight.

**Garnett To Direct 2 Films In Russia**

Berlin.—Tay Garnett has finished shooting the interiors for Universal's "50s, Iceberg" and is now cutting and synchronizing. When he finishes this job, he will direct one picture in England and then go to Russia to make two big pictures.

**Universal Starts 'Only Yesterday'**

Universal's production, "Only Yes- terday," starts today with a dress rehearsal, cameras to go tomorrow. J. P. Stahl is handling it, under Eph Asher supervision.

Margaret Sullivan and John Bowl- rate the leads, Benita Hume, Eda May Oliver, Onslow Stevens, Franklin Pangborn and Hugh Enfield in support. Bert Convery has signed the cast, which includes, among others, Arthur Hoyt and Robert McWade, through the Weber office, go into featured assignments.

**Bellman and Rosenzweig Plan Exchange Systerm**

New York.—Jack Bellman has tied Charles Rosenzweig, former manager of distribution for Columbia, in with his plan for a national system of exchanges for independent product.

The idea is to get eight or ten independent pictures and, with these a nucleus, to tie up exchanges all over the country for the distribution of these and other features.

**Phone Company Gets Cagey with the Indy**

The latest tough break for the indies is a ruling by the telephone company that a $200 bond must be posted before service will be extended to them. The company is trying to have shooters run up big long-distance bills and then run out.

**German Film Taxes Drop**

Berlin—The total amusement tax collected in Germany during the fiscal year ended March 31 was $1,250,597 marks. This is approximately $2,200,000 marks below the budget estimate, as compared with a deficit of $500,000 marks for the preceding year.

**Breslow On 'Palooka'**

Edward Small has signed Lou Breslow to collaborate with Arthur Ripley on a new treatment of "Joe Palooka," which will co-feature Stu Erwin and James Durante for Reliance pictures.
Once A Pot Called
The Kettle Black
The funniest gag of weeks was Jack Warner's insistent demand that a special producers' meeting be called for last night to get a "showdown on the Schenck-Zanuck raiding." Mr. Warner probably does not remember the raid he staged less than two years ago.

Para. Has Bought 36 Yarns for Next Year
New York — Paramount has already purchased 36 vehicles for its program for the coming year and must arrange for 24 more to make up its announced list of sixty.

Loretta Young To Col-Borzage Pix
Loretta Young has been signed by Frank Borzage for the leading female role in "A Man's Castle," which is being made for release through Columbia Pictures.

Lenore Coffee To Para
Lenore Coffee has been signed by Paramount to write a screen treatment of Ann Cameron's Saturday Evening Post story, "Republicans and Sinners."

ROGERS WILL MAKE TEN ON NEW PARAMOUNT DEAL
Setting at rest rumors that he would produce for another company and at a different studio, Charles R. Rogers and Paramount completed negotiations yesterday by which this producer not only will remain in his present spot but will produce ten instead of eight pictures for the new Paramount program.

Harry Joe Brown remains as associate producer and his new contract calls for him to direct at least two of the new group. He is scheduled to direct the first of the series immediately after his return from Europe, June 19.

An interesting angle of the Rogers contract makes available to him the Paramount stars as well as the featured players, to whom he was limited this season. Several of the new pictures have been planned with some of these stars in mind.

Schenck Upholds Company's Right To Dicker With Any Artist Not Under Contract
Joseph M. Schenck and Darryl Zanuck of Twentieth Century Pictures, told the members of the Producers Association last night that they proposed to take artists, writers and directors where they found them, that they intended to engage anyone they wanted and could get, but that they would not bid for people under contract to any other producer.

They felt that they had the right to make offers to any person whose contract had expired and, not being members of the Producers Association, they did not consider themselves bound by any agreement among the members of that association.

The meeting was called at the instigation of Jack Warner, who said he had heard that Twentieth Century intended to stage talent raids. He spoke of the fact that the Schenck-Zanuck company had signed George Arliss, hitherto a Warner star, but it was decided that he had no cause for complaint there as the Arliss contract with (Continued on Page 12).

New Writer For Warners
New York — Warner Brothers have signed James B. Wharton for the writing staff and he leaves for the coast tomorrow. The William Morris office handled the deal.

Blondell With Cagney In 'Footlight Parade'
On her return from her personal appearance tour in the East, Joan Blondell will go into a top spot in the Jimmy Cagney musical, "Footlight Parade." Allen Jenkins and Arthur Hohl are also set for it, the latter starting his term deal with the assignment.

Starting Date For Mae West Postponed
Paramount has pushed the starting date of the Mae West production, "I'm No Angel," from June 12 to the 19th. Cause is story development.

Gary Grant and Gregory Ratoff rate featured spots under the direction of Wesley Ruggles. William LeBaron is supervising.

New Term For McLeod
Paramount has exercised the option on Norman McLeod's contract for another term. The director is now shooting "Mama Loves Papa," which Douglas MacLean is producing.

Arthur Loew Coming
**THE REPORTER**

*W. R. WILKERSON  Editor and Publisher*

**FRANK POPE  Managing Editor**

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**New York Reviews**

*Cocktail Hour*

Columbia prod.; director, Victor Schertziger; writer, James K. McGuinness; Radio City Music Hall

**Herald-Tribune:** The story is not without a certain refreshing angle, for it presents a reasonably accurate picture of a girl determined to look around Europe before she settles down to marriage. The film has been directed smoothly, but there is a touch of shabbiness that takes the edge off a bit. And the dialogue is not all scintillating, though it must be said that certain truths remain undisguised.

**American:** For thorough enjoyment, let recommendation go today to "Cocktail Hour." If you like modern things, modern plots, picturization as it has been best developed, then here is your dish.

**Times:** It is, as one can tell without half trying, a movie, a typical, typical movie of the kind that was done during the credit and sex expansion era of a few years ago. It is brought up to date principally by the generally excellent production, the fine photography and all accoutrements save the dialogue, which, while sense-making, is not witty.

**Post:** "Cocktail Hour" is an elaborately plotted picture, directed with vigor by Victor Schertziger and supplied with some very bad and some quite good dialogue by James K. McGuinness. It is uneven, artificial and almost never credible.

**News:** The dialogue is neither amusing nor brilliant, but the picture moves at a lively enough pace to hold one's interest and make it fairly entertaining.

**World Telegram:** "Cocktail Hour" is neatly written and projected and skillfully played throughout and deserves to succeed.

**Times:** In a gay and often reckless fashion, "Cocktail Hour," narrates the experiences of a successful young woman artist who refuses to be bound by ordinary social conventions. It is a comedy which frequently reminds one of some works of the late Avery Hopwood.

**Journal:** "Cocktail Hour" has the benefit of smoothly worked out situations and realistic dialogue and an engaging set of players to put them over.

**Mirror:** The picture is lavishly produced and extravagantly costumed. The dialogue and manner of its presumably smart characters warrant the eternal preservation of "Cocktail Hour" as an unparalleled example of Hollywood's preservation of a high life.

**Below the Sea**

Columbia prod.; director, Al Rogell; writer, Jo Swerling

**Herald Tribune:** A brief and interesting sequence in color is inserted in the film to show what one of the characters refers to as "divinities of the deep." The water scenes are effective and it's fair entertainment, despite rather juvenile dialogue.

**Times:** Although the picture has its lurid phases, there is a good deal of merit to the story, the melodrama and comedy of which are nearly balanced. It is also artfully photographed.

**Mirror:** A simple movie with no other purpose than to thrill, interest and entertain. It succeeds. Men and boys, always thoroughly disgusted by drawing room sex drama, will cheer "Below the Sea." It's real entertainment.

**New York:** The makers of "Below the Sea" have evidently bent on trying to please everybody with this production, and instead of hesitating one time for a successful adventure film, or love drama, or scientific expedition of undersea life, they scattered their energies over all three themes, thereby making an appeal to a large and general audience, but failing to develop any of the themes into really thrilling drama.

**World Telegram:** A vigorous and entertaining outdoor film of the adventure-romance school. It is spirited; it is amusing; it has suspense, and it has oddities of local color.

**American:** The undersea stuff is really exceptional and worth your seeing. They manage even, but not too adroitly, to include some shots of deep sea flora and fauna.

**Post:** The main interest in the picture is in the unusual and often exciting scenes beneath the sea. The story, an agreeable mixture of romance and adventure, might have gained materially in impressiveness if the acting were better.

**Goldie Gets Along**

Radio prod.; director, Mél St Clair; writer, Hawthorne Hurs, William A. Drake

**Herald Tribune:** There is a touch of human interest in the story despite its hackneyed plot, due to the direction and to Miss Damita's interpretation of Goldie. But on the whole, the piece is unconvincing and artificial.

**Times:** The direction of Mél St Clair is unsparing, but lively. You will find it hard to find a less tiresome story, but failing to develop any of the films' potentialities towards the end becomes wobbly and confused.

**American:** Miss Damita's charms are too obvious to mention, or at least too obvious not to mention, and with her assistance, "Goldie Gets Along" gets and holds an audience.

**Sun:** "Goldie Gets Along" seems to be something written on the cuff and slugged together at a moment's notice. Its dialogue is so flat that it is tasteless, some of the action is obscure and there is about as much romance as to shirt and trousers, and some to time to come back for "Bomberhill!"

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**Tarzan Serial To Be Feature Also**

Sol Lesser will produce a feature version of his serial, "Tarzan The Fearless," which is now in production. The producer decided on the dual picture basis after surveying the market and finding the heavy investment in the picture could only be recovered through obtaining substantial bookings in key first runs via release of a feature version.

Lesser's "Tarzan" will beat MGM's serial picture with John Weismuller to the market by at least two months. Because of Paramount's current build up of Buster Crabbe, who has the lead spot in "Tarzan The Fearless," it is expected that Publix houses through out the country will book the feature.

According to present plans, the feature version will only be released de luxe first runs in the key cities with the serial being sold to second or third shows and subsequent runs.

The idea of both serial and feature versions is not entirely new, as it was tried successfully by Pathe on a number of serials several years ago.

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**Farrow Deportation Action Taken By Govt**

The deportation warrant which was issued against John Farrow last January has been cancelled by the Government and he is at liberty to remain.

Warrant was issued at the time the Federal agents were investigating the status of aliens in the industry.

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**Newman With Columbia**

Mike Newman, former exchange manager for Educational-FOX, has joined the Columbia sales gang as exchange manager for the company's western division. He returned to the spot after an absence of a year.

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**Gala Opening! Wednesday June 7**

**The New Terrace Room**

"Summer Renewal of Picture Stars"

**Hotel Miramar**

Where Whistler meets the Sea

**Santa Monica**

**WITH**

**Jay Whidden and his orchestra**

Featuring

**Loyle Whitehman & Robert Raydon** and the three Rugers of Rhythm

**Cover Charge $1.50**

Thereafter $1 Nightly - Except Friday - College Night - 15c
MARK SANDRICH
DIRECTOR
Original Story and Screen play in collaboration with Ben Holmes

MELODY CRUISE
CHARLIE RUGGLES
As 'Pete Wells'

MELODY CRUISE
JUNE BREWSTER: As 'Zoe'

CHICK CHANDLER: As 'Hickey'

Gwen

KAY GORDON: As 'Peaches'

TALENT—Sparkling personal femininity ... top-notch reason why RKO attraction in novelty entertainment. Brewster, Shirley; Carmen, Kay Gordon discovers why cruise lands them in

MELODY CRUISE
BEAUTY — YOUTH!

...vivacious youth... fascinating... just a few of the many... "Melody Cruise" is a sensational... as evidenced by June... Chick Chandler, Jean... and Gwen Seege... all new sea... jamboree on this musical... sort of bigger and better roles!

SHIRLEY CHAMBERS: As "Vera"

JEAN CARMEN: As "Cuddles"

MELODY CRUISE
MAX STEINER
Musical Director
RKO RADIO Productions

MUSIC & LYRICS
BY
W.M. JASON & VAL BURTON

"Isn't This a Night For Love"

MELODY CRUISE
BERT
GLENNON:
Cinematographer

BEN HOLMES
Original Story
and
Screen Play
In Collaboration with Mark Sandrich

MELODY CRUISE
NAUGHTYCAL!

NUTTYCAL!

MUSICAL!

The comedy hysterical . . . of a thousand
and one never-before-seen novelties!

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<tr>
<th>The Cast</th>
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<tr>
<td>Pete Wells</td>
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<td>Alan Chandler</td>
<td>PHIL HARRIS</td>
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<td>Anna von Rader</td>
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<td>Zoe</td>
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<td>Vera</td>
<td>Shirley Chambers</td>
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<td>Miss Potts</td>
<td>Florence Roberts</td>
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<tr>
<td>Mrs. Wells</td>
<td>Marjorie Gateson</td>
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PRODUCTION STAFF

Executive Producer     - MERIAN C. COOPER
Associate Producer     - Louis Brock
Director               - Mark Sandrich
Story and Screenplay   - Mark Sandrich and Ben Holmes
Additional Dialogue    - Allen Rivkin and P. J. Wolfson
Music and Lyrics       - Val Burton and Will Jason
Photography            - Bert Glennon
Art Directors          - Van Nest Polglase and Carroll Clark
Sound Recordist        - Hugh McDowell
Film Editor            - Jack Kitchen
Selznick-Joyce
Okayed At Fox Lot

Notice was given the Selznick-Joyce office yesterday that its representatives will receive two open arms on the Fox lot from now on. The agency, having been barred from the lot for some time, is burdened with producers doing business with the organization outside of the lot.

Skippworth and Fields To Co-star At Paramount

Paramount will co-star Allison Skipworth and W. C. Fields in an original story by Nunnally Johnson and Jack MclDermott, titled “Tillie and Gus.”

Saunders On ‘Balloon’

Johns Monk Saunders has finished his work on the screen play of “Birds of Prey” for Radio, and draws the assignment to prepare a treatment of “Bagon Buster” for the same company.

Kitty Kelly Set

Kitty Kelly is the latest addition to the cast of “Headline Shooters” at Radio.

Marlene Takes Off Her Pants For Dinner

Paris—Marlene Dietrich double-crossed society at her New Year’s Eve party at Versailles. All the guests who had heard of her arrival were waiting to see the famous Hollywood pants, but when Marlene appeared in the dining room she wore a gorgeous dinner gown. And were they all disappointed!

Crosby and Oakie Carry The Picture

“COLLEGE HUMOR” Paramount

Direction—Wesley Ruggles
From story by—Dean Fales
Screen Play by—Claudette centre
Music and lyrics—Sam Coslow
Photography—Arthur Johnston


In its present form, “College Humor” is an hour and forty minutes of good, bad and not-so-honorable nonsense, football melodrama, undergraduate jokes, and radio specialties turned into a wild, illogical hodge-podge that, at its best, tickles the risibilities of the spectators, and at its worst yells for the scissors.

Judging from the reaction of last night’s preview audience, the odds would seem to be in its favor, though man could better correct it when he promenaded his wife as they passed out of the lobby, “after all, it’s just a conglomeration of nothing.”

Taken as conventional entertainment, it’s just that. Anyone who tries to figure out what the principal plot of the picture is, will be cutting out paper dolls after the first six hours. You’re tempted to believe there may be a story behind it all when you spot Richard Arlen and Jack Oakie at the head of the cast.

But when you realize that Bing Crosby and Ricardo Montalban are the professor of the drama at good old Mid-West, you know it’s all in good, clean Paramount fur—and you are willing to let it go at that.

The producers aren’t satisfied to let it go at that, however. Instead of keeping it a radio-comedy feature, they’ve given the manner of “International House,” they must drag in a rousing football yarn. Dick Arlen gets drunk, disorses himself on the gridiron, is expulsed—despite all that Professor Crosby has turned romantic leading man for a couple of reels. Can do to him what he has done to the preceding Good Old Dick? Oakie carries the pigskin for the honor of the Alba-Mater.

Professor Crosby wins one of the blondes, Jack Oakie marries the other, and Arlen fades out as a sad and sober, celibate.

Wesley Ruggles has accomplished superhuman results with this mass of undetermined material, and scores of individual situations are excellently done. Marlene Dietrich, a campus belle, is a standout, and Jack Oakie bats 500 on laughs. For the showman, he’s got to hit this one from every possible exploitation angle—there are plenty of them—and hope to catch his audience in a nonsense-loving frame of mind.

Eddie Duchin was given a nodding send-off on his last night in the Capitol—that is, his last night until Fall. The place was packed until the wee small hours, and around two in the morning the party started to get real cozy and Billy Gaxton got up and entertained.

George Murphy started telling a story—though nobody ever quite knew when he had finished. He had musical accompaniment and interjection by Eddie Duchin and his orchestra. Then everybody threw bouquets at Eddie, and Eddie, not to be outdone, threw a few bouquets at himself.

A. C. Blumen-thalt was swanking it at a table with William Rhinelander Stewart and a large party of social registerites. Peggy was quite amused. Miss Hays dropped in for a few minutes between conferences—and missed the conferences. Duchin goes down to Ross Fen-ton Farms for the summer.

Herman Mankiewicz, that native New Yorker and smart cookie, went and had himself neatly but gaudily taken over in a real old-fashioned clip-joint the other night. And has no one found him out yet. In fact, he asked for it—yes, he actually asked a taxi driver to take him somewhere and he got there.

It’s a point. Maybe he’ll believe what he reads in the papers from now on, about all the racketeers and how one shouldn’t ask strangers things. There was a mass meeting held in Carnegie Hall this week by Indignant Citizens, who evidently tried of writing letters to the papers signed “Indignant Citizen” or “Mother of Twelve” and decided to protest openly—probably because of the New York due to racketeers. Practically every time you go out in this town now, you’re taking a chance of getting caught up in the gunfire of a couple bullet-proof cars. And you must come and see us some time.

Real reason we mention it is, though, that it seems to us now would be a good time to follow up on the popularity of the gangster cycle by making a picture that would attempt to solve matters. A good, stirring propaganda picture with plenty of hustle in it that might arouse not only the public but officials. We’ve had plenty of pictures on how people are unfairly imprisoned or badly treated, now let’s have one on how to lawfully imprison and get rid of pub- lic enemies. We often wonder picture companies realize how much influence they could exert—and without displaying too much courage either—and let’s face it and start catching some sleep until we have to face it and startcatching some sleep until we have to face it.

Ginger Rogers Cast

Warners have turned Radio for the loan of Joan Blondell for the top spot in “Sweet Cheat,” and Ginger Rogers will get the role instead.
Ufa Plans 21 Features; Calls Off Gaumont Deal

Berlin.—Twenty-one features are on Ufa's list for the coming season. As the British pound is valued at only about $14 to the German marks just now, the co-operative agreement with Gaumont-British has been called off and probably will not be renewed. There is a strong desire to start the British features from the casting on. The list includes:

- "Love Must Be Understood," directed by Hans Steinholz, with Rose Bersonsteyn heading the cast.
- "Cain," directed by Schnieder-Ekenbogen, with Fritzi Pisetta starred.
- "A Certain Mr. Cran," two versions, with Gerhardt Lamprecht directing.
- "The Bat Bird," also two versions, directed by Johannes Meyer with Brigitte Helm featured.
- "Waltz War," two versions, directed by Dr. Ludwig Berger, with Renate Mueller and Willy Frisch.
- "Schoolmaster Uwe Karsten," directed by Alfred Zeisler.
- "Hitler-Boy Quex," to be produced by Karl Ritter. This is the only one on the list which can be called propaganda.
- "Abel with the Mouth Organ" to be directed by Herr Waechnek.
- "Fugitives," two versions, directed by Gustav Ucky with Hans Albers starred.
- "Ficcanon," two versions, a story of the Middle Ages produced by Bruno Dudy.
- "Narziss," two versions, with Renate Mueller or Kathy von Nagy.

There are the three stories on the list for which titles have been set. There will be eight others, several of them musical and one built around motorless driving.

The Ufa star list this season includes Renate Mueller, Kathy von Nagy, Willy Frisch, Conrad Veidt, Brigitte Helm, Willy Eichberger and Hans Albers.

Olesen Opens Sound Recording Studios

Otto K. Olesen has opened recording studios in a wing of his electrical equipment plant in Vine Street. Four studios are available for vocal teachers who wish to record the voices of pupils, or for making an "air check," or re-reproduction from the air of a studio's program. Electrical transmissions also will be featured. Broadcasting direct is not contemplated at present.

Joseph Catanchik is commercial manager, Sterling Stevens production manager and Clifford McDonald recorder.

Nan Cochane At Warners

Nan Cochane has joined the Warner scenario department as assistant story editor to Walter McEwen.

Lee Garms Made Director At Fox

Lee Garms, ace cinematographer, has signed a term contract to direct for Fox. He starts on the picture after finishing the photography for Lilian Harvey's next picture, "My Weakness."
Exhib. War on Warners

Resent High-Hat Treatment
On Money Product And Withholding Dates for Own Benefit

New York.—Independent exhibitors in the exchanges covered by New York, Philadelphia and Buffalo are up in arms against the Warners and are making all kinds of threats of reprisals as a result of the high-hat methods that organization is now using on some of its money product.

The chief grief of the theatre operators, both here and in every other part of the country, is the action of Warners in taking "42nd Street" off the program and insisting that the houses play the picture on a straight percentage basis, giving the exchanges a minimum of 25 per cent, and in many cases, demand 50 and 60 per cent of each dollar coming in at the box office.

Those exhibitors claim that the picture on the program the same as all the rest and that there was no reason for Warners grabbing this away from them right at a time when they have an opportunity to cash in on a little dough.

In the past, exchanges have pulled (Continued on Page 4)

New Term For Sam Wood

Sam Wood, who has been directing for MGM since 1927, has just signed a new contract. His first under the new deal will be "The Late Christopher Bean," with Marie Dressler and Lionel Barrymore in the leads.

Max Steiner Resigns
From Radio Music Post

Max Steiner, music director for Radio, has tendered his resignation, effective June 26, when he severes relations with the company after three and a half years of service.

Having had no vacation during that time, he is planning a trip to his native Vienna. Mrs. Steiner leaves for Europe tomorrow.

New Term For Sommes

Paramount has taken up the option on George Sommes' contract for another year. The director, now shooting the George Raft picture, "Midnight Club," with Alexander Hall as co-director, The Schulberg-Feldman office handled the deal.

Para.-Chevalier Deal Hanging Fire

Paramount has so far been unable to make any arrangements with Maurice Chevalier to hold him after he finishes his next picture, "The Way To Love," although the studio is negotiating with him on a new deal.

Paramount was to have made a new deal with Chevalier by the end of May, according to his contract, but the star did not accept the new offer and is now free to accept any other deals.

Chevalier has had many offers by other major studios but has not accepted any to date, and may re-sign with Paramount if a suitable new bid is made.

It has been reported that George Gershwin has expressed the desire to write the music for a Chevalier production.

' Design For Living' Treatment Finished

Ben Hecht and Ernst Lubitsch have made a suitable screen treatment of the Noel Coward play, "Design For Living," and Paramount has set a starting date of June 20.

Miriam Hopkins and Fredric March are two of the three leading characters in the play and a third will be assigned soon. Lubitsch will come New York soon for Hollywood.

Sidney Franklin To Direct 'The Fountain'

Sidney Franklin has been assigned by MGM to produce and direct Charles Morgan's novel, "The Fountain," as his next production.

Paul Green has been signed to write the screen play and goes over to that lot this week.

Persoff Promoted

Merrin C. Cooper has promoted Albert Persoff to assistant story editor to Alexander McKag at Radio.
The Fox publicity department or something must be having one terrible struggle getting Lilian Harvey’s name right. It’s that of one famous male star—for publicity purposes, of course, regardless of what the star herself may have in mind. Maybe it’s the idea that every time a famous he- star sets foot upon the Fox lot, or finds himself even so much as saying “Hi,” that the studio bailiff anywhere else, some studio photographer jumps upon them from nowhere and requests them to pose for a picture. What happens to know that the Harvey-Cooper romance was only a press agent’s dream, the two having met only upon a few occasions, but the papers went so far as to say that they were in Palm Springs together, which was sheer coincidence.

They picked up Gene Raymond and stories were printed that he was deluging the Harvey with orchids. Neither Gene nor Gary has panned Miss Harvey with so much as a daisy—but Gene could not, being a chivalrous lad, get out of posing with her on the studio lot, even though he sensed the year that would probably go with the picture. Maybe they’ll get tired of it all before long and print some photos of Miss Harvey with Wally Froehlich, who, after all, IS supposed to be her husband, y’know.

The directing genius of the Motion Picture Research Council, which has just completed a so-called psychological survey of the effects of motion pictures on children, is William Hartston Short, a preacher long identified as a paid secretary of fund-raising campaigns. A few years ago, when he was principal manager of Rollins College, a group of students threw him into the college lake, ripped his bed apart and burned the floor out from under him. It is suspected by many that Short is attempting to use the research council with its imposing names as a lever with force federal censorship legislation with himself declared in on a government job.

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**England Frowns On ‘India Speaks’**

London—The censors here are incensed over Radio’s “India Speaks,” which is being released at a time when the government powers least desire to see it be seen, owing to its bearing on the Indian troubles, the delicacy of which has not been lessened.

Unofficially, the picture has been rejected by the British Broadcasting Corporation, but no notice of this effect has yet to be received by Radio, whose representatives here are engaged in a battle to get the production by. The situation as regards the censors is being kept rather subtle in view of the possibility that it may get the okay if certain provisions are met by the producers.

**Acad- Agent Committee Meeting This Noon**

The Academy Artist-Agent-Producer Code committee meets this noon to go over the suggestions made by agents on Code changes at last Thursday night’s open meeting of managers with the committee.

The next general discussion between the agents and committee will be held tomorrow night at the Roosevelt Hotel.

**Goldsmith On Way**

New York.—Returning here from his trip to Europe, Ken Goldsmith left immediately for Hollywood. Producer will stop off at the principal cities to visit exchanges handling his pictures. He arrives on the Coast authenticated “Carnival Kid,” his next production for the state right territories.

**European Arrivals**

New York.—Katherine Cornell and Guthrie McClintic arrive here on the Bremen today. Another passenger is Jean Marie Boyer, who adapted “Congress Dances” and who will work on the French version of the next Chevalier picture.

**New Actress For Fox**

New York.—Florence Desmond is sailing for Hollywood Saturday to take a role in the new Will Rogers picture for Fox.

**Sutton At Universal**

Grady Sutton has been engaged by Universal for the cast of the John Stahl production of “Only Yesterday.”

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**March of Time To Get Going At Last**

MGM’s famous shelf-classic, “March of Time,” actually goes into production tomorrow, according to Radio. Leading players will be set in today and Willard Mack is scheduled to direct.

**Lee Shubert Will Make Losses Good**

New York.—Lee Shubert is going to do his best to make good the losses sustained by creditors, stockholders of the bankrupt Shubert Theatres Co. He announced yesterday that he will offer these people half of the common stock of his new Select Theatres Company, without cost to them, in the hope that its profits may re-store a substantial part of their losses.

**Howard To Do Picture And Play In England**

Leslie Howard leaves for New York tomorrow, via boat through the Panama Canal. He sails on the Benengara for England June 29, and while abroad will star in Gilbert Miller’s first picture for Columbia, “The Lady Is Willing,” following which he’s slated to appear in a Miller play in London.

The player returns to Hollywood in the Fall, and will make Somerset Maugham’s “Of Human Bondage” for Radio, and then go to Warners to star in his first for that company, “British Agent.”

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**Crazy Quilt In Tab**

New York.—Billy Rose will condense his musical show, “Crazy Quilt,” in pantomime houses. Smith and Dale, and Charles King will be featured and the first date is at Troy on June 24.

**Arnold With Cantor**

Edward Arnold will be the “menace” in “Roman Scandal,” Eddie Can- tor’s next production for Sam Gold- wyn. The role will be a baritone of Nero.

**Sally Starr Returning**


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**Steiner Awarded Honor In Austria**

Vienna.—Radio’s “Bird of Para- dise” was awarded the prize by the Concordia, Austria’s art society, for the best cinematographic composition of the year. The award is comparable to America’s Pulitzer Prize and was made, at a showing of the picture at the Lion’s Theatre.

At the same time the society voted Max Steiner the prize for the outstanding accomplishment in music. Radio’s director was given symphonic compositions in the production. This means that the Vienna Philharmonic orchestra will play which is considered a rare honor here.

**Lab Workers To Discuss New Scale Tomorrow**

Laboratory technicians who are members of Local 683, IATSE, meet tomorrow night to ratify the wage scale and working conditions of their contract.

If accepted by the membership, the scale and working conditions become part of the basic studio agreement un- til the expiration of the latter next March. Both producer representatives and IATSE heads in the East approved the scale and conditions at the recent New York meetings.

**Terrace Room Opens At Miramar Tonight**

With Jay Whidden and his band, Joyce Whiteman, Don Raymond and the Three Rogues of Rhythm, the Hotel Miramar, at Santa Monica, opens its Terrace Room tonight for the season.

The room has been done over for the Summer season and the dance floor extend to permit outdoor dancing.

**Lyman Band In Polacka**

Albe Lyman and his band will play various musical sequences in Eddie Small’s “Joe Polacka” for Reliance. The producer hopes to get the picture out next winter. Donald Stuart Erwin, Jimmy Durante and Lyle Vezel featured under direction of A Werker.

**Jean Malin For Rogers**

Jean Malin was signed yesterday by Charles R. Rogers for “She Made Her Bed,” his next Paramount picture, and by MGM for a featured role in “Dancing Lady,” which Robert Leonard handles. Walter Kane, of the Weber office, set the deals.

**Three For ‘Paddy’**

Fox has assigned Margaret Lindsay, Una O’Connor and Merle Tottenhah to featured spots in “Paddy,” the upcoming new production, of which Harry Lachman is the director.

**Blossom Seeley Tested**

MGM is testing Blossom Seeley for the “Dancing Lady,” which Robert Leonard is slated to make, with John Crawford, Clark Gable and Robert Montgomery.
The current production season of United Artists will create more activity on the lot than ever before. In addition to the pictures to be made by the company itself, there are two other producing organizations operating there.

The more important of these two is the new Twentieth Century pictures, which has scheduled twelve productions to be made between now and January. This company, under the guidance of Joseph Schenck and Darryl Zanuck, is extremely active already, gathering artists, writers and directors.

It has so far announced the signing of George Arliss and Constance Cummings, and expects to add Loretta Young and its list soon.

The scenario staff is, naturally, the farthest advanced, ten writers having been signed already, according to Darryl Zanuck. The list includes some of the best known names among writers for the screen, comprises:

Howard Estabrook, who has written many of the successes made on the Radio by Elmer Rice, is in charge of the game, whose first assignment is "Trouble Shooters" in collaboration by J. R. Brem, author of the story; James Gleason, known both as writer and actor; Arthur Richman, New York playwright, who is collaborating with Madea Howell on the first picture George Arliss will make in his new affiliation. Miss Howell has done the scripts of several Arliss pictures for Warners.

Leonard Praskins, lately with MGM and who collaborated on the script of "Secrets"; Sam Mintz, long with Paramount where he wrote "Skippy" and "Cooky"; John Huston, for the past two years with Universal; and Graham Baker and Gene Towne, a most successful writing team who have written a number of originals.

An important addition to its executive staff is Joseph Moskowitz, vice-president of United Artists, who will be general manager of the company's production business, while retaining his official capacity in the Eastern offices also.

Edward Small's Reliance Pictures is slated to make three more pictures, the first of which, "Joe Palooka," is about ready to go into work. According to Mr. Schenck, United Artists will have a picture this season from Howard Hughes, and probably one each from Douglas Fairbanks, Mary Pickford and Charles Chaplin. Sam Gelman will make three, the first of which will be an Eddie Cantor starring picture. One of the other two will star Anna Sten.

All in all, this year's program will set a record for the studio and will give employment to hundreds of workers.

The Hollywood Reporter
June 7, 1933
Page Three

U.A. SET FOR BUSIEST SEASON; 10 WRITERS AT 20TH CENTURY

Schenck Outlines Program For Year

The Hal Roach organization yesterday officially resumed production activity, following a decision issued to adopt the new program of shorts and features to be released by MGM.

Henry Ginsberg, general manager, announced that negotiations with Zasu Pitts for another group of two-reel comedies, starring with Thelma Todd, have been dropped. Studio decided to meet the player's demand for $8,000 per picture. Patsy Kelly will replace her.

Sidney Rauh and Royal King Cole have joined the writing staff, the former working with Stan Laurel on the first two Laurel and Hardy shorts.

20 New Members For Exhib Protectve Assn.

New York — The Independent Motion Picture Theatre Owners Protective Association met yesterday, admitted twenty new members and held a discussion of the contracts of motion picture operators.

Dorothy Lee Back With Wheeler and Woolsey

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James To Warners

Rian James has completed his assignment at Fox and goes over to Warners next week to resume his contract.

LaCava Abroad

Gregory LaCava plans to forego all present picture offers and will leave for Europe in a week, to be gone a month.

Hal Roach Studio Starts Work Again

The Hal Roach organization yesterday officially resumed production activity, following a decision issued to adopt the new program of shorts and features to be released by MGM.

Henry Ginsberg, general manager, announced that negotiations with Zasu Pitts for another group of two-reel comedies, starring with Thelma Todd, have been dropped. Studio decided to meet the player's demand for $8,000 per picture. Patsy Kelly will replace her.

Sidney Rauh and Royal King Cole have joined the writing staff, the former working with Stan Laurel on the first two Laurel and Hardy shorts.

20 New Members For Exhib Protective Assn.

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Of course, we don't like to seem "picky" or anything like that, particularly when something new comes along and tries to get ahead, but the "ad" Mr Aubrey Kennedy placed in a Florida paper to give the natives confidence in his new project is something else again. On second thought, we discover that Mr. Kennedy didn't place the "ad" himself; it was put in by kind friends, some of whom materially aided in the construction of "Kenny City." Anyway, the "ad" lists the various departments in this new movie city and from a standpoint with handing out major credits, goes right on down the line with a listing of "Grip Department; Truck Drivers; Sound Department. Accounting Department; Stenographic Department; Time Keeper; Gatemen; Plumber III; Electrical Department AND Electricians; Receivings and Paying."

What, no washroom attendant, or does that come under the heading of "Ground Crew."?

And while we're on the subject of advertisements, there's one Columbia got out on "Below the Sea" that really should be seen to be appreciated but we'll try to put it into words; Picture for yourself a drawing of a feller in complete diving suit, heavy headgear and all; snug over his right arm, if you put yourself in his place, is a mermaid, or anyway a gal that's lost her hair, and the two of them are completely surrounded by water. . . .

And the first line of copy reads: "LUSTY adventure on the ocean's floor . . . asbasis sea, as basis," one maniac and two lovers battle for sunk treasure." In those outfits, it would have to be a battle.

Agnes de Mille gave her first recital of the season in London this week and received an ovation that almost knocked her off her well-trained feet. Not only that, but an enterprising American from Hollywood was so impressed that he wanted her to sign on the dotted line for pictures. Ward Wing got a tremendous kick out of his first radio broadcast. It was not only being on the air for the first time that "got" him—it was the sound effects they used to imitate his struggling through the jungle. You'll never guess, so we have to tell you and we might as well be polite about it and say, "Scot Tissue." We're sure we couldn't have stood it."

And so, I'd never know that Somerset Maugham's is the spirit image of Wallace Beery? That is, of course, if his picture in Variety Fair doesn't flatter him too much. Wouldn't it be funny if, after all these years, it was discovered that Beery is really a writer and Maugham an actor?
Swift Arrow Will Be All-Color Film

Charles R. Rogers has set "Swift Arrow," by Gael MacLean, as the first production on his new schedule of ten for Paramount, and is testing Cary Grant for the title role. Harry Joe Brown will direct.

Rogers feels that the picture's backgrounds of West Point and the Indian country offer plenty of opportunities for spectacular scenes and he is planning to make the picture entirely in color.

Conrad Nagel Said To Have Signed With Brady

New York.—Conrad Nagel is reported to have signed a contract with William A. Brady to appear in the producer's next play on Broadway, to open in September. Nagel is now appearing in the starring role in "Always Julie!" in Atlantic City.

Re-issue of Whoopie Opens At Mayfair Friday

New York.—United Artists' re-issue of "Whoopie" goes into the Mayfair Friday. The first five thousand goes to Walter Reade and the balance to United Artists.

Nagel Asst. Director

New York.—Joseph Nadel, for 12 years with the Paramount production department, is now assistant director and production manager for the Krumsky-Cochrane production of "Emperor Jones."

Wallace Back Sunday

Richard Wallace will return to Hollywood Sunday with the stage rights to a French play, titled "Crazy," which the director plans to produce and direct in one of the local theatres.

Grant Mitchell Cast

Grant Mitchell has been added to the cast of "Dancing Lady," with Joan Crawford, Clark Gable and Robert Montgomery. Robert Leonard will direct.

Fazenda in U' Shorts

Louise Fazenda has been signed by Warren Doane to star in a series of six of the two reel comedies he will produce for Universal for the 1933-34 season.

Ruth Etting To Radio

Ruth Etting has been signed by Radio to appear in a series of four film musicals for release during the 1933-34 season. Lou Brock will produce the series.

Walton Scott A Father

A five and a half month old girl was born to Mrs. Walter Scott late Monday night at the Hollywood Hospital. The father is auditor for the Cado Company.

Hattrick Here Friday

Ed Hattrick, of Cosmopolitan Productions, is due here from the East on Friday.

Visual Salary

Many of the pictures now using vaudeville acts are paying off in buttons, the salaries being so small as to hardly be visible. A hoofer approached by an agent with an offer of a one-day job, asked what feature picture was playing the house and, being told, remarked: "No, I don't want the date. I've seen that picture."

Havana Widows' For MacMahon and Farrell

Warners will co-feature Aline MacMahon and Glenda Farrell in an original farce by Earl Baldwin, titled "Havana Widows." Baldwin, who has been on loan to Radio for the shutdown period, has returned to the Warner fold and will write the screen play. Ray Enright has been set to direct.

MGM To Make Short

Explaining Inflation

Dr. Gordon Watkins, professor of economics at University of California, will appear in an MGM short to explain, by charts, graphs and illustrations, inflation and the gold standard. Zion Myers will direct the picture, and explanatory remarks by Pete Smith will be sound-tracked for the subject.

Vocal Ingenue Sought

Failure to find an ingenue who can sing is delaying the start of "Too Much Harmony" at Paramount. Director Eddie Sutherland has haunted night clubs and radio stations for the past week, but the sum total so far is several tests which have proved disappointing.

Term For Chandler

Chick Chandler drew a term contract with Radio yesterday. Company execs handed him the ticket after deciding to give him a buildup for featured spots as a result of his performance in "Melody Cruise."

Exhibs War on Warners

(Continued from Page 1)

pictures from programs more for the reason that the final negative expense on the picture called for a new deal with the exhibs in the effort of the exchanges to get back that production cost. But Warners can't back on this, as their musical hit cost under $275,000 and even less than the budgeted cost. Theatremen over in Jersey and in Eastern Pennsylvania are not able to get playdates on "42nd Street" for the reason that the Warners-owned houses are playing longer engagements on the show with than the usual picture and, because of this, the protection they throw around those houses, those theatre owners who had the picture under contract with expectation of playdates at a time that would mean money for them are now left holding the bag.

Meetings were held here and in Newark by the independent exhibitor associations, with resolutions being drafted to book no further Warner product as a result of the deal they received on "42nd Street."

Laughter Ends

By John Farrow

(Now On Sale At All Book Stores)

The Tahiti in which Mr. Farrow sets his story is one far removed from the conventional picture of that island, and no doubt one which the "civilization" of the South Seas has made much more true to life. The odd, half-caste mixture of several races which actually makes up the population of Tahiti today obviously offers remarkable psychological and dramatic material for a novelist, and Mr. Farrow has made good use of it, depicting his characters vividly, but with an undeniable sincerity. His heroine alone is an interesting study, and his descriptions, one would imagine, faithfully portray the real atmosphere of modern Tahiti.—From the Oxford Times.

Mr. Farrow's story is concerned with two half-breed girls, natives of modern Tahiti. Meri and Torea have sharply contrasted personalities and both of them are closer to their Tahitian mother than to Ah Lee, their Chinese father.

Their adventures with the English and French visitors to the island provide the main action.

There are moments of strange, passionate beauty in the book, and Mr. Farrow's portraits of the Chinese are superlatively good.—From the London Daily Telegraph.

We Recommend To Your Attention for Your Summer Reading

HARCOURT, BRACE and COMPANY
383 Madison Ave., New York City
SCALP IN DANGER

Screen Writers Guild, New Directors Guild and Big Agents Forming Association

Contending that "the Academy has failed and has no chance to function properly so long as the producers' branch is permitted," the Screen Writers Guild, a new organization of important directors, and one with many of the best agents are combining in the formation of a new organization they believe will mark the death of the Academy.

The plan, as outlined by one of the prime movers, starts with the agreement between members of the Writers Guild and several important agents that will not permit the latter to sell or arrange employment for any writer who is not a member in good standing of the Guild. The Guild members insist that they will not place themselves under the management of any agent who has not signed their agreement.

It is known that a movement, started some time ago for a Directors' Guild including all the important directors, is about ready for launching, many meetings having been held in secret and more than 75 per cent of (Continued on Page 4)

Two MGM Conventions

New York—Metro-Goldwyn-Mayer will hold two conventions this season. The first will be in Detroit on June 26 and the other in Kansas City, June 30.

Wm. K. Howard Will Direct Helen Hayes

William K. Howard has been switched from the direction of "Malibu" to Helen Hayes' next picture, "The Old Maid," for MGM. Josephine Lovett is now writing the screen play and dialogue.

Cody-Pringle Team Together Again

The old team of Aileen Pringle and Lew Cody is back together again, this time in an independent production for Chesterfield, titled "After Office Hours."

Schenck After Bow

It is reported that Joseph M. Schenck is negotiating with Clara Bow for a two-picture deal to be made under the Twentieth Century banner.

BEERY-RAFT IN ZANUCK'S FIRST: WALSH DIRECTS

Darryl Zanuck, vice-president of Twentieth Century Pictures in charge of production, announced yesterday that the company's first picture will be "The Bowery," starring Wallace Beery and George Raft. Beery has been borrowed from MGM and Raft from Paramount.

Zanuck also borrowed a director for this production, securing Raoul Walsh from Fox. Howard Estabrook and James Gleason are doing the screen play, which is an adaptation of "ChuckConnors," a novel by Martin L. Simmons and B. R. Solomon. The story deals with New York's East Side at the time that Steve Brodie took his chance.

Beery will play Connors, and Raft will have the role of Brodie, the bridge-jumper. The picture goes before the cameras next month.

Brown Will Direct Fighter and the Lady

MGM has handed the Frances Marion yarn, "The Prize Fighter and the Lady," which will co-star Joan Crawford and Clark Gable, to Clarence Brown for his direction. This is the yarn that Josef Von Sternberg was signed to direct but withdrew from his contract with the studio.

"Waterfront" Going Big

New York—Reliance Pictures' "I Cover the Waterfront" started its fourth week at the Rivoli Theatre yesterday.

MGM After Alice White

MGM is negotiating with Alice White to join the cast of "March of Time."
Rambling Reporter

Migosh—you'd never guess who called up the head designer of a major studio the other day in regard to some hot fool men who sold some red, black, orange things—or any other PASTEL shades you have!

The Johnny Considines vigorously denied. He is just a blessed Timmy, and to boot, Joe Mankiewicz has taken the Charlie Farrell house at Toluca Lake. And you'd be as glad as I if you knew whom Harding is going back on New York.

Major John Zant is on his way to New York. Mrs. Al Newman is ill at her home, and little Johnnie Lovo is doing right well now that his appendix is out.

Does Constance Bennett ride around Hollywood on the floor of Gilbert Roland's car for the sake of privacy—or because she's more comfy that way?—Gregory Ratoff, tending bar, washing dishes and taking tips (just for fun, mind you) at the Colony, is feeling very much at home. And if he is, Sunday, the Colony's 82 Tarragab BA. head is wearing a beautiful new string of pearls.

Practically every time Jack LaRue opens his mouth, he puts his foot in it. He is ridiculous, of course, but he wouldn't know why. Mary Pickford will be Hollywood bound in a few days. All the George Fitz maudry is feeling very much this week—which is NEWS. Jack Oakie pulled another "funniest crack of the season" the other night.

The Doc Martins full of health after a week-end at Arrowhead Springs. Now it looks like "the big secret" is that Jutta Goudal will play "Twentieth Century" on the stage here—because the stipend is high enough. Low Cohn, who is doing a perfect green ensemble—everything but the green carnation!—isn't the Doc's pet wire-haired terrier, "Malibu Daisy," was run over and killed Sunday.... Mrs. Frank Joffy hopped on an east-bound choo-choo last night.... Is it true that every morning Merian Cooper throws in a brand new look for Morgan's office in the RKO studio, that he is closer to the ceiling—and that the ones that fall to the floor he makes super-visors?

PHOTOPLAY

COVER DISPLAY... Helen Hayes (MGM)

Publicity Space (Approximate)

MGM 786 sq. inches

Paramount 571 sq. inches

 Warners 187 sq. inches

 Fox 158 sq. inches

Sennett 70 sq. inches

Cooper U. A. 32 sq. inches

With two exceptions, the July Photo-play is pretty anemic.

The exceptions are, Mac Miller's "Clarence Dane Play," and "A Pipe Is His Scepter," by Reginald Taviner. Miller, himself a swimming champ, has written an amusing and far from lazy story of Johnny Weissmuller, Eleanor Holm and Buster Crabbe—they and mannerisms in the water and their high-dives into film fame. "A Pipe Is His Scepter" is a grand interview with Merian C. Cooper. Taviner also offers a story on Brian Aherne. The usual vague, aimless Garbo story is contributed by Arlene Hodgekins, and "Joan Looks Forward," also advertised as "an exclusive in-the-moment interview." In the story she tells the first time the intimate details of her marriage to Doug, Jr. is nothing of the kind.

Marlene Dietrich, the Bennett Sisters and Miriam Hopkins are other personalities written about.

Photoplay this month is guilty of one of the most beautiful examples of perfect bad taste ever perpetrated. The two pages occupied by Meyer Levin's "Footing Jimmy's Bill," marionettes and dialogue, hang on a misplaced "humor" on Jimmy Durante's nose and Greta Garbo's feet, and will give fan magazine readers nothing but a pain in the neck. It is, however, that the unfunny malice of the thing is equalled by its vapidity.

New Play for Cornell

New York—Katherine Cornell has bought the rights to the Owen Davis play, "Isebel," and is also holding the rights to "Wild December," the one-act play which flopped in London with Diana Wynyard starred.

Sandwich With Lederer

Radio has assigned Mark Sandrich to direct the first Francis Lederer story, "Romance In Manhattan," by Don Hartman, as his next, after which, will direct Wheeler and Wooley. Sam Jaffe is producing.

Another Christie Short

Booked Into Music Hall

New York.—The second Educational short to be booked into Radio City Music Hall is "Loose Relations," which stars Andy Clyde and was produced by Al Christie with Harry J. Edwards directing. Paramount, two, MGM.

The Moran and Mack comedy, "Hot Hoofs," was spotted in three weeks ago. Al Christie also produced it.

Sheffield Switches

The string of five Sheffield Ex-changes has dropped its old name and is doing business as Sheffield Exchange. The sales spots are in Seattle, Portland, Butte, Salt Lake and Denver.

Screen Romances

114 pages and cover

COVER DISPLAY... Joan Blondell

Publicity Space (Approximate)

Warners 1970 sq. inches

Paramount 1220 sq. inches

Fox 1099 sq. inches

MGM 1030 sq. inches

United Artists 490 sq. inches

RKO 414 sq. inches

Of the twelve fictionalizations of new films, Warner Brothers come out ahead with four in the July Screen Romances. Fox has two, Paramount two, MGM, and United Artists and RKO have one each.


Hotel Miramar Opens Its New Terrace Room

The Hotel Miramar, at Santa Monica, is opening a newly-decorated and enlarged Terrace Room last night for the Summer season. The opening was attended by a large number of notables and society folk, and a dinner was served to the press.

Jay Whidden and his band, with Lloyd Weatherby, Don Raymond and the Three Rogues of Rhythm supply the show.

'U' Role May Postpone Kenyon's Honeymoon

Universal is dickering with Doris Kenyon for the lead in "Clownom," which is scheduled to go into production within two weeks, having some nice things to say about Brown and the New York office and there the matter stands.

Cohn Has Brown And Voight Nuts

New York.—The George Brown Hubert Voight feud, which has ranged for months at Columbia, is over now. Mr. Cohn has fire upon Cohn to the extent that Brown would not leave it up to the Coast and wired for their approval, in front of Brown, after having sent another wire telling them to answer No.

The net result is that Brown is burned at the studio and Voight, with the studio public behind, having some nice things to say about Brown and the New York office and there the matter stands.

Majors Bars Against Indies Are Lowered

The major studios have lowered the bars against independent production, shelving their recent agreement to withdraw all co-operation in the way of loan-out deals and space renting. This action comes after an unsuccessful attempt to put the damper on the indies, who have shown that they will continue production activity in spite of any obstacles placed in their path. Critical note of the change in the attitude of the majors is disclosed in invitations to the indies to borrow contract players, Monogram having borrowed Adrienne Ames and Sess Lass for getting Buster Crabbe, both from Paramount. Other deals are on the fire.

Universal, the hardest hit by the major combine against indies since it was the largest space-renter, declared yesterday that it had not modified its demands to the small producers who want to shoot on its lots.

The studio at no time refused deals indicating its policy by setting prohibitive rental prices for its stages and sets instead. It is known that the company is prepared to offer its facilities at rates less than the $500 per day asked under the majors' agreement. This is conditional, it is said, upon a production budget of $35,000.

The same proviso goes for loan-out deals from other majors, it is stated.

State rulers who are producing down around the $15,000 per picture level are in the cold or not affected one way or the other since they never were able financially to borrow major studio players and rent space from the bigger companies.
Col. Loses Young In Zanuck Deal

Loretta Young will probably not be in the Frank Borzage production of "Man's Castle," to be released by Columbia. This happened right at the moment when her contract expired.

The rub was another deal that the star has on with Schenck-Zanuck Twentieth Century Productions, a long term ticket that prevents her from doing anything before or after it is signed without Zanuck's O.K. Zanuck is willing to let Columbia have Loretta, but is asking for Frank Capra in return, and Sam Briskin went into a fit at this suggestion.

Chas. Rogers Signs Up Team of Songwriters

Charles R. Rogers has signed Will Jason and Val Burton to write several original musical numbers for "She Made Her Bed," which Rogers will produce for Paramount. The team recently finished the musical numbers for Radio's "Melody Cruise."

Andy Devine With Fox

Andy Devine, recently under contract to Paramount, has been released and will join in part in Will Rogers' next picture, "Life Worth Living." Ralph Forbes, Vera Allen and Booth Malory also get spots in the production.

'Rafter Romance' Starts Radio

Radio starts production today on "Rafter Romance," with Ginger Rogers and Fred MacMurray under direction of William Seiter. Laura Hope Crews was signed for a part.

Four For 'Death Watch'

Latest additions to the cast of "Death Watch" at Radio include Pat O'Malley, May Allison, Chard Mehra and Tom Brower. Picture will be directed by Otto Brower.

Goldstone Backing Like and KentAgain

Phil Goldstone, who announced several projects late in the season, has not fin-

Social Note

W. R. Sheehan, of the pro-

duction department of the Fox Film Corp., was seen and heard lunching with Myron Selznick, of Selznick International, and several other agents for a long list of production ex-

executives, artists, writers and di-

rectors.

Fully Up To Best

Arllis Standard

"VOLTAIRE"

Warner Bros.

Direction

From novel by George Gibbs, E. Law-

rence Dudley.

Screen Play...Paul Graham

Maude T Howell

Photography...Tony Gaudio

Cast: George Arllis, Doris Kenyon, Margaret Lindsay, Theodore New-

ton, Joseph Young, Reginald Owen, Helene Phillips, David Torrence, Murray Kinnell, Doris Lloyd, Ivan Simpson, Douglas Dumbrille, Leon-

ard Mudie.

There could be no possible squawk from exhibitors on the subject of costume pictures now or at any time in the near future. Ten of the most popular of the films that have been shown in the recent years are costume pictures.

Arliss' characterization of the great wit, philosopher and master of the English language is complete, bringing forth every shade of the great writer's personality, which will be ap-

preciated by many for the first time when they see it on the screen.

as always, Arllis raises pure hokum to a fine art, feeds subtlety to the masses in a way that is not only delightful, but understandable to them, and, in so doing, enables you to cash in on a picture that might otherwise be deadwood, especially in his highly intelligent (if there are any) centers.

From the beautiful production that "VOLTAIRE" has become, it is easy to follow the story down through the direction of the late John Adolfi, and the capable writing of Paul Green and Maude T. Howell, the entertainment standard is high—

and is eclipsed only by the dominat-

ing performance of Arllis himself, which quite overshadows everything else in the picture. And this fact in no way detracts from its value.

The film concerns itself mainly with one particular and very important incident in the life of Voltaire, absolved as he was in the interests of the people of his beloved France. He urges war, and his wish is that King Louis XV, but it is his influence with Mme. Pompadour which proves of greatest value to him in his great cause. Voltaire succeeds in exposing the evil doings of the King's "right arm" and winning a small justice for an abused writer, but the picture fades with the threat of the French revolution to come, since Voltaire has only been able to stir his people—but not his King.

The entire picture is handled with humor and charm. Attention to de-

tail is of a smooth simplicity (for a picture of this type) and greatly to its enjoymen.

Doris Kenyon makes a lovely Mme. Pompadour, but, excepting only Arllis, it is Reginald Owen who scores a personal hit. Alan Mowbray is excellent as the vicious Comte de Stacarm, while David Torrence, Margaret Lindsay, Helene Phillips, but are shining in support. Tony Gaudio's pho-

tography is top-notch.

Chalk this up as another Arllis suc-

cess. His host of fans will eat it up, and the others will get their money's worth out of a picture that is refresh-

ing and different.

by far the best and biggest party of the week ended with the New York Women's Ball, given at the Central Park Casino. And from what went on it looks as though it must have been eleven solid hours later to judge from the bene-

fit and the satisfaction of hordes of admirers of Elsa Maxwell. De-

spite the fact that the place was literally laden and bulging with celebrities and sassy folk, the gal they all wanted to see and meet was Elsa. And did she have a time for herself? No costume, just evening dress, but Elsa did her bicycle act with Fanny Brice and then, later, won a dance contest with George Murphy. Incidentally, all the other entertainers were Ed Wynne and George Gershwin. Howard Hughes threw a large table down at the Atlantic Beach Hotel, that heart still beats longingly and loudly for Las Vegas, but they both insisted on staying long enough to find something about it would spoil the romance of it all! . . . Perronia opened his summer palace on the Post Road recently, and George Alexander showed up over a beeg stone mansion that used to belong to Forhan, the gum and paste man. Heh, heh, four out of five can still have it if they just know how.

A very funny thing innocently caused a lotta trouble recently. A mom picture actor on the lot here had a really swell type of himself done that appeared in the news prints and with which he was quite satisfied. The day after the interview ap-

peared, however, he had occasion to go to visit with his lawyer and as he stepped into the legal light's office, the fellow bent in high intelligence about had the actor seen the inter-

view. The actor broke down and ad-

mitted he had and the lawyer asked him how long it had been and the ac-

tor said he had. And with that the lawyer turned practically purple and after swearing every way, the actor (hell) said to the actor: "Did you see that line about the twenty-five forty that you've worn in all your pictures?" "Sure," answered the ac-

tor, "and that's true, too." "True!" screamed the lawyer. "Well it caused me a plenty bad half hour. Since I just got through making out your income tax report and claimed a nine hundred dollar exemption for your war work at him for the past six months." Which just goes to show you how it doesn't pay to be economical "cause your tailor don't give you the government will.

Wonder what becomes of that Uni-

versal contract if June Knight really does, or rather, will have married Marie Bashford or Louise Adams, and be on her way to Europe instead of California? . . . We get all mixed up on the dates of these fellows, but here in while what looks like a scoop as it's written in New York is an A.P. report by the time it sees print in California. Very confusion."
REVISED ACAD. AGENT CODE WILL BE DISCUSSED TONIGHT

Drastic Revisions Since Last Meeting

A revised draft of the Artist-Agent-Producer Code of Practice has been sent to all agents by the Academy A.-P. Relations committee to enable them to consider the revisions prior to tonight's general discussion by the committee and the agents.

The committee revised the draft at a meeting yesterday, and decided to incorporate the proposed standard agent-artist contract into the Code to provide that all future contracts contain specific minimum provisions, but without specifying the form to be used.

The revisions of the Code, which were made after listening to suggestions of agents at last week's meeting include:

- Minimum provisions for any and all agent-artist contracts instead of a standard form.
- Modification of clause requiring agent to have signed contract with an artist to enable agents to act in a temporary capacity for one or more pictures or parts through authorization by either letter or telegram. The temporary representation period is limited to 30 days.
- The requirement for agencies to list all owners, partners or holders having an interest in the firm is qualified for the names of those to be kept confidential by the Academy.
- The clause limiting commissions to 10 per cent has been changed to apply only to motion picture work. The clause prohibiting an agent from accepting either commission or fees from a producer is modified to allow the agent to represent any producer, butNotwithstanding, which may affect his client but not without first receiving the artist's written consent.
- The provision to prevent contingent contracts with artists by agents also was modified to provide for charges of unethical practices against any agent who offers representation to a client of another agent on a basis of being able to secure more money for the artist.
- An entirely new set-up has been worked out to take care of arbitration of disputes that might arise when the Code goes into operation. A new clause has been included, covering the special procedure required of suspension of an agent is involved.

Kibbee With Cagney

Guy Kibbee has been assigned a comedy role in "Footlight Parade," co-starring James Cagney and Joan Blondell for Warners. Lloyd Bacon will direct.

Cummings In New One

London—Milton Rosner has started production activity on British International's "Channel Crossing," which stars Constance Cummings.

Oh, Mr. Hays!

The following is from an ad in the Los Angeles papers on the Fox picture, "Warrior's Husband," accompanying a cut of Elissa Landi and Ernest Truex.

"You can be had! What was a poor, defenceless man to do in the clutches of this beautiful Amazon? He wanted to be good—but things looked bad. He feared the worst—and that was what she wanted."

Indies Won't Deal Direct With Unions

New York—The Independent Motion Picture Theatre Owners Protective Association, of which Harry Brandt is the head, yesterday adopted a resolution that none of its members shall deal individually or directly with any of the unions.

All such negotiations are to be carried on by the committee appointed by the Association to represent it in labor matters.

Six For Universal Cast

New York—Herbert Rawlinson, Lillian Miles, Louis Sorin, Alexander Campbell, Len Mence and R. H. Conness have been added to the cast of the Rowland and Brice-Universal musical, "Moonlight and Pretzels," now in production at the Astoria studio.

Ryan Starting Monday

Phil Ryan starts production Monday on the second of his series of two-reel comedies for Paramount. Del Lord will direct, with Sidney Tolier featured and Mae Busch and Arthur Hoyt in the cast. Picture will be made at Pathe.

Quillan To MGM; Fraser Deal Cold

Eddie Quillan has been signed by MGM for a featured part in the new version of "March of Time." It is understood MGM holds an option for a term ticket after he finishes that picture.

The plan of William R. Fraser, general manager of the Harold Lloyd Corporation, to star Eddie Quillan in a series of feature comedies is off, and Fraser released Quillan from the option held pending development of that deal, which has been on the fire for nearly a year.

Dorothy Peterson Set For Three At One Time

Dorothy Peterson has been signed through the Joy and Polimer office for three assignments, which she will fill at the same time, shooting schedules being matched to permit.

She goes into featured roles in Will Rogers-Fox picture, "Life Worth Living," and "The Big Executive" and "I'm No Angel" for Paramount.

Hot Competition For Earl Carroll's Story

New York—There is hot competition among the majors for "Murder in the Vanities," the story by Earl Carroll and Rufus King. No sale yet, as Carroll is holding out for big money.

Pallette For Musical

Warners are negotiating with Eugene Pallette for the latter to take featured spot in the next filmusical for that company, "Footlight Parade." Gelignite in "Fog Bound"

Ralph Bellamy has been set by Radio for a featured spot in "Fog Bound," which Ernest Schoedsack directs.

Academy Scalp In Danger

(Continued from Page 1)

The better directors having put down their names and forked out a check for membership.

This directors' group is also set for listing with the agents, who expect to bring in the most important artists in another grouping just as soon as the first stages of the above have been completed.

A spokesman for the writers told this reporter:

We are not out to unionize the creative branches of the industry, nor are we out to sand-bag the producers. We do want the scalp of the Academy for one simple reason, that it has failed in its function and will continue in that failure as long as it includes a producers' branch in the organization.

We have demanded that our business representatives do our bidding and, for that reason, we have approached the most important agents with our ideas. They immediately saw the logic of them.

"It's no secret that the directors are about ready for the announcement of the organization. When this is done, they in turn will instruct their business representatives as we have. The agents will be told that they can not handle a writer or director (and handle us) who does not belong to our groups and, too, we will tell the studio heads that we will not work with writers or directors who are not members. By this means we can insist on fair play, will be able to give the producers a protection they have not got now, and, believe, will make workable assignments better for everyone, with better pictures the result."

Several agents approached for further information on this new alignment acknowledged that they had been approached, but would not state whether they had given any indication of contributing to this new order of things.

New Title For 'Pigmy'

Radio has set "Escape to Paradise" as the title replacing "Pigmy." Richard Dix, Eric Linden and Helen Mack have the leads under J. Walter Ruben's direction. Shirley Burden is producing.

Wide Screen In Again

Chicago.—George K. Spoor and his wide screen are in again. He has 1000-seat theatre at the World's Fair and is showing pictures of Niagara Falls.

Rodgers-Hart Assigned

Lorenz Hart and Richard Rodgers have been assigned to write some additional song numbers for the Joa Crawford picture, "Dancing Lady," for MGM.

Eastern Production

Eastern Service Studios "MIDNIGHT"

All Star Prods.

Director: Chester Erskine.

Eastern Paramount Studio "EMPEROR JONES"

Krimsky-Cochrane.
Supervisor: William DeMill.
Director: Dudley Murphy.
"MOONLIGHT AND PRETZELS"
Rowland & Brice-Universal.
Cast: Mary Brian, Leo Carrillo, William Frawley, Roger Pryor, Bobo Watson.
Directors: Karl Freund, Monty Bric.

Vitaphone Studios: "Wanner Shorts".
"FAUL REVERE JR."
Cast: Bert Frohman, Gus Shy, Jane Reade, Bobby Watson.
Director: Roy Mac.
"MELODY MASTER"
Cast: Sylvia Fross, Eddie Duchin and Band.
Director: Joseph Henaberry.
"SHIP AHOEY"
Cast: Jack Hale.
Director: Ray McCare.

Standard Sound Recording Studio "Master Arts Shorts" "MELODY MASTERS"
Cast: James McGhugh, Picadrid Sisters, Dorothy Fields, Jack Ovestem, Bel Alley.
Director: Sonny Barku.

West Coast Service Studios: "Columbia Shorts: "FAT OF THE LAND"
Cast: Smith and Dal.
Producer: Max Hay.
Director: Lynn Shore.

Radio has set "Escape to Paradise as the title replacing "Pigmy." Richard Dix, Eric Linden and Helen Mack have the leads under J. Walter Ruben's direction. Shirley Burden is producing.
RICHARD BOLESLAVSKY

Just Completed

"STRANGE RHAPSODY"

for

Metro-Goldwyn-Mayer

Exclusive Management of
BREN and ORSATTI
TOWER THEATRE TO BE FIRST RUN HOUSE FOR U. A. PRODUCT

'Secrets' The First Under New Policy

The Tower Theatre, in downtown Los Angeles, swings into a first run policy, Saturday June 17, and has contracted for Los Angeles first run showings of United Artists product.

Mary Pickford's "Secrets" will inaugurate the new policy of the house, and will be followed by "I Cover the Waterfront" and, probably, Al Jolson's "Hallelujah, I'm a Bum." Each picture will remain in the house as for, as business justifies, with operators figuring that two or three pictures annually can be obtained to run for eight or 10 weeks each. Frank Whiteock will handle advertising for the house.

The Tower, when originally opened several years ago, was the Warner product first run downtown for some time, and when Warners took over the Pantages (now the Warner Downtown) for its Los Angeles first run house, the Tower struggled along for some time, and finally went to second and third runs in the business district.

The house is now in a pool composed of the Cumbins, Cohens and Principal Pictures, each of whom has one or more houses within a block area with the United Artists product as a nucleus, the operators feel there will be plenty of domestic and foreign pictures available to keep the house in the new policy.

With the Tower grabbing U. A. for Los Angeles initial showings, both Alexander Pantages and and with Tally will be forced to look elsewhere for pictures. Pantages took back his house in Hollywood from RCA and Tally his Century downtown. Both had been dickering for United Artists franchises.

Theatre Changes

Harry Koppe has taken over the Baldwin Park Theatre, Baldwin Park, Calif., from Frank Ullman. Zack Harris has leased the Cellast Theatre, in the Highland Park section of Los Angeles, and opens the house tonight.

Goldberg With Futter

New York—Josh Goldberg, formerly with Columbia and World Wide, will handle the distribution of all Walter Futter releases on a profit-sharing deal.

'Be Mine Tonight' Held

New York—The Universal musical production, "Be Mine Tonight," is being held over at the Criterion for a third week.

Weltner To Mexico

New York.—George Weltner, of the Paramount, left yesterday to make a survey of conditions in Mexico.

Clara Blandick Set

Clara Blandick has been added to the cast of "One Sunday Afternoon," which Stephen Roberts is directing for Paramount.

So What?

New York.—When "Ol' Thes," Sylan was producing the Washigton last February, various Government officials were invited to see the show, but Charles E Hughes refused on the ground that the play held the government up to scorn and ridicule. Hughes visited New York last Saturday, saw the show and the Sam H. Harris office reports that "he laughed his head off."
PARAMOUNT MADE PROFIT ON COLUMBIA DEAL, Kohn Says

Treasurer Tells of Other Transactions

New York.—Ralph Kohn, treasurer of Paramount, continued his testimony at yesterday's meeting of the creditors of the corporation. He told of the deals between Paramount and the Columbia Broadcasting Company, of the buying of the Paramount Enterprises chain in Florida and the Marks Brothers chain, all of which were paid in stock with the repurchase guarantee.

Speaking of the Columbia deal, Kohn said that Paramount bought into the radio business because of the fear of competition, RCA having become interested in the picture business with the formation of RKO. Paramount cleared a small cash profit when it relinquished this Columbia holding, the witness said.

The deal called for Paramount to give Columbia 58,823 shares of its stock, for which it received 55,000 shares A of Columbia. The Paramount stock went with a guarantee to repurchase at 85. In March, 1932, Paramount sold back the Columbia stock and was required to repurchase only 25,000 shares of Paramount, Columbia having sold the balance on the market.

The meeting adjourned until June 16 due to two new suits filed by Samuel

Selznick-Joyce Drops Cameramen

The Selznick-Joyce office has dropped its list of cameramen. This move was determined after that office had spent a lot of money and time in securing a list of the finest photographers in the business.

The camera washout from the big agency is understood to be due to demands being made by the tripod managers that were not in keeping with the policy of the agency.

COLUMBIA DEAL, Kohn Says

Lou Marcus Gets Salt Lake Houses

New York.—Lou Marcus yesterday repurchased from Paramount-Publix its half interest in the Publix Salt Lake circuit. He agreed to satisfy existing indebtedness up to $38,000, to advance additional money up to $35,000 to take care of indebtedness in the immediate future and to meet dividend requirements up to December 15.

He will also dismiss any pending suits against Paramount and any claims on the estate of the bankrupt corporation. Furthermore, he gives Paramount the right to repurchase its fifty per cent interest up to January 15 for $50,000.

Ted Gries, a member of the executive committee, announced the closure of part of the theaters of the Salt Lake circuit, and the resignation of Mr. Marcus, who has been in charge of the circuit for five years.

COLUMBIA WANTS TO HOLD GLENDA FARRELL

Columbia is negotiating with Warners for the loan of Glenda Farrell for a featured role in "A Man's Castle," which Frank Borzage will direct.

The player is now at Columbia in a featured spot in "Lady for a Day," which Frank Capra is directing.

DOANE STARTS SHORT

production on the Warren Doane short, "Talent on Parade," for Universal started yesterday, with Eddie Peabody, Alfred Latell, the Hudson Sisters, the Three Cheers and Teddy Joyce heading the cast. James Horne is directing.

SALVATION ARMS

The Salvation Army has decided to sell the Hollywood branch of its Los Angeles headquarters to a private party. The sale will be completed as soon as possible.

THE HUDSON WONDERS

NOW AVAILABLE FOR FILMUSICALS

Weber-Simon, N. Y. C.

FORGING AHEAD

The Hollywood Reporter is

LEADING ALL TRADE DAILIES FOR FIRST FIVE MONTHS IN NET PAID ADVERTISING

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1933 A RECORD YEAR!
Keaton Planning To Produce In Florida
St. Petersburg, Fla.—Buster Keaton and his manager, Lew Lipton, are understood to have announced that the comedian will produce his coming pictures here and intends to make six within the next two years, Production probably will be at Aubrey Kennedy’s studio.

N.Y. Capitol Has Big Business Week
New York.—The Capitol here, playing for the most part Metro-Goldwyn-Mayer product, jumped back to profitable business last week with a take of $47,200. The picture was MGM’s “The Nuisance.” This house has been one of the greatest sufferers from poor business during the past few months, and this jump back to fair business has given Broadway great encouragement.

Sid Rogell Becomes Columbia Supervisor
Sid Rogell, formerly with Warners and Monogram, has moved to the Columbia lot to supervise one picture with a possibility of producing a series.

The story selected is an original yarn about newsreel men. It is by George S. Seitz and will be adapted by Albert DeMond.

U.S. COMPANIES MAY BE FORCED OUT OF GERMANY

Berlin.—If the Hitler Government goes through with its announced plan to finance German picture production, the German market is shot, so far as American pictures are concerned. The chances are that the plan, as announced recently by Joseph Goebbels, the Hitler Minister of Propaganda, will be carried out, and with it will come for the industry all the “iron hand” supervision and management for which the present German government is famous.

The representatives here of the American companies can see the handwriting on the wall and are already making preparations to close their offices and abandon the country. There is a chance—although a slim one—that the Hitler plan will make provision for them. (Continued on Page 2)

Elissa Landi To Quit Fox and Free Lance

Elissa Landi will wash up her contract with Fox on completion of her next picture, “I Am a Widow” and does not plan to sign again with that studio. She prefers free lancing.

Miss Landi will have two more months to go on her Fox contract after her present lay-off period, and it is understood that Fox wants to sign her to a new deal.

Rivkin-Wolfson Deal

MGM has re-signed Allen Rivkin and P. J. Wolfson on a one-picture deal to write the screen play of the Joan Crawford-Carl Clark cable story, “The Prize Fighter and the Lady” by Frances Marion.

Connie Bennett Signs With Zanuck

Darryl Zanuck reached out and picked another plum for his new Twentieth Century Pictures yesterday when he signed Connie Bennett to a long-term contract. He already has several stories in view for her, and the one selected for her first picture will be announced shortly.

Miss Bennett has just completed a contract with Radio, with which she became affiliated when Pathe, which launched her as a talking star, was absorbed by that company.

Zukor On His Way Here To Confer With Cohen

Adolph Zukor left Hollywood yesterday for a trip to New York to confer with Emanuel Cohen, the new Paramount head. Zukor arrives here Sunday.

On the same train is Jean Boyer, Parisian playwright, who will write the screen play for the French production of Maurice Chevalier’s “The Way to Love.”

Radio After Griffith

Mervin C. Cooper is anxious to have E. H. Griffith come back to Radio to direct Ann Harding’s next when he completes “Another Language” at MGM.

New Term For Blystone

Fox has signed John Blystone to a new long term contract. The director’s current assignment is “Shangri-La’s Madness.” The Breen and Orsatti office made the deal.

MGM Wants McGuire

MGM has asked Universal for the loan of Willard Anthony McGuire to do a story when he finishes his job with Sam Goldwyn.
Big Agents Unfair, Smaller Ones Say

Charging that the larger agencies allowed them to develop unknown players into definite assets, and then took the clients away from them, several smaller agents provided a list of Artist-Agent-Producer Code committee last night they were solidly for anything that would curb such unfair tactics.

The revised draft of the Artist-Agent-Producer Code was discussed by about 25 agents in attendance. They expect to have the agent contract providing for a sliding scale of percentages for the agent when a client goes on a term contract to a studio. The agents felt their fee should be 10 per cent straight through.

Representatives of most of the larger agencies were again conspicuous by their absence.

Great Reception For Fairbankes In London

London—Douglas Fairbanks and Douglas Jr. were given a great reception when they arrived here, enormous crowds turning out to see the famous father and son.

They are at the Claridge, where they will remain a few days before starting for the Continent.

Preston Foster Held

Fox has exercised its option on Preston Foster for another production which has yet to be scheduled. Player is on a two picture deal which gives company an opportunity to place him under term. Morris Smail set the ticket.

Paramount Sues Banks

(Continued from Page 1)

poration was an agent of Paramount and that the banks which were made creditors of this new company to the extent of $133,000. The Daily was creditors of Paramount and entitled to no greater rights against the assets of Film Productions than any other Paramount creditors.

While the trustees questioned certain transfers of assets by Paramount to Paramount Pictures Corporation, Paramount Productions, Inc., Paramount-Pictorial Distributing Corporation and Paramount International Corporation, in November, 1932, they do not question the validity of the existence of these operating companies, and state that they wish to continue the operation of them.

They also ask that all contracts made by these companies since January 26, 1933, be held binding against the assets of the respective companies. Production and distribution, and the business of Paramount International Corporation, will in no way be affected by the relief asked by the trustees.

The claim is that the companies is owned by Paramount Pictures Corporation, the stock of which is owned 100 per cent by the trustees.

All-Star Cast Set For 'Wonderbar'

New York—Wanbes have the right to the “Wonderbar” All Star Cast and will give it an all-star cast, including Jolson, Ruby Keeler, Adolph Menjou, Bette Davis, Anna Dvorak and Barbara Stanwyck.

Three On Mags Talking Merger

New York—There is a persistent rumor, with much foundation, that Photoplay, Classic and Motion Picture will shortly merge their activities, with the combination using the name of Photoplay for the new magazine.

It is understood that all three magazines are now in the hands of their printers, who are forcing the issue on the combination.

If and when the merger is effected, it is believed that the organization publishing Motion Picture and Classic will carry on with the joint publication and most of the present office layout of Photoplay, both East and West, will be washed out.

Lab Workers Approve Minimum Wage Scale

The laboratory workers and film technicians of IATSE Local 683 last night approved the new wage scale and working conditions negotiated in New York by the business representative, Carl Kountz.

The scale provides for minimum wages of various lab foremen of from $90 to $50 weekly, depending on classifications, covering employment of six consecutive week days of 60 cumulative hours work. Regular workers are scaled from $45 to $27.50, according to classifications, the scales covering six week days of eight hours each. Still lab workers are scaled from $55 to $25 weekly.

In all cases, this week and Sunday provides for a half, while holidays are computed at double time.

German Market Shot

(Continued from Page 1)

sion for foreign producers and distributors, but the Americans see little hope. The Goebbels announcement was made before a large gathering of members of the picture trade. He said in part:

"In order to enable the German film industry to regain the normal course of activity and to make it possible to produce enough pictures of high quality to meet the demand, the new government has decided to give a direct hand in motion pictures through the completion of plans to finance the industry."

The details of the plan are eagerly awaited by both German and foreign companies, but it seems certain that, whatever the plan it will mean that the business will be under the direct control of the government, because it will be essential to the success of the plan that all departments of the industry be made safe for the investors.

‘Gold Diggers’ Hit With Press-Public

New York—In spite of the fact that the mercury stood at 89 degrees in the shade, the Warner production of “Gold Diggers of 1933” drew full houses at the Strand on its second day. The public unmakably liked the picture, and so did the press, as proved by these excerpts: The film as a whole is gay, spontaneous and altogether amusing.

Times: It is an imaginatively staged breezy show.

News: Four stars. It is lively, it is funny, it is stirring, and in its unrelenting the picture continues to gain interest, speed and beauty until the very end.

Journal: Packed with lavish sets decorated in chorus, girls, tuneful songs, numbers and trick dance formations all of which spell good Summer entertainment.

American: All wordy embroilment aside, this is a brilliant, most satisfying Summer production, beautifully mounted and staged, and hilariously amusing.

World-Telegram: Another eye-filling and what should certainly prove it another successful screen musical. Post: Its popular appeal is assured.

Frances Hyland To ‘U’

Ben Pivar has signed Frances Hyland for the adaptation for his first production as a Universal super visor. It is the Harrison Jacobs story "Two Sons."

Wallace Talks To Exhibs

Chicago.—Richard Wallace, on his way to Hollywood, stopped off here yesterday and spoke to 250 exhibitors at a luncheon in the Motion Picture building at the Fair.

Morgan Assigned

Ralph Morgan has been handed featured assignment in “Shanghai Madness,” which will have Spence Tracy in the top spot.

"I Refract The Stars"

Phillip J. Beyhan, O.D.

GLAdstone 3105 or 1444

SPECIAL TREATMENTS FOR

STUDIO EYE-STRAIN

Lenses

Prescribed

6808 SUNSET BOULEVARD

Corner Highland Avenue

Reconditioned UNDERWOOD Typewriters, Late Models

$37.50 $1 DOWN $1 WEEKLY

No Interest

Hollywood Typewriter Shop

6681 Hollywood Boulevard

Granite 3302 and 3303
FWC TRUSTEES TELL REFEREE THEY MUST BORROW $250,000

Needed To Meet Over-Due Payments

Delinquencies on mortgages, trust deeds and bonds covering theatre properties of Fox West Coast subsidiaries amounted to $161,915.73 on May 25, according to the testimony of W. L. Metzler, treasurer of the company, at yesterday's hearing before Referee S. W. McNabb. Of that total, $83,814.28 covered principal past due, and $78,101.45 represented delinquent interest payments.

These figures were presented by McNabb during consideration of necessity for the trustees in bankruptcy to negotiate short-term loans up to $250,000 as needed to pay pressing obligations of subsidiaries.

Taking the gross of all subsidiary houses for the last two weeks in May, Metzler estimated that the circuit would earn $10,000 a week net till December 31, 1933, disregarding depreciation. This would give the bankrupt corporation $330,000 to the end of the year. The treasurer testified that a representative of the trustees was reorganizing various bond holdings on theatre properties owned by subsidiary companies. The expected interest rates on bonds will be reduced and principal payments falling due may be deferred for three to five years.

In yesterday morning's session, various show cause orders were continued till later dates. In the sale of equipment owned by FWC in the Plaza Theatre, Hawthorne, the successful bidder was the owner of the building. The lease on the Plaza, disposed of by the referee some time ago, had a chattel mortgage written into the instrument, and the court held that the mortgagee was entitled to several reasons. This decision will undoubtedly act as precedent in similar cases that will come up.

Referee McNabb also signed "show cause" orders on tax officials in all parts of the country to present any and all tax claims against the bankrupt corporation by August 27. Representatives of the United States Government asked for and received more time in which to file tax claims, as the FWC theatre operations embraced so many Federal districts. The next hearing will be held Thursday, June 22, at the Fox West Coast offices.

Citation Required Features and Shorts

New York.—Earl Bell says that Citation Pictures will make six features on the coast this season, in addition to a series of six two-reelers, using a chimp:ane.

New Term For Gibney

Warner's have renewed Sheridan Gibney's contract for the next period. He is now writing the next Ruth Chatterton story. The Selznick-Joyce office made the deal.

Court Says 'Female' Is Not Indecent

New York.—Donald Henderson, senior Clarke's novel, 'Female,' which Warners bought for a picture and about which there has been much discussion, was ruled not indecent by Magistrate Van Amringe yesterday and the complaint against it was dismissed.

Indies Won't Attend Industry Code Meet

New York.—The first important conference of leaders in the production, distribution, and exhibition branches of the picture business to discuss the new industry code demanded by President Roosevelt will get under way at the Mayflower Hotel today.

The gathering will not be fully representative of the business however, because neither the Allied leaders nor the independent producers will attend.

Kansas MPTOA Quits National Organization

New York.—The Kansas unit of the MPTOA has announced its withdrawal from the national organization and the formation of an affiliated exhibitor unit.

A. F. Baker has been elected president, succeeding E. Van Huyning, who favored sticking to the national group.

Mickey Mouse Loses His New York Office

New York.—Walt Disney has closed his offices in New York and will handle all his business from his headquarter in Hollywood.

Hazzard At Columbia

Laurence Hazzard arrived on the Columbia lot today to write an original story, titled "Hello Sucker," and will also have a hand in polishing up the script of his original story, "A Man's Castle," which Frank Borzage will direct.

Chandler-Lee In Comedy

Chick Chandler and Dorothy Lee will be co-featured by Lou Brock in a two-reel comedy for Radio, "Preferred List," which Leigh Jason directs. Story is now being written by Jason and Joe Fields.

New Deal For Mallory

Fox has taken up the option on Boots Mallory's contract for another term. She is playing a featured part in the Will Rogers picture, "Life With Living.

Laura Cresus Signed

Rogers has signed Laura Crape Cresus for a featured role in "Rafter Romance," with Ginger Rogers and Nor- man Foster. William Seiter will direct.

Three Directors For 20th Century

Darryl Zanuck of Twentieth Century Pictures closed with three directors to join his new production organization. The producer and Gregory La Cava agreed to terms for the latter to direct two pictures for the company, and the contracts will be signed today.

Sidney Lanfield secretly cancelled his year's ticket at Radio calling for four pictures, and swings over to Twentieth Century, after directing "Aggie Appleby, Maker of Men" for Radio, to do three.

Walter Lang will join the Zanuck organization as a director on a three-picture deal. August 15, and have the privilege of making a picture for another company prior to that date. He now is negotiating with Universal.

Warner Tickets For Almost All Employees

Almost every worker on the Warner lot is being offered a contract regardless of their position. The cameramen were tackled but, because of a clause that conflicted with the union, hardly any were signed. The sound men and cutters are now being quizzed on terms, as well as all the assistant directors.

Lab workers, heads of the various production departments and all others of any importance rate contracts, according to the present movement on the lot.

Hayward Coming Back

'New York.—Leland Hayward will leave for Baja this Saturday and will arrive in Hollywood Monday.

Hume With Radio

Oril Hume has joined the Radio writing staff to prepare a treatment of "Green Mansions."

Tradeviews (Continued from Page 1)

with the editor because his opinion, as we have said, is supported by at least 95 per cent of the exhibitors who wrote to us. The exhibitor, if he knows his business, knows what his patrons want and he will give it to them if he can. But he's got to keep his house running and, if he can't get good, CLEAN pictures, he is forced to take the other kind.

We don't believe, and we don't think Mr. Kent believes, that the great mass of the American people view sex pictures "fifty-two weeks in the year," that they prefer "The Story of Temple Drake," "So This Is Africa," or "Strange Love," "State Fair," or "Zoo in Budapest." But they do want good motion pictures and, if they can't get the type they desire, they take what they can get but, as the box-office receipts show, they take them in moderation, to say the least.

The present moment we're even a little dizzier than usual from an unusual load of statistics. Not that the statistics are exactly something for Ripley, but the strain on us is considerable, so we might as well get rid of the figures right here.

If the United States was a small country, and a回 nation of headless self — Murray Silverstone, London representative of United Artists, is really the cause of it all. He's terred us with the idea that American producers can make English pictures more popular with the American public, and vice versa, the idea being that English-speaking nations should be able to understand and enjoy the dialogue, etc. And anyway in the course of the conversation we made one of those startling discoveries of an age-old truth: "Laugh and the world laughs with you." Explanation: Charlie Chaplin is the biggest name in the international world the has ever known. He is still the most popular star in England. In a country that has always been weekly more attendance of twenty-six million, a Chaplin picture will bring up that to twenty-six million. And just before the London premiere, the casually mentioned to a few friends at lunch one day that he thought Chaplin was about to start a new picture. Someone, a reporter heard the remark, and the following day the U.A. office was moosed with newsmen who demanded to know whether it was true. But never mind how vague and, although Murray could tell them nothing, they managed to make feature articles about it for their avid readers.

Number two man is Eddie Cantor. It's simply amazing how that Cantor gets in everywhere. His last picture was twelve weeks ago and he was paid $10,000 off the capacity business against the strongest opposition an American picture ever had. But, and another American picture, "Cavalcade," has been released. We don't know how well they're doing, but remember, the two other great world idols are Douglas Fairbanks and Mary Pickford, both of them paid $100,000 apiece. And, the sunny side of life for a public anxious to lose itself in make-believe and none too keen on seeing itself in realism that swallows twenty-four hours a day.

Independent production in England is on an even greater upswing than here and they are international in baby stars by signing them on long-term optional contracts, so that if a gal or a boy is good, England can keep her. For the Foxes. And, of course, the sagat at the moment is that "Cavalcade" wasn't produced in England, by the way, but some of the dashing critics had him tangling. They discovered that a bus in the picture, marked "No. 11," was traveling over territory and the correct number good "No. 11" bus ever skidded through, and that made and every every critic a lot happier over the coloss. And, really, I success of an American can picture that is probably the most thoroughly British they have ever seen.
To the Entire
Motion Picture Industry:

In the March issue of FORTUNE there appeared three articles which detailed in dramatic fact the colorful career of Mr. Samuel Zemurray, managing director of the United Fruit Company. Vitally interested, I sensed in them the basis for a truly great motion picture laid against a background never before touched in screen entertainment.

While in Boston recently, I gained Mr. Zemurray's enthusiasm for the idea. He offered to place at my disposal the vast facilities of his company, including its famous Great White Fleet and its tremendous plantations, as well as the cooperation of the thousands of natives necessary to maintain the scope of such a picture.

With the exception of certain necessary studio interiors, I am planning to make this picture, which I have tentatively titled "GREEN GOLD," on the actual locations of a background which depicts the advancement of Central America from the days of the Mayas to the present.

Furthermore, I am negotiating with one of America's most distinguished authors to write his next novel around my idea. Thus "GREEN GOLD" will appear first as a serial in a leading periodical and then in book form approximately at the time the picture is released.

Because I sincerely believe that in "GREEN GOLD" I have the most valuable motion picture property I have ever possessed and because I wish to take sufficient time to prepare and film it with the infinite care that its subject merits, I hereby ask the motion picture industry kindly to respect my priority rights.

Charles R. Rogers
Para. President, At Request of Trustees, Will Remain At Local Plant From 3 to 4 Months

New York.—The lowdown on Adolph Zukor’s departure for the coast, minus any authoritative announcement here, is that he will remain at the West Coast studio for from three to four months, in full charge of the company’s productions.

It is understood here that this move on the part of the Paramount president was brought about by the trustees of the company, who of the opinion that the best place for Paramount’s head was at the studio, taking over the reins of production, feeling that if good pictures come out of the studio their greatest problem will be solved, and good pictures can not be dictated, via long distance phone, from 3000 miles away.

Zukor has been in the habit of visiting Hollywood at least once a year, but his stay has hardly been longer than two or three weeks. On his present visit he will shape the entire summer budget of production for fall release, in addition to getting scripts set and casting assignments completed for all product made for release up to January 1, 1934.

New Term For McCrea

Radio has taken up the option on Joel McCrea’s contract for another period.

Hays Starts Talks On Industry Code

New York.—The first meeting to discuss the new code for the industry, in conformity with President Roosevelt’s idea, was held yesterday at the Hays office. The discussions were more or less perfunctory and the meeting adjourned until June 15 to give all groups time to talk over details.

Those who attended were Will Hays, with Gabe Hess, Charles O’Reilly and David Palfreyman of his organization, E. E. Kuykendall and M. E. Comerford, of the MPTOA, and Messrs. Al Steffes, Sidney Samuelson, Nathan Yamin, Richey and Ritter of Allied.

Schertzinger Signs For Two Pictures

Victor Schertzinger has been signed for two pictures. The first, “Walking To Town,” will be done for Columbia. The second is for Universal and will also include an original musical score by Schertzinger in addition to his direction.

The Rebecca and Sifton office handled the deals.

Para. Offers $25,000 For New Fallada Novel

New York.—Paramount is said to have offered $25,000 for the picture rights to the new Hans Fallada novel, “Little Man, What Now?” which is also being dickeyed for by almost every major.

Goldwyn After Brent

Sam Goldwyn yesterday put in a bid with Warners for the loan of George Brent. The player is wanted for the Anna Sten production, “Nana.”

Mildred Gram Signed

Mildred Gram has been signed by Radio to write the screen play of Ann Harding’s next picture, “Beautiful.”

TODAY’S FILM NEWS TODAY
Vol. XV, No. 20. Price 10c.

Saturday, June 10, 1933

THE REPORTER

TODAY’S FILM NEWS TODAY

Saturday, June 10, 1933

LLOYD BACON DIRECTED ‘42nd STREET’
Humm... mm big news! Mme. Eugenie Leonotovich will be here soon to play the role she created in "Twentieth Century." When it opens in Hollywood and Gregory Ratoff, her husband, will play a leading part with her and for the first time, the El Capitan will have a Tuesday night opening instead of the usual Sunday evening debut... The Archie Mayos threw a party for their pals at Hillcrest Wednesday night. The exciting character in "I Loved You Wednesday" was a broker, but Fox has changed his name. He has the tendency to advantage of some of their stock shots of Boulder Dam...! Clark Gable, getting up out of a sick bed for some re-takes. Andy The Eddie Lowes (Lilian Tashman) have moved to Malibu.

Nancy Carroll has had so much auto-trouble that she is now traveling around in a 1925 borrowed model. A certain local palmist is said to have almost every exec in the business in the palm of her hand... and we're not kidding. Don Dillaway has been brought from the radio lot, so hear—and for a reason that would split your sides! All the Schulberg-Feldman clients are toasting at the moment. Larry got back to Hollywood yesterday just in time to keep from lying to the palmist. Rebecca and Silton have moved to fancy new offices on Hollywood Boulevard—and will throw a "housewarming" any minute. The Jack Gilberts are giving a large soiree this evening—and ditto the Eddie Goldings.

Jimmy Cagney can talk Jewish in pig-Latin—can you bear it? Yeah, he has a bulbous nose, too. He is taking a few extra diamond colars around on her arms these days. Al Newman's symphonic poem, "Street Scene," is now being published by Robbins and is hitting the best-seller class... Countess Frasso with Count Alfredo Campagna, Joan Bennett, Walter Marnon, and Frank Joyce, lunching at the Derby... What an Italian film star has such a yen for one of the gogolos connected with the Knickerbocker Hotel where her husband is now up to his neck in Tangle lessons?

Stage Space Lack Worries Zanuck

With the Schenck-Zanuck Twentieth Century outfit rushing everything for the start of its program, the arrival of sufficient spaceage on the United Artists lot has Daryl Zanuck worrying.

The U. A. lot has but two large stages and a couple of small ones. With Samuel Goldwyn going to battle with his Cantor picture and anoth with Anna Sten, the best that Zanuck can hope to get is one of the big stages and a shot at a smaller one which is not sufficient for his need.

For this reason, a big musical the Zanuck has in mind may be shot another studio, in order that the picture may be ready for Fall shipment.

The full steam ahead policy of the company has also resulted in filling every available office on the Unite Artists lot. Space for writers is not at a premium, with several of the scribblers working in dressing rooms.

Healy-Edwards Team

In New Musical Shower

A burlesque of "Rain" is to provide a setting for the antics of Ted Heady and Cliff Edwards, who are to be teamed in a musical short subject, titled "Singing in the Rain," for MGM.

Edwards will be Sadie and Ted Heady will portray Reverend Davidson. Jack Cummings is producing.

Harbour With Langdon

Carl Harbour has swung over from the Roach window staff to a similar berth with Dean Ward for Arvid Grim. Next Harry Langdon has a Paramount. It goes into work next week, producer directing.

Two For 'Lilies' Cast

George F. Stone and Mary Carlin have been signed for supporting roles in "Lilies of the Field" by Judy Knight and Neil Hamilton in the spots for Universal.

Zanuck-Warners Row

(Continued from Page 1)

UCS in Vancouver for reading on his way back to Hollywood, "The Boyer" bobbed up again. Zanuck figured that, if it was possible to get a forceful character like Wallace Beery and another, equally forceful, for another characterization, the yarn would be OK.

With this in mind, he took an option from Frank Orsatti, the agent for Simmons and Solomon, and while away on his fishing trip, wired Orsatti to make the purchase. The deal was made through Trem Carr, who had the power of approval from the list. After Carr had signed for the authors, the money was sent east and accepted, with the authors writing Zanuck congratulations.

"Trouble-Shooters" was written by J. R. Brin, who has been in the Twentieth Century writing department since it started. It was purchased from Brin, who now threatens to sue Warners if they go through with another story of that title, written by Willia Rankin.

There have been 64 stories on the life of Rothschild written and seven more planned.

When Zanuck was reached for statement regarding the story battle he said: "I am not interested in any musical singing campaign with Warners. Anyone else, as I have noticed the candidates who did the singing a ways checked the short end of the election. I feel sure that, should Warners have any just claim to the three stories in question, the courts United States will recognize their claim. And, anyhow, I am too busy trying to make good pictures to talk up my time in argument."

What clam Warne have on any the above material could not be learned, as they would not answer the phone when information was requested.
WARNERS' 'GOODBYE AGAIN' 100 PER CENT LAUGH HIT-PLUS

Herbert The Star; Cast, Direction O.K. “GOODBYE AGAIN” Warner

Direction........Michael Curtiz
Screen Play..........Ben Markson
Cameraman..........George Barnes

As far as the ordinary, usual film patterns go, Warners “Goodbye Again” is nothing but a crazy-quilt. But what a crazy-quilt! Nothing matches, nothing matters, the thing has the same name for the hell of it. Where are the hell of it? It’s one of the funniest pictures that ever gave an hysterical audience visible relief from the drawing-room-triangle stuff. It’s not great; it’s not a spectacle, it’s not an epic, but it’s FUNNY. It’s swell entertainment—it’s a first-rate comic hit.

Ben Markson thought up the most cock-eyed story he could; Curtiz’ direction made it still more haywire, and the entire cast entered joyously into the pantomimic task of making “Goodbye Again” one of the most refreshing, craziest and silliest pictures that will ever pack your theatre.

Hugh Herbert wraps the film around his shoulders and wanders aimlessly around in a perfect orgy of vague foolishness. His comedy is the biggest individual hit of the picture, although all the others have plenty to do, and they do it well. Herbert is the paunchy, bewhiskered husband of Genevieve Tobin, who thinks she is the inspiration for the books of that famous best-selling author, Warren William.

Joan Blondell is William’s long-suffering secretary. Helen Chandler and Wallace Ford pop in and out continuously.

The plot is merely the combined efforts of the maximum of absurdity by Michael Curtiz, and George Barnes’ camera is clever. But the lead in the Eddie Cantor picture, “Roman Scandals,” which Frank Tuttie will direct...

There’s a Hot Time In The Old Town
New York.—It is understood that Metro-Goldwyn-Mayer will sell “Dinner at Eight” and “Ekko” as big plays for next season, taking them from the regular list.

However, the company will not try to box the exhibitors for these two and will list its percentage demands very moderate.

Patsy Kelly Teams With Thelma Todd At Roach

Patsy Kelly, now in the Broadway musical show, “Flying Colors,” will be at the Hal Roach studios next month and will be teamed with Thelma Todd in a new type of comedy, made necessary as the result of the withdrawal of ZaSu Pitts from the short comedy field.

Miss Todd, now in London, will return in time to start work on the series.

Cus Meins is slated to direct.

‘Free Lady’ Last Radio For Connie Bennett

Radio has set “Free Lady” as the last Connie Bennett picture. The story is by Cecil Strange, and Jane Murfin has been assigned to write the screen play.

George Archainbaud will return to Radio on a one-picture deal to direct this picture.

Spyros Skouras Here On Two Weeks Visit

Spyros Skouras arrived from New York yesterday. He intends to spend two weeks here in connection with the affairs of Fox West Coast circuit and its subsidiaries, and it is expected he will be called on to testify in the examination in bankruptcy of the circuit before Referee in Bankruptcy Samuel W. McNabb.

Heather Angel Cast

Fox has assigned Heather Angel the female lead in “Charlie Chan’s Great House,” which will star Warner Oland.

Markwell-Holmes Team

Norman Markwell has been signed by Lou Brock to collaborate with Ben Holmes on the Clark and McCollough series for Radio.

‘Looker’ Demand Swamps All Studios

The demand for good-looking young girls for dancing and atmospheric shots in pictures, especially in Fox’s and other companies, has almost every studio in town on the jump, with at least one going out of town on a girl hunt.

At this present time, Metro-Goldwyn-Mayer, Samuel Goldwyn, Radio, Warners and Universal are trying to picture 15 to 50 beautiful girls. MGM has three pictures to use them in and is offering eight-week contracts for as high as $150 a week for the girls.

Goldwyn is trying to round up a crowd for his Eddie Cantor picture, “Rat Side,” wants a group for “Flying Down To Rio,” Warners are ready to give contracts for eight or more weeks for three musicals they have in work, and Universal expects to use at least 20 girls for its two musicals.

MGM has sent a camera crew and test director to San Francisco to test girls after they have been placed in the S. F. papers.

Darryl Zanuck Buys Three More Stories

Darryl Zanuck announced yesterday the purchase of three stories for Twentieth Century-Fox pictures. They are “Blood Money,” by Rowland Brown, which will be Loretta Young’s first picture, “The Unnamed Woman,” by William Robertson; “Born To Be Bad,” by Ralph Graves.

Courtenay Terret was signed to write the screen treatment of “The Unnamed Woman,” and Ralph Graves will do the adaptation of his own yarn.

‘One Year Later’ Will Be First Allied Special

Rettig’s “Three Castles” to “One Year Later,” Allied will place the story into work as the first of four specials, according to M. H. Hoffman.

E. Mason Hopper has been signed to direct and production is slated to get under way late next week.

F. Hugh Herbert and Paul Perez contribute the screen play.

Kinnell In ‘Red Meat’

Warners signed Murray Kinnell yesterday for the top spot next to that of Edward Robinson in “Red Meat.” Alfred Green directs. Beyer-MacArthur office made the deal.

Stephenson At Radio

Henry Stephenson was set by Radio yesterday for the assignment in “In The Fog,” the next title for “Fog-bound.” The Beyer-MacArthur office set the player.

Apfel in ‘Doctor’

Oscar Apfel has been spotted into the cast of “The Doctor” at Radio. Lionel Barrymore and May Robson rate top billing under the direction of John Robertson.

Ooops, we didn’t stop to inquire whether it was the same Carl Freund or not, (there couldn’t be two, could there?) because it might have spoiled the laugh on account of a felter by the name of Carl Freund spoke over the radio last week, and it was “The Butterflies in Art and Decoration!” Now when do you suppose Stanley Fields will get up and tell us one of his “Dalmatians As Embroidery Motif?”

It strikes us as strange that no one has thought of that charming little ditty, “There Are Fairies At The Bottom Of My Garden” as a theme song for Hitler. . . .

There’s a swell story floating around town today, that that other fellow Jimmy Ma- term, who popped out and beat up a favorite singer of soft songs because he wasn’t paying enough attention to his music, and took much attention to the irate parent’s daughter. The singer is married, was a flop in pictures and has become quite the darling of the night clubs.

William DeMille, who is listed as the supervisor of “Emperor Jones,” is really there in the interests of Epi. And apparently of some doubt, there’s a picture being made now that will most assuredly stand—or fall—as the result of a supervisor’s efforts to leave nothing to the man hired to do the job . . . . And there’s a gal in town who is actually being sought for pictures by picture producers, who just can’t make up her mind because of temporary “heart trouble.” There must be at least a touch of brain fever there too, though it’s too. They say it does wonders.

And by the way, have you noticed the pictures of his wife? If she can look that good in nineteen snapshots, she must be good-looking.

Barbara Bennett practically bought out the Costume Bar in Jay Thorpe’s just before sailing to join Morton Downey in London. That Costume Bar, by the way is a right cute idea of Jay Thorpe’s. Features smart clothes that start at eighteen fifty and never go beyond twenty-five. Clarence Lane and Irene Rich have found the place a blessing. . . . My, my, wonder what talent scouts do with the time in New York? Miss Barrie, who’s been a hit around here for months and more, is in Hollywood only five days and gets to lead the movie again. Clarence Lane and Irene Rich have found the place a blessing. . . . My, my, wonder what talent scouts do with the time in New York? Miss Barrie, who’s been a hit around here for months and more, is in Hollywood only five days and gets to lead the movie again. Clarence Lane and Irene Rich have found the place a blessing. . . . My, my, wonder what talent scouts do with the time in New York? Miss Barrie, who’s been a hit around here for months and more, is in Hollywood only five days and gets to lead the movie again. Clarence Lane and Irene Rich have found the place a blessing. . . . My, my, wonder what talent scouts do with the time in New York? Miss Barrie, who’s been a hit around here for months and more, is in Hollywood only five days and gets to lead the movie again. Clarence Lane and Irene Rich have found the place a blessing. . . . My, my, wonder what talent scouts do with the time in New York? Miss Barrie, who’s been a hit around here for months and more, is in Hollywood only five days and gets to lead the movie again. Clarence Lane and Irene Rich have found the place a blessing. . . . My, my, wonder what talent scouts do with the time in New York?
**REELING AROUND LONDON**

Victor McLaglen in town for his picture "Dick Turpin"—Vic telling the gang why he has become an American citizen and seeing the sights in his spare time. . . Basil Rathbone marching into movies with that haughty air of his . . . and what a swell performance he gave in "Loyalties" here! . . . Anthony Asquith’s new picture on view in London; he is being compared with Rene Clair these days. . . Betty Astelle, who claims she turned down a Hollywood contract, giving the young society bloods a break as she strolled snappily down Piccadilly . . . part of the adver for "Wax Museum" currently at the Regal, reads, "He made the women he wanted"—te he! the lucky fella! You can say that sort of thing this side because nobody "gets" it . . . not that they’re that dumb in jolly ole London! . . . Otto Ludwig is in Paris and will probably be in town shortly; he scissored the Challapin picture "Don Quixote.”

Sally Eilers arrived early for her first day’s shooting over here and then discovered she was not needed until the afternoon; tut, tut! you British International assistant directors! . . . Bob Martin reading the Los Angeles newspapers and getting the lowdown on the "situation" at home. . . . Phil Tannura is now on the Gaumont "ace" cameramen roster. . . . Agnes de Mille in town and giving the journals the benefit of her Hollywood knowledge. . . . Madeleine Carroll very regal in an enormous car, bowing to the multitude. . . . Nancy Burne will make another pic for British International. . . . Anne Grey making personals here in connection with her last production. . . . Sydney Carroll doing raves about MISS Marion Gering! . . . Grethe Hanssen and Gwen Lloyd off bathing together . . . goodbye goodbye! so Para, has started the "picture-cum-credit" idea, following in the Warner footsteps.

Edward Everett Horton, an ardent gardener, was admiring a long line of oaks in Tim Whelan’s new country home here recently, Says Eddie: "Humm, let me see, I’d like a row of those oaks—yes—that’ll be all right; just a couple of pictures!” . . . and when you can figure the movie business that way you’re getting quite a kick out of life! . . . And, incidentally we are dickering for E. H. to return here; he’s a great favorite in England. . . . iris Foster’s "dope" from Hollywood to London is well liked this side. . . Ruth Berrie writes us to assure London that everything is okey-doke with the United States. . . . Dave Barker off for the week-end with a suit-case full of Universal West Coast information.

Ronald Colman writing his reminiscences in the Sunday Chronicle. . . Donald Calhrop, Diana Cotton, John Myers, Peter Proud and half Gaumont’s at the Cafe Royal of a evening . . . Sam Eckman throwing parties at the Ivy. . . . Ernest Betts was the honored guest; he’s about to say "I do." . . . Alfred Zinzlin lunching at the Savoy . . . Freddie Y. Smith is editing another for Gaishorpb. . . . Monty Banks zooming to the studios in that powerful car of his . . . Heather Thatcher voted a real trouper on the sets this side. . . . Alma Reville and Alfred Hitchcock at their country cottage, and the select of movieland are allowed to drop in. . . . John Loder is busy in Korda’s "Henry VIII" production and so is Wanda Barrie Hamilton . . . she looks like a find at that!

**Canvasback Cohen Wins With Marx Aid**

Canvasback Cohen, aided by the Four Marx Brothers, Ted Healy and two of his stooges, Cliff Edwards and Joe E. Brown, won his first Hollywood battle last night, beating Wally Hunt at the Legion Stadium. Whether he has won without the help of his four sponsors and their friends, who can say.

The Marxes, Brown, Healy and Edwards, each in a green sweater, took possession of the ring before the bout. They threw the announcer out, battled the referee and one another until there was a free-for-all going on. The only ones in danger were the cameramen. There were probably more of these in the ring than at any main event ever staged. Far as reported, there were no casualties—except Hunt—although dire threats are being made against the Marxes by the helpers, especially the Healy stooges.

**‘She Made Her Bed’ Held Back On Rogers’ List**

In deference to the fact that both the new Maurice Chevalier picture, "The Way To Love," and "Design for Living" have backgrounds similar to "She Made Her Bed," Charles R. Rogers has decided to set the latter picture in towards the end of his new Paramount schedule and make "Golden Harvest" as the eighth and final feature of his present group.

"She Made Her Bed" is the story of an artist’s model in Paris and, if made as originally planned, would give Paramount three pictures laid on the Paris "left bank" for release within one month.

**Blackwood To Warners**

Warners grabbed George Blackwood, New York stage bet, after M.G.M. made many tests of him. His first assignment will likely be with Barbara Stanwyck in "Female." Arthur Landau negotiated the deal.

**Earl Foxe To Fox**

Earl Foxe has been signed to a single picture contract at Fox. Deal arranged by Rebecca and Sifton.

**Holloway In Shorts**

Universal signed Sterling Holloway yesterday to star in two two-reelers for the Warren Doane unit.

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**Sculptor**—"If I could ONLY do something real big—"...

If You Want To Do Something Really Big —

take your wife, sweetheart or dinner guests
where they can enjoy foods unlike any they
have ever tasted, served to them by

"NICK"

most famous of the West Coast’s
Maitres d’Hotel.

After you have dined in the restaurant you
may then visit the Fortnum-Mason Shop and
select some of their incomparable foods for
your home pantry.

Be a Real Hero

Get acquainted with

Venidome

6666 Sunset Boulevard
Hollywood 1666
Censors Objecting To ‘Song of Songs’

Paramount is having censorship trouble with the new Marlene Dietrich picture, “The Song of Songs.” Ruben Mamoulian has postponed his departure to the MCM lot for a week and will try to fix up the picture to overcome the objections.

Columbia Borrows Young from Zanuck

Columbia’s request from Twentieth Century Pictures for the loan of Lorette Young for the top spot in the Frank Borzage picture, “A Man’s Castle,” has been granted by Darryl Zanuck.

As soon as a leading man has been set, Frank Borzage will take the cast through a few days of rehearsal before starting production.

MGM Buys Rights To ‘Forsaking All Others’

New York—MGM has purchased the screen rights to ‘Forsaking All Others,’ the Broadway stage success, by Edward Roberts and Frank Cavett, who has starred Tallulah Bankhead.

It has been reported that the studio is planning to star Miss Bankhead in the screen version also.

Lubitsch Leaves N. Y.


GOLDWYN WILL MAKE AN AMERICAN “CAVALCADE”

In addition to the two Anna Sten productions and the Eddie Cantor picture which he has already announced, Goldwyn intends to make a fourth one which will be an American “Cavalcade.” It will be the story of an American family giving, in the span of its successive generations, a panorama of American history.

Goldwyn plans to put upon the screen, with broader strokes and a much greater scope, what was done for single episodes in the history of this country by pictures such as “The Covered Wagon” and “The Birth of a Nation.”

William DuBois, author of “I Loved You Wednesday” and “Pagan Lady,” is at work on the story and preparation will take at least six months.

U. S. Producers and Distributors Will Fight for Market With Europe Hoping to Stop Them

London.—One of the greatest battles for the European amusement pound, franc, mark any anything else that looks like money, is in the offing with the opening of the new season of production and distribution for the coming year. England, encouraged by a better grade of pictures, higher cash returns and its own national pride, has let any and all know that it is going to have a big say in furnishing entertainment, good entertainment for ticket buyers both on this side of the Atlantic and in America, while the movement of American producers to these shores is expected to bring a mass of production that has never been known before on this side.

Now that the American producer and distributor have become reconciled to their own problems in the U.S. regarding the great slump in theatre business, have gained the knowledge that Europe can and will furnish them more than 40 per cent of their total take on pictures and that, handled—(Continued on Page 4)

LeRoy Finishes ‘Annie’ And Returns To Warners

Mervyn LeRoy, finished shooting on ‘Tugboat Annie,’ the Wallace Beery-Marie Dressler picture, for MGM Saturday and will go to the Warner fold for the preparation of his next picture, ‘America Kneels,’ which will star Paul Muni.

Gaumont’s Partial Shutdown Releases Scores of People

London.—The British Gaumont studios have virtually closed their doors in their effort to get pictures prepared for the new season.

The shutdown has released around 200 production technicians and is causing some little consternation among their ranks. But it is understood the layoff is only for four weeks.

The writing department of Gaumont is going full blast in the effort to get the whole of the next year’s program down on paper and approved for the reopening of the studio.

Goldstone Going Back To ‘U’ Lot To Produce

Since the abandonment by the major studios of their ban on independents, Universal has succeeded in working out a new deal with Phil Goldstone whereby the producer will again shoot his Majestic pictures on the lot.

Invisible and Chesterfield, which also had deals, have signed with Screen.

Two Thieves’ For Gable

After finishing the spot opposite Joan Crawford in “Dancing Lady,” for MGM, Clark Gable will be co-featured with Robert Montgomery in “Two Thieves.” Picture is slated to go into production about August 1.

Katharine Hepburn Here

Katharine Hepburn arrived last night, via plane from New York. Her next for Radio will be “Little Women,” which George Cukor directs.

Connolly Assigned

Myles Connolly has been assigned the associate producer spot on “Beautiful,” the Ann Harding production at Radio.

WILLIAM K. HOWARD Now at Metro-Goldwyn-Mayer
HAYS STORY-TRADING PLAN FOR MAJORs ANOTHER FLOP

Weekly Meetings of Editors Do Nothing

The weekly meetings of major studio story heads as part of the Hays' policy plan have taken on the air of a highbrow burlesque show, according to several story editors whose duty it is to attend them. Each meeting extends the meetings with a straight face, but when he gets back to the home lot he makes no bones about disclosing the absurdity of the conferences where practically nothing has been accomplished towards furthering inter-studio good will. Each is fervent in denouncing the conferences for the burden of added work and responsibilities, the one or two deals that have actually gone through on sales failing to warrant it, it is claimed.

The general atmosphere of the meetings is one of concealed antipathy. Every member of the editorial body knows he or she is on the spot, since the same to another studio of a story that may turn out to be a smash hit. Consequently, there is very little honest effort to make a successful match. As for the risk of their own jobs.

These conferences, said one editor, "have about as much chance of doing us any good as a cake of ice in bangkok. The executives at my studio never fail to take a new interest in the sale of my 'frozen assets.' The minute I inform them that another studio is asking for it."

The only time a sale is possible is immediately after the production slate by my studio. That is the psychological moment because the studio is glad to get rid of its black sheep. But I'm a good guy. I don't like the busines, but we've got to go through with it because it was conceived by a group of people who know as much about the inner-workings of their studios as a blind bat."

Zasu Pitts Has Three To Do For Universal

Despite previous reports, Zasu Pitts' contract with Universal gives the company a call on her services for three pictures and not on a five year ticket as announced several days ago. Miss Pitts has also signed with Radio Mirror. The picture deal and continues her free lance activity. Selznick-Joyce represent her.

'Mank' On Way Back

New York.—Herbert Markiewicz, who has just announced that he will produce "The Mad Dog of Europe," sailed for Hollywood yesterday.

Author Sells Two Yarns In Same Day

New York.—A. J. Cronin had a double sale. MGM bought his serialized story, "Grand Canary," and he sold his new novel, "Green-Loaning," to Paramount. Both are under- stood to be for early production.

British Censors Ruin 'Possessed'

London.—After the British censors finished trimming the Metro-Goldwyn Mayer production of "Possessed," it had no resemblance to the picture MGM sent over here or the one exhibited in America. The result was one of the worst pannings a picture has had in many a day by the local press. Business is all right with it though. The Crawford name is a cinch for business on this side.

Green-Tynan Dicker

Bert Green and James Tynan are negotiating a deal with Paramount for the release of a group of short subjects. Producers are figuring on getting a name player for the series and have put in a bid for Zasu Pitts.

Acad. Agent Code Being Re-revised

Following Thursday night's discussion on the proposed Artist-Agent-Producer Code of Practice by the Academy committee is revising the draft in the result of suggestion presented by the agents. When the revisions are complete, the Code will be presented to the Academy Board of Directors for transmission. The entire membership via the various branches, for discussion and approval.

When the Code and minimum provisions for an artist-agent representation contract are approved by Academy membership through the branch subscription companies and agents will be invited to subscribe to the Code so it can become effective at the earliest possible moment.

Kent-Like Combination Starts First Pictur

The Willis Kent-Ralph like company, called Progressive Pictures, placed its first production, "Splendid Folly," into work under William O'Connor's direction.

Story is by Beulah Poynier, R. W. Wertheim and Norton office place it. Cast includes Lilian Bond, Thelma von Eltz, Roy D'Arcy and Alexander Carr.

Eddie Cantor Offers Free Advice To Actors

After completing one of the fastest, longest and most profitable tours in the history of the theatre, Eddie Cantor is going out on a few things about himself, audiences hate him, I'm a good guy. I don't like the busines, but we've got to go through with it because it was conceived by a group of people who know as much about the inner-workings of their studios as a blind bat."

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Acad. Agent Code Being Re-revised

Following Thursday night's discussion on the proposed Artist-Agent-Producer Code of Practice by the Academy committee is revising the draft in the result of suggestion presented by the agents. When the revisions are complete, the Code will be presented to the Academy Board of Directors for transmission. The entire membership via the various branches, for discussion and approval.

When the Code and minimum provisions for an artist-agent representation contract are approved by Academy membership through the branch subscription companies and agents will be invited to subscribe to the Code so it can become effective at the earliest possible moment.

Kent-Like Combination Starts First Pictur

The Willis Kent-Ralph like company, called Progressive Pictures, placed its first production, "Splendid Folly," into work under William O'Connor's direction.

Story is by Beulah Poynier, R. W. Wertheim and Norton office place it. Cast includes Lilian Bond, Thelma von Eltz, Roy D'Arcy and Alexander Carr.

Eddie Cantor Offers Free Advice To Actors

After completing one of the fastest, longest and most profitable tours in the history of the theatre, Eddie Cantor is going out on a few things about himself, audiences hate him, I'm a good guy. I don't like the busines, but we've got to go through with it because it was conceived by a group of people who know as much about the inner-workings of their studios as a blind bat."

Zasu Pitts Has Three To Do For Universal

Despite previous reports, Zasu Pitts' contract with Universal gives the company a call on her services for three pictures and not on a five year ticket as announced several days ago. Miss Pitts has also signed with Radio Mirror. The picture deal and continues her free lance activity. Selznick-Joyce represent her.

'Mank' On Way Back

New York.—Herbert Markiewicz, who has just announced that he will produce "The Mad Dog of Europe," sailed for Hollywood yesterday.

Author Sells Two Yarns In Same Day

New York.—A. J. Cronin had a double sale. MGM bought his serialized story, "Grand Canary," and he sold his new novel, "Green-Loaning," to Paramount. Both are under- stood to be for early production.

British Censors Ruin 'Possessed'

London.—After the British censors finished trimming the Metro-Goldwyn Mayer production of "Possessed," it had no resemblance to the picture MGM sent over here or the one exhibited in America. The result was one of the worst pannings a picture has had in many a day by the local press. Business is all right with it though. The Crawford name is a cinch for business on this side.

Green-Tynan Dicker

Bert Green and James Tynan are negotiating a deal with Paramount for the release of a group of short subjects. Producers are figuring on getting a name player for the series and have put in a bid for Zasu Pitts.
Gable and Harlow, Writing, Direction And Cast All Good

"Hold Your Man"

MGM

Warners Pay $25,000
For 'As Earth Turns'

New York — Warner Broth-
ers have paid $25,000 for the
rights to "As Earth Turns," the
best-seller by Gladys Hasty
Carroll, which has already sold
50,000 copies. It is a story of
life in New England.

Schenck Will Take
Up Cutter Problem

Regulations providing for working
conditions of film editors in the major
studios will be worked out when
Nicholas M. Schenck reaches the coast
end of the month.

The recent producer-conference-
covenues in New York, authority,
was given Schenck to confer with
Carroll, head of Local 653, and Rich-
ard Green, IATSE representative here,
and promulgate the working conditions
for the film editors which will become
binding on all major companies signa-
tories to the basic agreement. No
minimum wage scale will be worked
out for the craft until the expiration
date of the present basic agreement which
rungs till next March.

Jack Haley Signed
By Chas. R. Rogers

Outbidding several studios, Charles
R. Rogers has signed Jack Haley to a
long-term contract and will bring him
out from New York immediately upon
the completion of his present picture
"Take A Chance" to co-feature him
with Jack Oakie in a comedy
with music tentatively titled "We're Sitt-
ing Pretty."

The story is an adaptation of a
French comedy which Harry Joe
Brown purchased while in Paris re-
cently.

"If I Had A Million"

Doing Big British Bus.

London — The Paramount produc-
tion of "If I Had A Million," gen-
erally released throughout England, is
doing unusualy fine business.

First showings of the picture in
London brought critical raves and fair
business, but the houses out of Lon-
den, in both large and small towns (es-
pecially the factory centers) have
hung up record business.

Gilbert With Edington

Harry Edington has signed John Gil-
bert to a personal business manager's
contract while at a deal for the star with a major studio, Gilbert's contract with MGM having expired recently.

ances were brief, each scored with his
or her few lines. These players include
Dorothy Wooster, Barbara Hall,
Theresa Harris, Guy Kibbee, Stu Er-
win, Munel Kirkland, Elizabeth Pat-
terson, Blanche Fendri, Sam Reid and
Garry Owen. All were well.

Photography by Hal Rosson splendid.

Excellant Weather
Boosts London Bus.

London—Great weather for the late
Spring, throughout all of England, has
sent box-offices soaring. London par-
cipantly, has benefited with a fine cash
take on ticket sales.

"Forty-second Street" finished an
excellent four weeks at the Regal,
and "His Majesty," followed it in to a
good two weeks. British Internation-
als' "Letting in the Sunshine" is at
that spot now. The long and prosper-
ous run of "Cavalcade" at the Tivoli
has come to an end, with "Waltz Time,"
A Gaumont musical, in the house this
week.

"Gabriel Over The White House,"
titled "Arise Empire," is being double-
billed with "Murder at the Zoo" at
their Plaza. "Knight of the Cartel, BIP
picture, is at the Adelephi. "Don Quixote"
did a terrible flop at this spot and was
jerked. "Central Air-
port" is doing well at the New Cel-
ley, and "Little Giant" at the Capitol
copped the rave press notices of the

Bedtime Story," and "Kong." are the two longest stayers of the current season and both are doing excellent business.

Alice Brady Cast In
Bayou Drama For MGM

Alice Brady's success in "When La-
dies Meet" MGM has been follow-
ored by her assignment to the cast of
"Brute of the Bayou," to be directed
by Tod Browning.

Alice Brady is "Minnie," owner of a
shrimp wharf in Louisiana. Already
named for the production are Lionel
Bammorey and Madge Evans. The
story has been developed by Chandler
Spayge, William Faulkner and Direc-
tor Tod Browning.

New Story For Col

Columbus has purchased "The Of-
cifice Murders," by G. Wayman Jones,
through Werthen and Romans. Irving
Briskin will produce it as part of the
company's new Action series starring
Tim McCoy.

Two Writers For Zanuck

Harold Long, former secretary to Darrell Zanuck, and Laird Doyle, for-
ermly with MGM, have been added to the
scenario staff of Twentieth Cen-
tury Pictures.

Mary Bartels To Lesser

Mary Bartels, formerly on magazine
contact work at Universal, has joined
the So Lesser organization in the
capacity. She will assist Frank Whitebeck.

Volck Back At Work

A. George Volck, a vice-president of
the Seznick-Joyce office, returns to
his desk today after a four weeks vaca-
tion.
Dietrich Helped By New Director

"SONG OF SONGS"

Paramount

Direction—Rouben Mamoulian
From novel by—Herman Suderman
Playscript—Edward Sheldon
Screen Play—Leo Briniski,
Samuel Hoffenstein
Photography—Victor Milner
Cast: Marlene Dietrich, Brian Aherne, Lionel Atwill, Alison Skipworth, Hardie Albright, Helen Freeman.

The Dietrich-Mamoulian opus, "Song of Songs," has finally arrived, and supplies the answers to several burning questions that have been mooted while the picture was in the making. It confirms the wisdom of emancipating La Dietrich from the Svengali-like domination of von Sternberg. Discarding most of her mannerisms and attitudes, hard to expect to see them all between one picture and the next—Marlene's Lily should rate as her most sincere performance in America. A great deal of the credit for this belongs undoubtedly to Mamoulian.

Two things are clear after witnessing a preview of "The Song of Songs": One is that the Suderman story has not improved with age. It is a vintage yarn, as definitely dated as a bottle of Pol Roger 1912—only it has begun to go sour, and neither good stories nor good wine should be guilty of that.

The other is that Brian Aherne was the worst possible choice that could have been made, the leading man. To begin with, the role of the sculptor turning over the girl who is madly in love with him to a lecherous and sadistic Baron is a sad and sour mistake. It is a tough character for any actor to wash up as a hero to the satisfaction of a modern audience.

Science has recently proved that silk purses can be made out of sow's ears, but Aherne's job is to make an eagle out of a louse—and he never gets started. He plays the role under wraps in almost every scene. A wooden cigar store Indian is a Huay Long filibustering on the floor of the Senate compared to Mr. Aherne in moments that might be supposed to call for a show of feeling. Whether the fault is wholly his or partially Mamoulian's, it becomes a fundamental weakness before the picture is over.

With her leading man in a catalogue trite most of the time, Dietrich, and Lionel Atwill, as the Baron of the Death of Her Husband, is saddled with the burden of the drama. Atwill's is an outstanding performance that is easily the best and most colorful thing he has come on in the screen.

Dietrich is at her best in the scenes that take place in the sculptor's studio. She brings herself to pose in the nude for the artist's masterpiece, and in the ensuing sequences that develop her overpowering love for the man who has awakened her. Mamoulian has handled these situations with adroit discretion, yet in such a way as to make the scenes a valuable asset. The Moris Small office handled negotiations.

Helpful Hint From MGM's 'Dumb Girl'

MGM's "dumb girl"—who, perhaps, is not so dumb after all—offers another helpful suggestion to the industry. She said, "If you can't wash a shadow on the star's face, they could bore holes in it. That might improve the face."

Warners Exercise Blondell Option

Warners exercised the option on Joan Blondell Saturday, notifying the star that her contract has been extended at this time, although it does not expire until July 15. She is making her last week of per- formance appearances in Minneapolis and returns here next week for "Footlight Parade."

Foreign Battle Rages

Fox To Make 24 in France and Germany

New York—Fox Film will produce twelve pictures in Germany for the German program and twelve in France, according to present plans.

The German pictures will be made by C. Klagesman, and the company also plans several super-productions to be made at German studios. The twelve to be made in France will be by Philo Loomis. Production will be at the Braunberger-Richebe studio in Paris.

(Continued from Page 1)

...diction will differ from that of other rights, that 40 percent. It had in order to offset their huge losses of the past two years, production guns are being turned up, and the American studio, and many, and through affiliations in other spots for the war that is brewing.

Even the most ambitious producer or distributor, or in any other European country, will not deny that American stars and American productions are the choice of the people. The "Buy British" slogan has not, will not and cannot be applied to entertainment. If it's a good picture, the profit will be great, regardless of the flag draped around the main title. So that all America has to do is gracefully to get around the quota gag, make a large group of pictures here with outstanding American stars heading the cast and with the Hollywood production quality, and watch Europe's gold flow into its coffers.

The British producers, hoping to keep Europe for their productions, know that, in the final analysis, quality is what counts. The quota is a wrong idea. Still realizing that they are years behind with their production advance and deprived of any big American return on their heavy investment, they are going about the preparation of their new season's product, not only with vigour on the whole of Europe, but for a big part of America as well.

They have been encouraged by the success or more hit pictures they made last year, and are paying big prices for American names and giving more attention to every production detail.

The past few months have given some excellent groups, and we have seen pictures here. Sam Goldwyn, for example, will gross as much as "The Kid From Spain" in Europe as he will in the whole of the United States. His take in Great Britain will exceed $1,500,000, and not even on "Whoopee" did the Goldwyn exchequer see so much.

"King Kong" will do over $500,000 before it is washed up in England. "Zoo In Budapest" will return Fox more money in Europe than it will in America. "Queen of a Million" will pay its negative cost in this country alone.

(Continued on Page 4)

There are, have been, and each boat brings to these shores, more American production representatives. They have no hesitancy in telling you that a big part of their programs will be made in the United States, and that even the Hollywood product will be selected for its European appeal.

Fox will make at least 25 per cent of its pictures in Europe. If and when Universal gets to cut pictures in Berlin, at least a quarter of its releases will come from the German studios with German and American casts. Paramount will make more pictures here this year than ever before, but will be a little late in starting, due to the ironing out of problems in America with the trusts in bankruptcy.

When Thalberg returns to New York and Hollywood, he will bring with him plans for a heavy production of Metro-Goldwyn-Mayer pictures on this side. Warners will make about the same amount of pictures here, and have the advantages of American directors, will enjoy the profits for the coming tax season. Radio is a bit doubtful. Its local representative claims it would do more pictures for local financing, but that the money it had in America was hardly enough to keep it going there.

Joseph Schenck, it is understood, has made a tie-in with several prominent European Korda figures to make pictures for United Artists. Of course, the Schenck plan of big American producers, but nevertheless will be great opposition for local companies.

There may be something coming out of this economic situation that will turn the whole burden of furnishing amusement for the world over American and British producers, outside of England, Germany, and Russia, there will be little opposition anyone making the pictures just long as the countries that get the tax leases are able to collect their taxes. Quotas are weakening throughout all of Europe. The bars are still up England, France, Germany, and one or two of the others in the Anglo-American alliance, such a move will make it impossible for the French or Russian producer to reduce quality product and pay negative costs. The alliance will see to it that the market for pictures in every country will allow its product to take all others left out in the cold because of the lack of quality brought on by poor financing.

Studios Checking Each Other's Sets

In line with the agreement between the major companies to extend the greatest amount of cooperation to one another, especially with regard to interchange or rentals of studio sets, exteriors, equipment, etc., each major company has delegated an official to make a survey of the other sets to check over various sets and other items for possible use.

Authority for each studio to have a representative make a survey of properties of the other's was based on a meeting of the Producers Association last month. It is expected that great economies in production can be made through a wider interchange of equipment between the majors, especially if each company has a detailed inventory of the other plants on file.

New Term for M undin

Fox has taken up its option on Herbert Mundin's long term contract and the player's deal is extended for another year. The Morris Small office handled negotiations.
New York.—Those close to the Fox situation here are of the belief that, when W. R. Selznick leaves the Fox studios in Hollywood soon for a supposed vacation, he will not return to that plant, but will remain in Europe as executive head of Fox production on that side.

Out of this comes the rumor that the real hold that Sheehan has on the Fox company and the Chase bank is the Prudential Life Insurance Co., an organization he originally brought into the picture business at the time he associated himself with William Fox and the old Box-Office Attractions Co. It is said that friendships cemented at that time still hold, even to the extent that, should Sheehan be removed, the Chase bank would lose the heavy deposits from that big insurance crowd. Sounds screwy—but interesting.

New York.—The Paramount halls have been buzzing for days regarding the departure of Archibald Zukor for the coast and the understanding that he will remain there until early Fall, supervising the product at the West Coast studios.

The distributing and exhibiting ends of Paramount have been sorely disappointed about this product, as have the high-uppers and the trustees. But every move to supplant Emanuel Cohen as the production head has been met with great opposition on the part of the organization in Hollywood.

The studio crowd is understood to be most happy with the reign of Cohen, more for the reason that he gives them free rein in their efforts to make pictures, does not stand in their way in their selection of stories, casts, etc. But New York reasons that this is probably the reason for the poor product recently and that some forceful head, doing a little deciding on his own, straightenitng out many of the screwy ideas of the producers, would bring a better product to Paramount.

The story here is that Zukor and the trustees discussed this phase of the problem at great length. They felt that, should they supplant Cohen and put in another head, a lot of disorganization would result, product would be slowed up—always concurrent with big studio changes—and consequently, he best thing to be done, was the planting of Zukor at the studio for a long time, giving the decisions on what should and should not be made and who is to make it.

New York.—Although it will be denied in all quarters, there has been a heavy battle waged in Universal for weeks with the two Carl Laemmles in one trench and R. H. and P. D. Cochran in the opposite ditch. And the battle was all over the studio, its product and the production berth of Junior Laemmle. The Cochranes were supposed to be of the opinion that Junior should do four or six specials a year and that someone else should be placed at the head of the studio. To this Uncle Carl is supposed to have remarked: "Find me some one better than Junior," and to date that person has not been found. Now the Cochranes are understood to be content to let things stand as they are, with the younger Laemmle starting his program and the big ballyhoo out, "Watch Universal This Year."

What is Thalberg going to do? The whole industry has been asking that question for two months and if anyone really knows the answer it would please Loew's, Metro-Goldwyn-Mayer, Nicholas Schenck, J. Robert Rubin, Louis B. Mayer, David Selznick and Irving Thalberg to hear it, for seemingly no one knows what Thalberg will do when he returns, not even Mr. Thalberg.

Those who want to guess on the Thalberg situation are of the opinion that the present conduct of MGM's production will not be touched by Thalberg, that he will concentrate all his attention on about six big pictures he wants to make along lines of production, exploitation and exhibition that have never been touched before in this industry. The guessers figure that Thalberg has no desire to go through that drudgery of single-handed, running MGM, that he has ideas that mean more to him than the frowner, dictatorship and personal glory that go with the handling of a big production organization.

There has been a story going the rounds of Hollywood for days that when Jack Warner was notified that the Schenck-Zanuck organization had signed George Arliss, he hit the house-tops and had to send home for a fresh set of linen.

Hollywood is convinced that the financial backing behind the new Twentieth Century company has been furnished by Nicholas Schenck and Louis B. Mayer and this for the reason of starting an organization, having it set and ready, should they deem it necessary to move out of Loew's and MGM at a later date.

The story has long passed the rumor stage that two factions have developed within the MGM ranks, Schenck and Mayer on one side and Thalberg and J. Robert Rubin on the other. But this is not thought serious, as each realizes the value of the other and the whole quartette are playing a rather expensive game of checkers. But what is important, is the desire of all to get that Loew stock control away from Chase and it's Fox affiliations and have the company for themselves. Chase has always been of the opinion that the only value it has for its more than $100,000,000 picture investment is the Loew stock, and it would be silly to sell it in this market. The bankers feel, when things get better, more people going to the theatres, they will be able to realize more than the $54,000,000 it brought from William Fox.
Columbia

**“BRIEF MOMENT”**


Director: David Burton

Play by: S. N. Behrman

Screen Play: Brian Marlow

Cameraman: Teddy Tetzlaff

**“ESKIMO”**

Cast: All native.

Director: W. S. Van Dyke

Story by: Peter Freuchen

Cameraman: Clyde De Vinna

Campbell: Sam Hardy, Jamie Darwell, Clara Blandick, Frank Sheridan, Harry Schultz, Hubert Homen.

Original by: Stephen Roberts

Original: James Hagan

Scenarists: Grover Jones, William Slavens McNutt

Cameraman: Victor Milner

Fox

**“THE DEVIL’S IN LOVE”**

Cast: Loretta Young, Victor Jory, Herbert Mundin.

Director: William Dieterle

Screen Play: Howard Estabrook

**“PADDY, THE NEXT BEST THING”**

Cast: Janet Gaynor, Warner Baxter, Margaret Lindsay, Fiske O’Hara, Joseph Kerrigan, Frank Atkinson, Una O’Connor, Merle Tottingham, Harvey Stephens.

Director: Harry Lachmann

Novel: Gertrude Page

Screen Play: Edwin Burke

**“LIFE WORTH LIVING”**


Director: John Ford

Original Story: James Gould Courvoisier

Paramount

**“MIDNIGHT CLUB”**

Cast: Clive Brook, George Raft, Helen Vinson, Alan Mowbray, Ferdinand Gottschalk, Alison Skipworth, Sir Guy Standing.

Directors: George Somnes, Al Hall

Original: Phillips Oppenheim

Screen Play: Leslie Charteris

Cameraman: Seton I. Miller

Original by: Theodore Sparkuhl

Screen Play: S. K. Lauren, Ray Harris

Cameraman: Milton Bordenbacker

**“THREE-CORNERED MOON”**


Director: Elliott Nugent

Original: Gertrude Tonkonogy

Screen Play: S. K. Lauren, Ray Harris

Cameraman: Milton Bordenbacker

**“MAMA LOVES PAPA”**


Director: Norman McLeod

Original: Keene Thompson

Screen Play: Douglas McLean

Cameraman: Nunnally Johnson, Arthur Kobert

Cameraman: Gilbert Warren

**“ONE SUNDAY AFTERNOON”**

Cast: Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns.

Director: Ray June

Cameraman: H. W. Hanemann

Original by: Christy Cabanne

Screen Play: F. McGrew Willis, Frank Wead

Cameraman: Al Gils

RKO-Radio-Pathe

**“FOG BOUND”**

Cast: Robert Armstrong, Roland Young, Laura Hope Crews, Phyllis Barry, Beryl Mercer.

Director: Ernest Schoedsack

Original and Screen Play: Ruth Rose

Cameraman: Henry Gerrard

Universal

**“SECRET OF THE BLUE ROOM”**

Cast: Lionel Atwill, Paul Lukas, Gloria Stuart, Onslow Stevens, Edward Arnold, Murray Kirkland, William Janney, Elizabeth Patterson, Russell Hopton.

Director: Kurt Neumann

Original and Screen play: William Hurbut

**“SHOOT THE WORKS”**

(N. Y. Production)

Cast: Leo Carrillo, Mary Brian, Roger Pryor, William Frawley, Bobby Watson.

Director: Karl Freund

Original and Screen play: William Rowland, Monte Brice

**“S.O.S. ICEBERG”**

Cast: Rod La Rocque, Gibson Gowland, Lilyan Hvaland, Leni Reifenstahl, Ernest Udette.

Director: Kay Garnett, Arnold Fanck

Original and Screen play: Tom Buckingham, Arnold Fanck

**“ONLY YESTERDAY”**


Director: John Stahl

Screen play: John Stahl, Alfred Hickman, George O’Neill

Dialogue: William Hurlbut
WHAT 1933 DEMANDS

» » » NOT simply quality, but FIRST quality, is the watchword today. The pictures that “go over big” are being made under conditions and with materials that promise nothing but outstanding excellence...So look to your film! Use Eastman Sound Recording Film, and you can be sure that the sound you work so hard to perfect will come out unimpaired through the silvered screens of a critical movie world. This film gives what 1933 demands! Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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THE LARGEST (Net Paid)
Circulation In The Daily Field
French Town Takes Films As Soporific

Paris—Agen, a city in the south of France, has placed a ban on talking pictures. The City Council permits only silent pictures to be shown so that people who wish to sleep in the theatres may do so without being disturbed.

Beery Fretting On Zanuck Assignment

Wallace Beery is not exactly happy at having been loaned to the Twentieth Century Productions by Metro-Goldwyn-Mayer and is said to have denied that he had the idea of a deal after Darryl Zanuck outlined the story to him.

For years Beery has been planning a European vacation and even went so far as to have it specified in his new contract with MGM.

Directors of Radio Ratify Cooper Deal

Merian C. Cooper's contract with Radio as vice president in charge of production has finally been ratified by the directors in the East. The contract was agreed on by Cooper and Radio officials some time ago, and was made effective as of date of signing by Cooper.

Overproduction of Poor Shorts Annoying Exhibitors

Jane Murfin Signs New Contract With Radio

Jane Murfin has signed a new term contract as a writer with Radio, with the ticket starting after she takes a four weeks vacation.

Miss Murfin has been with Radio for several years on the writing staff and recently finished work on "Double Harness" and "Ann Vickers."

Maurice Oster in N. Y.; Bound For Hollywood

New York.—Maurice Oster, head of British Gaumont, is in New York and will journey to Hollywood when he completes his conferences with Arthur Lee, Gaumont's American representative.

Illness of Gable Causing Worry

The continued illness of Clark Gable and the possibility that the Metro-Goldwyn-Mayer star may have to desert the screen for three or four months for treatment, has both Gable and MGM worried.

Clark is suffering from a toxic condition that has settled in his legs, and physicians now advise that he go to Hot Springs, in Arkansas, or Virginia, for the baths and a long course of treatment.

Because of this, it is understood that MGM was scrambling around last night, looking for a new leading man for Joan Crawford in "Dancing Lady."

Warren William Lead For Anna Sten in "Nana"

Samuel Goldwyn has closed a deal with Warners for the loan of Warren William for one of the two leading male roles in the Anna Sten picture, "Nana," which George Fitzmaurice will direct.

Gene Raymond, who was set for the other leading role, turned down the part after reading the script.

Boasberg To Direct

Al Boasberg's ambition to become a director took a step nearer fulfillment yesterday when Bryan Foy signed him to direct "My Lady's Legs," a musical revue. Herbert C. Weber negotiated the deal.

Adolph Zukor Here

Adolph Zukor, president of Paramount-Publix, has arrived in Hollywood and will remain at the studio for several months, supervising the company's production.

Two Want Smith Novel

Twentieth Century Pictures and Universal are negotiating for Wallace Smith's novel, "The Captain Hates The Sea."

The Hollywood Reporter
Vol. XV. No. 22. Price 10c.
TODAY'S FILM NEWS TODAY
Tuesday, June 13, 1933
Rian James Will Do Musical For Fox

Rian James leaves in a few days to drive back to his home in Connecticut, getting his contract from Warners for the vacation. While East, he will prepare an original story outline for a musical, "Fox Follies," as a result of a deal closed with Winfield Sheehan. It is reported James endeavored to purchase his term contract from Warners, with the latter asking the writer for $15,000 to cancel the ticket, which he considered prohibitive.

Chris Brown Funeral

Funeral services for Chris O. Brown will be held today at 2 p.m. at the Wee Kirk of the Heather, Glendale Brown, who died Sunday, was head of the booking office for the old Sullivan and Considine circuit for many years, and was later with the Shuberts as a manager and agent.

New Writing Team

Warners have assigned Lillian Hayward and James B. Wharton, who arrived in Hollywood yesterday, to write the screen play of "Bedsides," an original yarn by Manny Seft and Harvey Thew. Warren William will have the top spot.

Tradeviews

(Continued from Page 1)

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Tel. TR. 3542

Bill Saal On Way Here

New York.—William Saal, of KBS Productions, has left for Hollywood.

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**ARIZONA TO BROADWAY BAD—"DISGRACED" O'D. TRITE STUFF**

**Good Cast Wasted**

In Poor Vehicle

"ARIZONA TO BROADWAY—FAX"

Direction ——— James Tunling
Original and screen play ——— William Conselman, Henry Johnson
Photography ——— George Wilson

Every so often some producer gets an overdose of mental marijuana and decides to make a picture that has everything but the kitchen sink. This one has the kitchen stove, too—and when we say kitchen stove, we mean it. Sammy Cohen uses it for one gag, there’s a meat refrigerator for another, and of course, between two of them is the flip-top to the brand of slapstick that “Arizona to Broadway” leans on heavily for laughs. The only thing it never parodies is itself.

It’s the old western formula that cow classics have milked dry. Everything is there but the horses and cowhands. Joan Bennett’s brother has been fleeced by a bunch of crooks so—as motion picture heroes always do—she starts out to find them and rummages another bunch of crooks (the carnival brand, this time) headed by Jimmy Dunn.

The finale is a cinch—Jimmy and his fellow-veggs take the girl on with the instinct of the breed of cheaters and then cheating her. But Jimmy falls for Joan and his pals find they have been giving their love—and somebody else’s love, at that.

Meanwhile, the story roams through New Orleans on its way to New York, and it does a little bit of music and musical and thanks to the “22nd Street” influence.

The answer to the picture is that only the oldest gags and the mouldiest lines get a snicker from the audience. That’s the kind.

Only Sammy Cohen acted as if he belonged. Joan Bennett had no more business in this hodge-podge than this reviewer has in a John Barrymore role. Her part is the perfect explanation—or ought to be—of why she called it a day with Fox. Jimmy Dunn is wasteful Herbert Mundin shows his amazing versatility in a series of impersonations that were clever—but what of it?

If double bills were still in vogue, this would be a fair tail-ender. Ease it to your audiences gently, and if they like it keep it at that much longer. But keep your fingers crossed.

**Allen Refuses Fox Role**

Elizabeth Allen, who was loaned by MGM to Fox for a featured role opposite Spencer Tracy in “Shanghai Madness,” turned down the role after reading the script, and returned to her home lot.

**A Word of Warning**

**To Supervisors**

Jawnfishgoodrich, as he signs himself, writer and man-about-town, has just assumed another distinction. He was second man in the California Clay Target Championship shots at Long Beach on July 17th, his score was 97 out of possible 200. This qualifies him to shoot in the Champion of Champions match at Vandalia, Ohio, in August. He offers free lessons in marksmanship to other studio writers.

**Bill Harrigan The Only Bright Spot**

**"DISGRACED" PARAMOUNT**

Direction ——— Erle C. Kenton
Story and Screen Play ——— Alice D. C. Miller
Music and Lyrics ——— Steve Pastermack, Sam Coslow
Photography ——— Karl Struss
Cast: Helen Twelvetrees, Bruce Cabot, Adrienne Ames, William Harrigan, Ken Murray, Charles Middleton, Allan Lane, Acquanetta, Aris Hall, Dorothy Bay.

An aphetic audience greeted Paramount’s “Disgraced” at a preview with a distinct coldness. The picture is a mélange of feeble characters, warmed in the cold by the insignificance. It is so mellow, in fact, that nothing in the way of direction or action could polish off the picture. "Disgraced" is quite a bit like a confession story in one of the pulp . . . a manikin, a poor but honest suitor, a stern parent on the police force, and an attractive, rich young scamp.

You know the story, and how the father kills the wealthy ne’er-do-well, and the daughter tries to save him by writing out a confession that she fired the fatal shot, and how the poor but honest suitor . . . oh, you’ve heard it all before. And remember that your audiences have, too.

About the only way out on this one is to hammer on the father-daughter stuff and twiddling your thumbs until the run is up.

William Harrigan supplies whatever excellence the picture can boast with his performance. The father, however, is played by the singer Helen Twelvetrees, but the appearance in her role, of having been smashed down so definitely that she can hardly drag herself through the part. Bruce Cabot is promising. Adrienne Ames is less so. Ken Murray ranks with Harrigan in the excellence of his acting, but his part is smaller.

The picture gets off to a bad start and a lot of titters over the impossible, incredible gowns Miss Twelvetrees is made to wear.

Alice D. C. Miller may be blamed for the original story. Erle C. Kenton did the best he could with direction. Karl Struss’s photography was too good for the picture.

**Rogers Buys Story**

**For Oakie-Haley**

Charles R. Rogers is closing a deal for the acquisition of the screen rights to an original story, “Broadway Parade,” by Nina Wilcox Putnam and Marcy Klauber.

The story will be placed on the production schedule as the first Jack Oakie-Jack Haley musical, it is understood, with the French comedy, "We’re Sitting Pretty," being pushed back to make room for it. Harry Stoddard has been engaged to work with Marcy Klauber on the music and book. It will be released by Paramount.

**Illness Takes Grant**

**Out of ‘Big Executive’**

Paramount was forced to withdraw Cary Grant from the top spot in “Big Executive,” due to the player’s poor health, and is now searching for someone to fill the role in this picture, which is scheduled to start this week. Sara Caron was signed for a starring role, with Helen Twelvetrees set for the other top spot.

Retakes on "Gambling Ship" are also being held up due to Grant’s illness.

**Preston Foster Lead**

**In Monogram Picture**

Ben Verschleiser’s first picture as a producer for Monogram will be “The Devil’s Mate,” which will be directed by Phil Rosen.

The producer has signed Peggy Shannon and Preston Foster for the featured leads in the picture, which is slated to start next week.

**‘As Husbands Go’ Starts Production July 31**

Jesse L. Lasky will start production on July 31 on “As Husbands Go,” the story recently bought from Paramount.

**‘Get a Boston Hit**

“Girls in Uniform,” which opened at the Fine Arts in Boston June 5, played to more admissions the first three days of play than any picture which has played this house to date.

**You can blame any part or all of this column on the heat and you’d still have a swell piece of understatement. After the ninth thousandth nasty look given in response to that burning question, “Well, is it hot enough for you?” asked in tones ranging from the frivolous to the tragic, with a small touch of a dour preacher, we had just about decided that the weather wasn’t more than usually unusually hot for June. That is, until we realized how uncomfortable we really were until we discovered that every picture company in town had hurriedly sent word around that all employees could go home practically directly after lunch. And then we investigated—ninety-two in the shade of a mercifully air-conditioned office. With the heat up to a hundred and five, but dropped to a hundred and two in the sun, and then dropped to the sun just before the market closed. And what curious things the heat brings out in this town of ours, or does one just become more sensitive to the people around one. Anyway, on the steps of St. Patrick’s Cathedral, a couple were having an argument, the heat of which defied the blaze of the sun. And only language implicit in the content but not in purpose. And riding in the subway was a rather quaint representative of the humorous ideas the afternoon brought. Nobody could be a sensible, rather sad old gent, riding around in a dark blue uniform on the sleeve of which and on his broad breast pocket was written the word “Progress.” And if that be progress, his employers must have coined the word for the occasion—they couldn’t possibly have looked it up in the dictionary.

*Something really attractively new in the way of musical picture publicity stopped us dead in our tracks when he asked us what we thought of a current screen musical. We said it was good, and he wished to tell us it, being its third camera transition. To which he replied he was sorry to hear it because he was at present working in the fourth. P.S. Not for the same company, though . . . . Boy-coby, is Bebe Daniels het up over her picture in the Monogram war.ring ads. She had definitely refused to allow Columbia to have her endorsement as a publicity stunt for the picture, “Cocktail Hour,” but had finally said that they might use it for window cards and absolutely nothing more. Well, “eyes are the windows of the soul” so maybe a “Cocktail Hour” beef wouldn’t be a bad thing. If the magazines comes under that heading, but try and convince Bebe of it.*

**Now that Darryl Zanuck is going to make the story of Chuck Conners, it is known that he let the story do the thing responsible for his nickname and fame give the production a complete note of authority. We mean Roy McCordall, one of the three best newsmen in the country and the man who discovered Chuck, dubbed him Chuck and made him front page feature stuff.**
Convention Dates
Set For The Majors

New York — The major producing and distributing companies have set their convention dates as follows:

Fox at Atlantic City, June 29; RKO-Radio at New York, June 26, 27 and 28; Chicago July 1, 2, and 3; San Francisco July 7, 8 and 9; Paramount at New York July 6, 26 and 27; Chicago June 29 and 30; New Orleans July 2 and 3; Los Angeles July 6 and 7. Metro-Goldwyn-Mayer at Detroit June 26 and 27; Kansas City June 28 and 29. Universal’s dates are not yet set.

Harry Sebastian Dies
Suddenly In North

Harry Sebastian, one of the industry’s best known pioneers, died Sunday morning in San Francisco. He had had a varied career that led him from stage production to picture producing. Three sons, four daughters and his widow survive him.

Funeral services will be held at 10 o’clock this morning from the Glazband and Greman funeral parlors at 901 W. Washington Blvd.

Mike Simmons Sets All
Story Rumors At Rest

M. L. “Mike” Simmons, co-author with B. Rogov of the novel, “Chuck Connors, Mayor of Chinatown,” settles the dispute over the ownership of the picture rights of the story by saying that he sold them to Twentieth Century Pictures, which will make the production under the title of “The Bowery.”

Mike also says his name is Mike and not Martin, as announced by the Twentieth Century publicity department.

Too Many Bad Shorts
(Continued from Page 1)

and, secondly, the quality of 98 per cent of the short reels is far below the standard of audience desires.

“Our mezzanines and lobbies are crowded at times with patrons who are waiting out the shorts. They don’t want to see them. They are better pleased to look at the decorations on our lobby ceilings. If 75 per cent of the present shorts were eliminated, with producers giving more attention to the remaining 25 per cent, our business would be greatly benefited.”

William Brandt, of New York, spoke at length on the short reel evil at a meeting of independent exhibitors here recently. He asserted a great overproduction of shorts and warned exhibitors against the purchase of one and two reels of celluloid, simply because they could get them cheap.

He outlined the damage done by short subjects of poor quality and told the exhibitors that Hollywood is filled with producers with a few hundred dollars who, sensing a demand for shorts, “will go into production without any thought of quality and who are absolutely incapable of making any type of entertainment that will help our patronage.”

BEER — ALE — STOUT

The finest that the world affords at

BASS & CO., of Burton-on-the-Trent, England, have brewed the finest ale for over 100 years. Its flavor has never been approached.

TENNENT’S STOUT, brewed in the Wellpark Brewery, in Glasgow, Scotland, has been the first request of Stout drinkers throughout the world.

MUNCHENER BURGER, that famous pale brew made by Burglenches Brauhaus, of Munich, brewed from the finest malt and hops, has never been surpassed as a light beer.

CARLSBERG BEER, brewed in Copenhagen, has attracted European travelers miles out of their way because of their desire to become refreshed with this famous beverage.

THESE AND OTHER FAMOUS BREWS ARE AVAILABLE FOR YOU AT

Hollywood 1666
Darryl Zanuck
The Bogeyman Now
Wonder what Warners did for an alibi when Darryl Zanuck was in that organization. The reason they gave for trying to sign cutters, sound men and others to individual contracts is "we are afraid Darryl Zanuck will raid our personnel."

'Bud' Kelland Yarn
Next Harold Lloyd
New York.—Claude Nepper yesterday signed a contract with Clarence Budington Kelland, noted writer, for the purchase by Harold Lloyd of Kelland's unpublished novel, "Cat's Paw." The story is to appear serially in the Saturday Evening Post.

Original Roxy Theatre
Will Retain The Name
New York.—The U.S. Circuit Court of Appeals has decided that the old Roxy Theatre in Seventh Avenue is the only one entitled to bear that name. This reverses the decision of Federal Judge Caffey, which gave the name to the new Roxy in Radio City. This appeal of appeal to the U.S. Supreme Court was given by RKO and S.L. Rothafel, and the new Roxy will probably continue that name under bond.

Martin Beck to Start New Chain of 60 Houses
New York.—Martin Beck, who recently resigned as managing director of RKO vaudeville, is starting a new circuit of theatres to play combination bills of vaudeville and pictures. He told the Hollywood Reporter yesterday that his independent circuit would have approximately sixty houses. George Godfrey will be in the New York office and will handle all bookings of vaudeville acts.

Sennett-Columbia Deal Falls Flat
New York.—The deal between Mack Sennett and Columbia which was to have provided for Sennett to make 26 or more comedies for Columbia release has fallen flat on its back, with the comedy producer looking to other spots for his output.

Goldwyn Denies The Gene Raymond Story
Samuel Goldwyn vehemently denied the story appearing in this column yesterday that Gene Raymond had walked out of his "Nana" production because he did not like the story. "There is no truth to that," stated Mr. Goldwyn. "The real facts are: We asked Raymond to darken his hair for the picture because we felt, with Miss Sten being blonde, the costume would help the picture and Raymond. When he refused our suggestion, I told him goodbye. The story had nothing to do with his dismissal."

Cortez In 'Executive'
Paramount has handed the top spot in "Big Executive" to Ricardo Cortez, replacing Gary Grant, who was forced to withdraw because of ill health. Production is slated to get under way this week. Bayard Veiller is supervising.

Peggy Fears On Way
New York.—Peggy Fears has decided on pictures. She has had several studio offers and has left here for Hollywood by plane to look over the situation first hand.

Mahoney-Col. Deal
Columbia is concluding a deal with Will Mahoney for a series of shorts to be produced and directed by Ralph Staub.
Helen Hayes has been hearing for years in years about the wonderful gifts that are sent to movie stars from their adoring fans in all parts of the globe. Helen gets thousands of letters herself, but, until recently, has never received any gifts in the mail. The other day she got her first present from an unseen admirer, and even if the writer is a woman, she says the good gift was so good and to tell only about it, but to be downright thrilled over it. Miss Hayes received a plaque of herself, that is obviously a dentist—for the head is made entirely of porcelain fillings! And she's that proud!

The husband of a well-known star got himself beautifully polluted the other night and, before the evening was over, he had dropped (or was it his wife's?) beautiful car right smack into the car of a not-so-well-known actress. Both cars were pretty well banged up—particularly the girl's. To avoid any publicity, and not wanting his actress wife to know just what happened, the fellow told the girl he would buy her a new car if she would be so kind as to refrain from making any report of the accident. The girl agreed—but she went and picked herself out a new car of a brand twice as expensive as that which figured in the smash-up. The husband of the well-known actress PAID—and how!

A director, noted for his sense of humor, was telling a famous blonde actress a picture he had just seen—and which has not yet been released. He was saying that, in the film, a certain brunet had done a blonde wig, assumed the speech and mannerisms, etc., and in short, had given a perfect impersonation of the star he was talking to, throughout the picture.

“Well,” said the blonde, “if that's the case, why didn't they get ME for the part?”

“Why should they?” answered the director, “when they can have her and you both—for half the money?”

Hal Roach prod.; director, Hal Roach; co-director, Charles Rogers; writers, Jeanne McPherson; musical director, LeRoy Shields.

**Capitol Theatre**

**Journal:** It's Laurel and Hardy who provoke the laughs. Their gags, the sort that are better seen than described, are good fun.

**Times:** There are one or two very pleasing arias sung by Mr. King, whose voice records splendidly. So far as Messrs. Laurel and Hardy are concerned, they are really good bunglers, but the stuff given to them here is too obvious, blunt and rowdy to be really mirth-making.

**Herald-Tribune:** This is the second long picture Laurel and Hardy have turned out and it is considerable improvement over their first. While they are not on the screen so constantly, their comedy and gags are pointed and they reveal more what is the real gift for the ridiculous.

**American:** It would be an overstatement to say the picture is hilarious. It possesses, however, a good quantity of laughs and is sufficiently worth while entertainment to recommend.

**World-Telegram:** All in all, "The Devil's Brother" comes off with some real laughs and looks for future entertainment for these sultry days.

**Mirror:** Refreshing in its new combination of delightful music and picturesque atmosphere with a touch of rough-house slapstick. It is vastly entertaining.

**News:** No amount of chief billing for the comedy team can steal the honors from Dennis King. Always a good opera, it has lost little in the filming, and when it drags in spots, Messrs. Laurel and Hardy play easy-kneess-nose to brighten it up.

**"ANN CARVER'S PROFESSION"**

Columbia prod.; director, Eddie Buzzell; writer, Robert Riskin.

**Radio City Music Hall**

**Journal:** While the story has become familiar screen material by now, the picture is an entertaining little domestic drama by virtue of good acting on the part of the principals and smooth direction by Eddie Buzzell.

**Post:** A forceful, well-written and intelligently acted picture of modern marital relationships.

**Sun:** The company has made an acceptable program picture, although it will meet with more favor out of town than here. I fancy—but still the theme is so original for the theatre and the movies that one wishes that it had been developed as a ringling psychological drama.

** Herald-Tribune:** Whether one or not one sympathizes with the thesis, attempting to show that woman's place is in the home—if the tragic results of Ann's leaving her may be said to point a moral—the complete honesty of the picture portrayed deserves admiration.

**American:** Combines happily the freshness of modern dialogue with fast-paced melodrama. It is a well-knitted and at times entertaining production.

**Times:** The story is told with some skill. But almost everything in "Ann Carver's Profession" is too predictable for comfort and it makes a generally dull entertainment.

**Mirror:** It is a splendidly acted, imaginatively directed, cleverly dialogued film.

**News:** A mediocre story at best, well directed by Eddie Buzzell. The photography is fine and the story is unreal in an incredible role. Gene Raymond is worthy of better material.

**Tradeviews**

(Continued from Page 1)

An ad for the Shah of Iran's private plane, although he had obeyed the assignment, salary and everything. But he later cooled, figured his advisor was doing a bit of racketeering and is now understood to be happy with the deal to which he originally agreed.

We suggest to the better agents that they get together for the future a protection and fight the burglars who are trying to rob them of their business and, AT THE SAME TIME, ruin the whole agentic business. Product- ers are not going to stand for those holdups very long. They have a squash, a legitimate squash, and if the good agents permit the racketeers to practice an activity that may eradi- cate management entirely, then they have themselves to blame.

**Morris Head Here**

Abe Lastfogin, head of William Morris New York office, arrived in Hollywood for a two week stay.

Baldwin Grand, guaranteed perfect condition, cost $1400 new, for less than half price.

**RICHARDSON & MARTIN, Inc., THE MUSIC LOVERS’ SHOP LOS ANGELES**

**"SECRETS OF HOLLYWOOD" IN PRODUCTION**
AYRES EXPECTED TO SIGN TERMER AT FOX
Lew Ayres is to be co-starred with Lilian Harvey in the picture which Buddy DeSylva is producing for Fox. That is anticipated that he will become a Fox star, negotiations to that end being on now. The Ivan Kahn agency is handling the deal.

FAIRBANKS, LeRoy

‘CAPTURED’ HIGHLIGHTS OF PIX

Captured’ combines a new angle in war films with plenty of punch. The photography and performance are helped by retards, by retards that are crammed with action and fine performances, should pull them in and send them out talking.

JACK McGOWAN COMING

For Rogers Filmsical

Charles R. Rogers is bringing Jack McGowan and the song writing team of Mack Gordon and Harry Revel from the East to work on the Jack Haley-Jacky Oakie film. ‘We’re Sitting Pretty.’ McGowan will do the book and dialogue, while Gordon and Haley will write the music and songs. The picture will be the first filmsical venture of the producer, who may also make ‘Broadway Parade,’ an origin of Wilcox Putnam, later in the year.

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INDIES WANT VOICE IN INDUSTRY CODE

New York.—The independents are badly scared by the contract from Paramount, in which the studio office in starting to work out an industry code in conformity with the desires of President Roosevelt. They are convinced that their interests will be ignored and that they will not get a fair break in any plan that the Hayes office will ever make. Pete Harrison has called a meeting of the independents at the Park Central Hotel tonight, and a committee will be appointed to demand that the independents be granted representation at the Hayes meeting on the code tomorrow morning.

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WYNNE GIBSON’S DEAL

In England Hangs Fire

Wynne Gibson has been offered a deal by British International Pictures to go to London for two productions in which she will be starred. Stumbling block in the negotiations is Gibson’s desire to delay the transfer of her contract to Paramount-Publix to Paramount Productions, with the bankrupt parent company unable to okay the deal.

SUNRISE PICTURES TO PRODUCE FOUR FEATURES

Sunrise Pictures Corporation of Hollywood has secured four subjects for production this fall. In continuity already is ‘Angels on Street’ and ‘Sawdust Ring.’ These will be followed by ‘Red Russia in 1940’ and ‘Jim the Barber’

Work on the first named will begin in mid-July on the return of Captain Jacob Conn from New York. He leaves for the East tonight with a mint of his company’s first picture, ‘Crawling Death,’ a tale of the Rio Grande delta.

STEVE ROBERTS III

Stephen Roberts was taken ill yesterday afternoon while shooting ‘One Sunday Afternoon’ for Paramount and production was called off for the remainder of the day. The director is expected to return today.

Kenneth Collins, the big word and paragraph man, former of Macy’s and formerly a distributors’ department of Gimbel’s, is using a new and different ad campaign that has all the movie copy writers snickering. And they should be, for never before have they seen over the verbal speaking Mr. Collins gave them when he was guest of honor at an AMPA luncheon. Mr. Collins is one who has always succeeded the true, if not so often the beautiful, and since the staff he left at Macy’s is still using his methods, he is now devoting himself entirely to the truth in his Gimbel ads. And as one of the women he is trying to reach, we must admit we could do with less truth and a little more enthusiasm. Everyone has a large bargain instinct and there’s no fun in positively. Mr. Collins is worth a dollar, you’re going to get exactly a dollar’s worth, no less and certainly no more. He’s on the right track, since a piece of literature at a certain price is naturally not as good as a more expensive piece. Everybody knows that even at ten dollars an ounce, if you can’t spend the ten dollars you’re not going to have to do with less. The truth, by all means, but not too much.

Mr. Collins would have motion pictures that are acted upon absolutely truth about every picture. Now, to an extent, he is right. It’s silly to label every picture the same as ‘perfect’—that creates disappointment and injurious word-of-mouth advertising by the audience. But it is important that the advertisers avoid the over-exaggerated enthusiasm in his public for his product, just enough to make them willing to pay to see it, and, after seeing and being told that they are at least gyped completely—‘That’s salesmanship, and that’s what advertising it. Of course, while everything may not be the honest, it’s still attractive, and we believe that good psychology is to emphasize the attractiveness within reason. Your audience or buyer knows the best when he sees it and is always willing to pay more for it—if he can afford it, and when he can’t, he’s not too anxious to have the neighbors know it.

The bicycle fad got a certain col- umnist in legal trouble the other day and through his own stupidity. It seems that there are traffic laws about bikes, etc., that were filed. With the law there were supplanted by the horse or something. Anyway, this columnists was nabbed going the wrong way on a one way and had to pay a fine. He never got a ticket if he hadn’t tried to impress the cop with his importance as a newspaper man and threatened to write a nasty article about him and then defied him to give him all the tickets he had. The poor cop was practically forced into giving the chat- terbox a ticket.

Phantom of the Opera

The spectacular screen version of the 1925 silent film starring Lon Chaney as the eponymous character is being released in a limited number of theaters in select cities. Directed by Rupert Hughes and written by Graham Byre, the film follows the story of a disfigured musician who seeks vengeance for his past wrongs through a series of macabre murders.

Sensational Features

The film is notable for its innovative special effects and makeup, particularly Chaney's transformation from a handsome young man to a grotesque creature. The Phantom of the Opera's haunting theme music, composed by Ludwig van Beethoven, also adds to the film's eerie atmosphere. The movie became a cultural phenomenon upon its release and has since been remade several times, cementing its status as a classic in the horror genre.
New Mexico Film Law Upset By U. S. Court

A permanent injunction against enforcement by the state of New Mexico of the recently enacted motion picture control law was handed down Monday by three Federal judges, sitting in U. S. District Court at Santa Fe.

The law sought to give independent theatres an equal chance to buy pictures in competition with producer-controlled houses, which formerly booked what pictures they wanted and left the balance for the independent operators.

MGM was the only major company to take legal action against the New Mexico law, other distributors figuring the small number of theatres in the state did not justify the cost of an injunction suit.

The court upheld the claim of MGM that the law violated interstate commerce statutes and infringed on national copyright protection to the producers. Assistant Attorney General Quincy Adams of New Mexico declined to combat the injunction plea of MGM, stating to the court that sponsors of the bill felt that the Wagner Industrial League fact now being passed by Congress would provide for the necessary control of the booking and sale of motion pictures to theatres.

Doris Warner On Way Here, Maybe To Marry


It is reported that, while there, Miss Warner may change her name to Mrs. Mervyn LeRoy.

Estelle Taylor at M.G.M

Estelle Taylor has been signed by M.G.M for a featured spot in "Dancing Lady," the Joan Crawford picture which will start next week. Robert Z. Leonard will direct.

Warners In Labor Clash

(Continued from Page 1)

ners. Each offer, which includes a slight increase in salary, carries a guarantee of 48 weeks work. The rig- ger in the woodpile, however, is this: "These 48-week contracts, signed now, would run until May of next year. The basic agreement between the producers and the IATSE locals expires on March 15, 1934, and, from present indications, will not be renewed. This probably means labor troubles at that time, possibly a general strike of all these IATSE crafts.

"But, employees who sign these new contracts would be bound by them until May and therefore could not walk out on strike, whether their local was called out on its own account or in sympathy with another local.

"Another phase of the Warner effort is that production is starting very slowly on that lot, only one picture being in work now. So, as the union men return to work, a few at a time

with the increase in production, these new contracts are submitted to them. The first thing they are asked to do when they report for work is to sign one of them.

"So far, not one of these new contracts has been permitted to get out of the hands of a studio executive. How many differences there are between it and the standard contract is known only to the Warner executive staff. But it is known that the clause relating to obligation to the union is not in it. This clause reads: " 'The party of the second part shall agree that its members shall obey all rules and directions of any authorized representative of the party of the first part insofar as they do not conflict with the terms of this contract, with by-laws and working rules now in force of the party of the second part, or with the rules and regulations of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.'"

86 Writers Now On The Staff At MGM

Metro-Goldwyn-Mayer has reached a new high for the year on writers, having 86 on its staff at present. The all-time high for this department at the Culver City studio stands at around 93.

Celler Bankruptcy Bill Passes House

Washington — The House of Representa- tives has passed the Celler bill, which calls for an investigation of bankruptcy cases throughout the United States.

The bill is designed particularly to learn if the practice of any court is interfering with or preventing the con- trol of bankrupt estates by the creditors. While it is not aimed directly at the picture industry, it will undoubt- edly affect some phases of it.

Loan of Clark Gable To Zanuck Okayed By MGM

Darryl Zanuck yesterday received an okay from MGM for the loan of Clark Gable to be co-starred with Wallace Beery in Twentieth Century Pictures' first production, "The Bow- eary," which Raoul Walsh will direct.

Paramount was forced to withdraw the loan of George Raft from that role as its plans for the player would conflict with the Zanuck-Schenck pro- duction.

Term For Baby Leroy

Paramount has signed Baby Leroy, the kid in the last Chevalier picture, to a seven-year optional contract, making him the youngest actor ever to be signed to a contract.

Every nation has developed its own justly famous variet- ies of cheese. Real cheese lovers seek the best from each country.

Has the pick of the best brands from almost every country.

ENGLAND. Stilton, Cheshire, Cheddar, Weddlesborg and Sage. Stilton in Port, Cheshire in Sauterne.

FRANCE. Roquefort, Camembert, Port du Salut.

GERMANY. Swiss, Munster, Limburger, Kummel-Kase.

ITALY. Bel Paese, Gorgonzola, Galbani's.

HOLLAND. Edam, Gouda, Little Dutch.

CANADA. Cheddar, Fromage de la Trappe.

AND THE BEST SELECTION OF FAMOUS AMERICAN BRANDS.

The Restaurant Vendome

The meeting place of the Gourmets, is open from 9 A.M. to 1 A.M. with " N I C K "

TO SERVE YOU Breakfast, Lunch, Tea Dinner and Supper.

Hollywood 1666
ACADEMY FLOUTS HAYS

Denies His Right to Frame
Code for Production Branch
Under Industry Control Plan
And Will Formulate Its Own

The Academy of Motion Picture Arts and Sciences challenges
the right of Will Hays and his organization to act for the cre- 
active workers in the production branch of motion pictures in any
conferences or negotiations with the government on the Indu-
stry Control Law, so far as that will af-
flect the motion picture industry.
Hays is now holding meetings in
New York on preparation of a Code
for motion pictures, and has maps
for companies, theatre circuits and
representatives of both the Allied
and MPITO exhibitor groups. Fur-
thermore, a meeting was held last night in
New York of independent producers and
distributors, who were obviously fro-
zon out of the Hays meetings. The in-
dependents decided to formulate a
Code of their own.

Instead of awaiting overtures from
the government, the Academy leaders
will start an immediate compilation of
facts and figures, covering the pro-
duction end of pictures. They will also
draw up a tentative Code for the cre-
dative end of the business.
It is known that many members of
(Continued on Page 4)

Paramount Offers
Mamoulian Pct. Deal

Rouben Mamoulian’s contract with
Paramount expired with the comple-
tion of the Marlene Dietrich picture,
“Song of Songs,” and the studio is nego-
ciating with the director for a new
deal, to take effect after he fin-
ishes the Greta Garbo picture, “Queen
Christina,” for MGM.
The new deal with Paramount,
which is now in the negotiation stage,
will give the director a percentage of
the gross on each picture in addition to
a weekly salary.

‘U’ After Tallulah For
‘One Glamorous Night’

New York—Universal is negoti-
ating with Tallulah Bankhead for the
starring role in “One Glamorous
Negotiations have been on for the
past month and it has been reported
that the deal is about to be closed.
Robert Wyler will direct the picture.

Huey Long Object To
Warners ‘Kingfish’

Warners hit a snag in their forth-
coming production, “The Kingfish,”
which is to star Edward G. Robinson,
based on the colorful career of Huey
Long.

After Long read the script, which
was written by William Rankin, staff
writer, he sent it back, forbidding the
studio to go ahead with production,
claiming the story was a defamation of
his character.

Ben Goetz Arrives

Ben Goetz, vice president of Con-
solidated Film Laboratories, arrived
in Hollywood yesterday by plane for a ten-
day visit.

WILHELM DIETERLE directing ‘The Devil’s In Love’ for Fox

Doug Jr. Cast In
‘Design For Living’

Douglas Fairbanks Jr. was signed
yesterday by Paramount to play the
Noel Coward role in “Design For Liv-
ing.” Erna Lubcke is the next produc-
tion for that company. Frederic
March and Miriam Hopkins are also
expected.

Deal for the actor was negotiated by
M. C. Levee on authority of Fair-
banks, who is now in Europe. With
the signing of the contract, Fairbanks
will return to Hollywood within two
weeks.

Helen Twelvetrees
Loaned To Columbia

Columbia has worked out a deal
with Paramount for the loan of Helen
Twelvetrees in the starring role in
“Going To Town,” which Victor
Schartzinger directs. Felix Young is
supervising.

Holloway a ‘U’ Star

New York—Universal has decided to
make a comedy star of Sterling
Holloway and has signed him to a
term contract.

“ABNORMAL EGOS” CHIEF TROUBLE, SAYS BEN MOSS

New York—“The chief trouble with
the motion picture industry,” says B.
S. Moss, who is expected to announce
some production plans of his own very
soon, “is that in it are nothing but
exaggerated egos and abnormal per-
sonalities who are constantly at each
other’s throats in order to survive and
gain the respect of their next fellow.”

Mr. Moss is convinced that the Gov-
ernment’s Industry Control plan will
be of inestimable help to pictures.
“We will never get anywhere ex-
cept through Federal regulation,” he
says. “Only in this way can forceful
leadership evolve for the good of ev-
ery element in the business.”

Zasu Pitts Signs For
Four Pictures At Radio

Zasu Pitts signed a contract yester-
day with Radio calling for featured
billing in four pictures for that com-
pany during the next 12 months. Deal
has been in negotiation for several
weeks. This is in addition to her deal
at Universal.

New Novel For Warners

New York—Warner Brothers have
bought the screen rights to “Evelyn
Prentice,” a new novel by W. E.
Woodward. The Leland Hayward of-
fice handled the negotiations.

Picture Industry
To Be One of Last
To Be Regulated

Washington.—The motion
picture industry will be among
the last to come under the
Government regulation with the
Industry Control bill. The Gov-
ernment intends to get codes for
all vital industries first, “leaving
the luxury class until later.”

There ought to be some kind of a
reward for those directors who jump
from one picture to another during the
course of a year, with little or no time
for preparation, and come out with
average good productions. They should
be placed in a different class from the
man who makes one, two or three pro-
ductions yearly, who has weeks and
months for preparation and days upon
days of rehearsals.

We were going over a list of “sold-
der” directors last night and find that
there were twelve directors who made
five or more pictures in twelve months
and five who have made eight or more
pictures in that time.

Think of it, figure it out yourself,
five pictures is a lot of work for one
man to shoulder during a year. Eight
seems to be an impossibility, but nev-
ertheless there are such directors and
they have turned out excellent prod-
uct, each and every picture.

As a consequence we want to place
a bouquet on Clarence Brown, Lowell
Sherman and Sam Wood for the mak-
ing of five pictures during the last
year; to Harry Beaumont and Eric
Kenton for having directed six; to Al
Green for making seven; to Lloyd Ba-
son, Roy Del Ruth and William Dieter-
le for accounting for eight pictures and
to WILLIAM WELLMAN and
MICHAEL CURTIZ for shoudering the
direction of NINE PICTURES in
one year.

We paid a visit yesterday to the
Western Service Studio, formerly tag-
ged Metropolitan, and were astonish-
ed at the activity on the lot, the or-
ganization running it, and the ideas
behind its future conduct.

Certainly this lot with its new or-
ganization, headed by William R.
Marshall, should prove a haven for the
independent producer, as Trem Carr
has found since he has been over
there. The whole plant, eats, sleeps
and drinks SERVICE. Every man in the
organization is sold and knows that,
in order to keep the lot going, in or-
der to attract producers to the studio,
they MUST give service.

It’s a neat little plant and, should
you require space, it would pay you
to listen to their proposition. What we
heard sounded great and you will
probably get the same story.
New Deal Between Futter and Medbury

New York—Walter Futter and John P. Medbury have ironed out their difference and signed a new deal which will have the writer make 26 short subjects on a revised basis. Bone of contention on last year's contract, which led to court proceedings, was Medbury's salary, which was up to $1,250 per picture on the new agreement. He will make thirteen Curiosities and thirteen Travel Laughs at the rate of every four weeks. Columbia releases, and Ted Cook, who had been signed to replace him, relinquishes his contract. Medbury will make the pictures in New York instead of on the coast.

Zeidman Sets 'Killer' For World Releases

B. F. Zeidman's "Trailing the Killer," has been sold to Caunton British for distribution in England; to M. Pasco of Art Films in Spain; World Wide Pictures Ltd. in Canada; and Ceylon; and Solmo in part of Continental Europe; Penang Biograph in the Dutch East Indies, Sam and the Strait Settlement. Universal will handle the picture in Australasia.

Millstein Manager For National Screen

Harry Millstein has been appointed manager for National Screen Service, to succeed William Quinn, who resigned last week. Millstein, brother of the MGM branch manager in Los Angeles, will have entire charge of the Pacific Coast for the trailer company.

Miljan With Goldstone

Phil Goldstone has completed arrangements with MGM for the film of John Miljan for a top spot in his next Majestic picture, "The Woman In the Chair". Alan Dinehart and Zita Johann are signed for the leading roles, with Howard Christie directing.

Grace Bradley Set

Paramount has signed Grace Bradley for two pictures, first in a subordinate spot in Chevalier's "The Way to Love," which Norman Taurog directs, and next in "Too Much Harmony," which Edward Sutherland handles.

Class With Monogram

Monogram has signed Walter Glass on a four-picture deal through the Al Rosen office. Most is signed to a picture deal in "Happy Landings," which William Lacyke is making.

Lightner To MGM

MGM has signed Winnie Lightner for a role in the Joan Crawford-Francois Tone production, "Dancing Lady," which Robert Leonard directs.

Dick Powell III

Dick Powell was taken to the hospital Tuesday with an attack of intestinal flu, but will be out in time to work in his next picture, "Footlight Parade," which will start Monday.

Exhibs Protest Warner Sales Plan

New York—The MPTOA has gone on record as protesting against the proposed sale of "Goldiggers of 1933" as a new season pre-release on what it considers excessive terms, stating that such pictures will not be tolerated at the present time.

Para. Bondholders Lose Another Point

New York—Federal judge Coleman yesterday denied the latest motion of Samuel Zirn, attorney for the Paramount bondholders, in his fight against the present trustees and Referee Davis. Zirn gave notice of an appeal.

Zirn's motion was for an injunction to prevent further consideration of the proposed reorganization of the company, and he also moved for the removal of the referee.

Monogram To Hold Four Regional Conventions

New York—Monogram has announced four regional conventions. They will be in New York, July 8-9; Chicago, July 13-14; New Orleans, July 20-21; and San Francisco, July 28-29.

Eddie Golden, sales head, will preside at all meetings.

Jean Arthur For Play

New York—Jean Arthur, Hugh O'Connell and Ben Lackland have been signed for the leading roles in "American Plan," a play by Harry Seil and Milton Lazarus, which is scheduled to open in the middle of August.

Two For Hugh Herbert

Warrens have assigned Hugh Herbert featured roles in "Footlight Parade" and "The Bureau of Missing Persons," as his first picture on his new long term contract. The Breen and Orsatt office made the deal.

New Term For Thorpe

George Batchelor, of Chesterfield Productions, has renewed his term deal with Richard Thorpe. The director, who made the company's program for last year, will direct the new year's slate.

Bobby Webb To U.A.

Bobby Webb started yesterday as casting director for United Artists studios. He will handle casting work for Twentieth Century Pictures, Samuel Goldwyn, Reliance and Harold Lloyd.

German Stars Coming

New York—Ernst Udet, the aviator who was in Universal's "S.O.S. Icebergs" and "Mostly Christians," German film star, arrive tomorrow on the Europa.

Universal Castings

Robert McWade and Bertus Church have been added to the cast of "Only Yesterday" for Universal.

HELP WANTED—Men

OPPORTUNITY for men of pleasing personality capable of meeting important Motion Picture personalities to present the details of a special advertising campaign for Hollywood Herald, The Quigley Motion Picture trade paper affiliated with the two most important Motion Picture trade papers in the industry, The Motion Picture Daily and the Motion Picture Herald. Do not apply unless you have automobile—most of the selling to be done after appointments are given. Previous experience in sales work is essential. This is an exceptional opportunity for men of above qualifications if they can finance their activities until commissions earned. No salary or drawing account will be paid but liberal commissions will be paid on publication date which will bring excellent income if you are of the right personality.

HOLLYWOOD HERALD Pacific States Tower

Vine & Yucca

Ask for Mr. Swigart

OPPORTUNITY for girls of pleasing personality capable of meeting important Motion Picture personalities to present the details of a special advertising campaign for Hollywood Herald, The Quigley Motion Picture trade paper affiliated with the two most important Motion Picture trade papers in the industry, the Motion Picture Daily and the Motion Picture Herald. Do not apply unless you have automobile. Most of the selling to be done after appointments are given. Arrange for interviews at the home of directors, writers and players. We will not even consider applicants without references as to tact and general courtesy. Previous selling experience not essential. This is an exceptional opportunity for girls of above qualifications if they can finance their activities until commissions earned. No salary or drawing account will be paid but liberal commissions will be paid on publication date which will bring excellent income if you are of the right personality.

HOLLYWOOD HERALD Pacific States Tower

CR-2145

Ask for Mr. Swigart

This space donated by the Hollywood Reporter with its compliments.
LEADING INDIES REFUSE BID TO JOIN HAYS ORGANIZATION

Monogram, Majestic Will Stay Outside

New York.—Without any definite statement from either W. Ray Johnston or Phil Goldstone, the heads responsible for Monogram and Majestic Pictures, it is understood that they have turned down the invitations to align themselves with the Hays organization. Both companies attended the meeting held in New York last night by the Progressive Motion Picture Producers and Distributors, which obviously means that they have decided to cast their lots with the independents.

Both Monogram and Majestic received invitations a few weeks ago to join the Hays organization. Both are understood to have replied that they would think it over. This Hays move had all independents guessing, and probably still has.

The meeting of the Progressive group was held here at the Park Central last night in an effort to draw up their own code for the industry, in conformity with the Roosevelt idea. Arthur Butler Graham, their attorney, Pete Harrison, publisher of Harrison Reports, and P. A. Powers, were elected a temporary committee to arrange a general meeting, which will include the Allied Exhibitors Association.

More than 30 independent producers and distributors attended the session, the largest and most representative turnout of independents that has ever been assembled.

No date has been set for the general meeting.

Court Row Starts Over Old 'Joan of Arc' Film

New York.—M. J. Gouland has started injunction proceedings to prevent E. H. Goldstein, David Brill, Herman Ross and S. S. Krellberg from synchronizing the old picture, "The Passion of Joan of Arc." This action gives the rights for the distribution of the silent picture.

Fox Gets Title Rights

Through an arrangement with Paramount, which has registered a similar title with the Hays office, Fox is permitted to use "Three Against Death" for its "Man Eater" product. The picture has recently completed in Malaysia with Kane Richmond, Marion Burns and Harry Woods. Clyde Elliott is credited with direction.

Elizabeth Allen Set

Elizabeth Allen, MGM contract player, has been borrowed by Radio for the Boydce Corporation's "Birds of Prey." The picture starts next week with J. Walter Ruben directing.

Four For 'Lilics' Cast

Universal has signed Mary Carlisle, Richard Carle, Edmund Breese and Oscar Apfel for roles in "Lilacs of Broadway," which E. A. Dupont will direct.

McGuff-Jones Sign

3-day Deal at Para.

William Slavens, McGuff and Grover Jones yesterday signed a contract with Paramount which calls for them to direct, direct and supervise. The term is for one year and their first picture probably will be "Captain Jenkins."

MGM Tests Gargan For 'Dancing Lady'

MGM made a test last night of William Gargan for the possibility of lead opposite Joan Crawford in "Dancing Lady." If MGM decides on Gargan, Radio will loan him.

Robert Montgomery and Franchot Tone were first set by MGM for the two male leads, but when Montgomery was held up by rewrites on "Another Language," Clark Gable was spotted for his role. Now, with Gable ill, the company is doing a fast shuffle to obtain another player.

Phil Ryan Starts His Second For Paramount

Phil Ryan started yesterday on his second Paramount two-reeler, "Too Many Wives," starring Sidney Toler.

Del Lord directs, and casts include Arthur Hoyt, Mae Busch, Carol Tevis, Wade Betten, Ray Turner, Henre Cornelius, Julia Griffith and Harry Myers. Walter Lundin is at the camera.

Amalgamated Press Head To Visit Hollywood

New York.—Clarence Wilson, head of the giant Amalgamated Press of England, is on his way to Hollywood for a two weeks visit.

Silverstone Coming

Murray Silverstone, president of United Artists Distributing company in England, arrives in Hollywood to-morrow to confer with Sam Goldwyn and Joseph Schenck on next year's product.

Cohen Entertaining

Invitations have been sent out for a dinner dance to be given by Emanuel Cohen at his estate in honor of Adolph Zukor this Saturday night.

Songwriters On Way

New York.—Irving Kahal and Sammy Fain, songwriters, left here yesterday for Hollywood to write the music for the Warner production of "Wonderbar.

Mary Starting Home

New York.—Mary Pickford, who has been here for some time in the interest of her coming pictures, leaves for the coast today.

New Pictures On B'way This Week

New York.—Six of the big New York picture houses are offering new attractions this week. The list comprises:

"Life of Jimmy Dolan" at the Rialto, and "Lilly Turner" at the Rivoli, opening yesterday; "I Loved You Wednesday" at the Music Hall, opening today; "Blind Hawk" at the Paramount, "Strange People" at the Seventh Avenue Royco, and "Reign of Vienna" at the Capitol, all opening tomorrow.

Foy Output Will Go Through Col. and U.

New York.—Lew Golder, representing Foy Productions, is engaged on deals with Columbia and Universal for the release of a number of pictures which the Foy company is making.

Foy sold through Columbia on the last year's slate, but is understood to be fixing on expansion for this year with at least three productions for Universal on the fire.

Joan Lowell Trip For Van Beuren Goes Bad

Joan Lowell and Herman Raymackers, who set out on a world cruise in their airplane, "Joan," yesterday, have returned to New York after six weeks of hardship and setbacks received in Central America.

This makes the second film expedition which stumbled on Van Beuren, the flying Hutchinsons being the first.

Monogram Starts One

With Paul Porcasi, Harry Holman, Barbara Barondess, Harold Waldridge, and George Mayo signed to play in support of Preston Foster and Peggy Shannon, Ben Verschieres place "The Devil's Mate" in production this morning for Monogram. Phil Rosen directs.

Kingston On His Own

At Kingston severes relations with Arthur Landau Saturday and opens his own offices in the Equitable Building.

Bette Davis Assigned

Warners have assigned Bette Davis the feminine lead in "The Bureau of Missing Persons," which Roy Del Ruth will direct. negotiations were also completed with MGM for the loan of Lewis Stone for a featured role.

Mary McCormic To Fox

Mary McCormic, wife of Prince Serge Mdivani, has been engaged by Fox for a featured role in "Paddy, the Best Thing," which stars Janet Gaynor.

It looks like Haiti is just about all washed up so far as pictures are concerned on the subject of "Voodoo." It seems that Haiti is more than just a bit sensitive on the point and, instead of realizing the potential tourist value of playing up the voodoo idea, heavily penalized by the government on native attempts to hold voodoo ceremonies . . . "White Zombie" was ordered stopped by the police in Worcester, Mass., celebrated marine, Faustin Wirkus tries to make another picture on the subject, he's liable to wake up in a Paralytic, unless he's Carl Berger, who just returned from an expedition to film all the exciting things when he found himself surrounded by more censors than Hollywood has supervisors.

Furthermore, the natives have become decidedly camera conscious and, probably because they think they might become stars some day, they refused to be photographed unless they were all dressed up. Mr. Berger wasn't allowed to photograph women washing clothes in the river until they had fully clothed themselves. Furthermore an unknown party that took pictures in Haiti was thrown into jail and their film confiscated. And as for the latest jungle dances, they have been reduced to a few futile hip shakings on Saturday nights. It would seem that no sooner does a white man get into a strange town than Sunday nights become the big nights of the country. So if you want voodoo, consult your nearest crystal gazer.

Emphatic hint to exhibitors: Run to your nearest United Artists exchange and get the full details on the perfectly marvelous Mickey Mouse stunt that made money and plenty of it in the town of Worcester, Mass., chases out. Too bad about that movie star who is now living the very life of a character she once portrayed on the stage. An artist who went up to sketch the girl's husband one day last week was told he'd have to wait a while because the girl's husband is so comfortably hot, he'd have to cool off first. Now that was all right because it happened to be a very, very warm evening and everyone was feeling pretty ragged. But after a few minutes of waiting, the artist wandered into the "star's" dressing room; there he was, sitting in a chair, his perspiring wife giving him a cooling alcoholic rub and the "star" was complaining of the heat. We over heard a funny comment during the showing of "Gold diggers." Remember in one scene Ruby Keeler comes out in a blonde wig. Well, one of the customers was moved to remark, "Isn't it funny how every time Warner Brothers put a blonde wig on a gal she looks just like Mary Brian in a blonde wig."
**The Rumor Market**

The story is around New York, supposed to be authorized by Chairman Aldrich of the Chase Bank, that the next production head of Fox Film will be none other than Irving Thalberg, now vacating from MCM at Bad Nauheim, with his American return set at June 15.

The motion picture would be most fortunate if such an assignment would go through, but the above dope is all rumor, even with the known great admiration that exists between Aldrich and Thalberg.

One minute it is rumored that the W. R. Sheehan's art gallery-home is in the hands of agents for sale, and the next minute you hear that he is adding on whole new wing to the premises to take care of additional art objects he has acquired.

What New York, Hollywood and all other picture spots would like to know is who should the Brothers Warner be the successful bidders for the huge Paramount property when it is placed on the auction block, what would they do with it?

The only answer that adds up with the repeating is that Warners will endeavor to bid in on the large one of the banking groups which have been heavily hooked in the bankruptcy. But what will that banking group do with it if they get it? Warner will live of it? It has been shown and definitely proven that banker influence has been one of the greatest evils that have wrecked pictures. But, nevertheless, each of those financial units that loaned huge sums to Paramount during the big-money era is anxious to grab the property away from the others.

There is a persistent rumor in Hollywood that Paramount, Warners and Radio theatres, both here and in New York, have been secretly meeting and discussing plans for a "working affiliation" that will head off the activities of Metro-Goldwyn-Mayer, United Artists, Twentieth Century Productions, etc., in their supposed effort to sew up the production end of the business.

The story is that Paramount, Warners and Radio will refuse to make any loans, sell any stories or contribute in any way to the progress of the other group, that they will use every effort to help each other in the transfer of players, writers and directors, and each will turn over material that will be of greater benefit to either of the other two.

New York has heard the rumor that Paramount, Warner and Radio theatres will show pictures from those organizations to the exclusion of Metro-Goldwyn-Mayer and United Artists, next year and for five years to come.

**Brock Going East**

Lou Brock, Radio producer, is planning to leave for New York, via plane, the end of the week to attend the sales convention of Radio which starts June 20.

**Wilson To Warners**

Charles Wilson completes his contract with Fox Saturday as dialogue director with William Dieterle in "The Devil's Brother," in which he had a leading role, and moves over to Warners Monday as a featured player in "Bureau of Missing Persons." The Al Kingston office made the deal.

**Marston With Wurtzel**

John Marston has been signed by Sol Wurtzel for a leading role in support of George O'Brien in "The Last Trail." James Tilting directs for Fox.

**Boasberg Starting Foy Picture Today**

Bryan Foy places his film revirtual, "The New Deal," into work tomorrow under Al Boasberg's direction.

Through an arrangement with P. K. Wrigley of Chicago, the movie rights to "Myrtle and Marge" radio broadcasting unit for the top spots in the production. The unit includes Myrtle Vail, Margaret Dolan, and Ray (Clarence) Hedge, Tipton Friganza, Grace Hayes, Eddie Foy Jr. and Ted Healy and his stooges share equal billing as they do in the broadcast.

**Gervers Launches New Exploitation Scheme**

New York—F. Ralph Gervers, for the past two years director of exploitation for Columbia, has launched his own advertising, publicity and exploitation service agency.

The Gervers agency will introduce an entirely new method in the handling of field exploitation, in that it embraces the maintenance of a permanent staff of publicity and exploitation experts located in key cities throughout the United States and Canada.

Through the service of the Gervers agency it will not be necessary to send publicity and exploitation men from New York to far distant points to handle an occasional special picture. There will always be a Gervers man in important districts and key cities, who can be put to work on a special campaign.

**'U' Tests Vivian Tobin**

Universal is testing Vivian Tobin for a featured spot in "Lilies of Broadway," which E. A. Dupont will direct.

**D. A. Doran Coming**

New York.—D. A. Doran, of the Fox story department, will leave here July 1 for a trip to Hollywood.

**Academy Flouts Hays**

(Continued from Page 1)

the Academy have had informal discussions on the possible effect of the Industry Control Law on the picture business. They feel the Academy must be ready for any government supervision of the industry, and steps must be taken at this time to combat forces which are even now attempting to make Hollywood the sole goal for all the past and present ill of the industry.

In line with these ideas, President J. C. phase has appointed a committee consisting of one representative from each branch, to watch developments on the Industry Control Law and report back to the Board when action becomes necessary. The committee includes Al Cohn, Kenneth MacKenna, John C. Octow, William Sistrod and Carl Dreher.

Despite the move of the Academy to protect the interests of the creative workers of the industry, some elements challenge its right to act for all groups employed by the studio. An undercover meeting was held Tuesday night at the Writers Club, with representatives of actors, writers, directors, and union officials invited to attend. The purpose was to get all groups together to agree on a line of procedure. The plan blew up before it started, when only two writers and two actors showed up.

At Tuesday night's meeting of the Academy Board, when the possible effect of the Industry Control Law was discussed, it was pointed out that the four branches outside of the producer group of the organization could represent their members in an Industry, Code of law. The producers would automatically be taken care of through either Hays or the Producers Association.

It was felt that the adoption of such procedure would be acceptable to government officials, who would not countenance the Academy as a whole because of Haskell's stand.
Warners Face Suit Over 'Little Giant'

New York.—Emile Gauvreau, managing editor of the New York Mirror, and George Clarke, its city editor, have retained counsel to file a claim against Warner Brothers over the rights to the story of "Little Giant," in which Edward G. Robinson was starred.

The newspaper men allege that the picture is based on their story, "When the Earth Comes Back." They say they submitted their story to the William Morris agency, but that office denies that the script was ever submitted to Warners.

LaRocque and Banky Sailing For Hollywood

Berlin.—Rod LaRocque, Vilma Banky, Robert Fellowes and Mrs. Fellowes came here Friday for Hollywood, making the trip direct by boat.

Fellowes has been here for some time as assistant to Tay Garnett in the screening of "S.O.S. Iceberg." Garnett is now supervising the cutting of the picture and expects to leave for Hollywood next month.

Team On 'Mad Game'

Fox has assigned William Conselman and Henry Johnson to collaborate in the screen play of "The Mad Game," the new title for "Lead Harvest," the Edward Dean Sullivan story, which is based on the Cummings direct. Production dates into work July 10.

Get a Load of This!

Sam Mint and Arthur Caesar have given the director plenty of material to work with, and all concerned in the production have taken advantage of it.

This is nearer to being a Richard Dix picture than any in some years.

Variety, June 9th review of "No Marriage Ties"

Wisconsin Judge Also Moral Censor

Milwaukee.—Judge Davison, of Madison, Wisconsin, sort of stepped out of line to deliver a slap at the picture business yesterday. In deciding an arbitration case involving United Artists and the Odeon Theatre, of Madison, he added:

"More than that, the producers cater to and favor some immoral and lascivious star, who is more or less of sex pervert."

The legal part of his decision held that the United Artists contract with Odeon was obtained by duress and in conspiracy with other producers in violating Federal laws, whereby producers of films unlawfully seek control of theatres throughout the country.

Change No. 1076

RKO is at it again, with its numerous changes in policy in New York. Not satisfied with having turned the RKO-Roxy into a second-run house, it now plans to turn it back to a first-run again, probably reopening with the Fox picture, "It's Great To Be Alive." The Palace, which is also a second-run film and vaudeville house, may also go back to first-run. Take your pick. You cannot be wrong—or right.

CALIFORNIA'S BEST RESTAURANT

Heralding a new epicurean perfection in fine foods.

Lunch, Tea, Dinner, Supper

THE ENGLISH TAP ROOM

For private parties from 20 to 300.

6666 Sunset Boulevard

Hollywood 1666
British Studios Now At Peak of Production

London.—There are more British films in the course of being made in British studios now than at any time in the history of British motion pictures. Last week found 12 studios working full time on 24 new subjects which are in production. These films represent an outlay of about 350,000 pounds.

Everywhere there seems to be a growing demand for comedy above other types of films, and comedians have never been in greater popular demand. At the Beaconsfield Studios of the British Lion Company, Lily Morris, the music-hall favorite, is making her first "talkie," entitled "A Singing Kettle," and at Elstree, Jack Buchanan, Arthur Riscoe and Nauton Wayne have been signed for a series of comedies to be made in various European capitals.

There are also many dramatic pictures in production, and it is noticeable that an exceptionally large number of American players are at work in the various studios. The British producers are aiming at the American market with some of their productions, and feel that American players have greater drawing powers than the native talent.

Fox Signs Fay Wray

Fox has signed Fay Wray on a one-picture deal for the lead opposite Spencer Tracy in "Shanghai Madness," which John Blystone will direct.

Para. Creditors May Ratify Transfers

New York.—The creditors of Paramount-Publix may hold a meeting on June 20 to ratify the transfers of the assets already held by Paramount’s four subsidiaries.

The Paramount trustees, in their suit filed last Thursday to set aside the transfer of certain assets to Paramount-Publix Corporation, Paramount Pictures Corporation, Paramount Productions, Paramount Distributing and Paramount International. These latter are the transfers that the creditors are planning to ratify.

Dud Nichols On Way

New York.—Dudley Nichols, writer, left here by plane yesterday, bound for Hollywood and the Fox studio.

Zanuck Staff Gets Space On Educ. Lot

Twentieth Century Pictures has a total of fourteen writers and two directors on the payroll, and the company has eleven of its first group of twelve productions in preparation. With insufficient office space available on the United Artists lot, four writers are temporarily quartered at the Educational Studios adjoining.

Construction work is being rushed on a new addition to the present administration building on the U. A. lot to provide 16 new offices for the Twentieth Century writing staff.

The writers now on the company’s staff include Howard Estabrook, James Gleason, Ralph Graves, Elmer Harris, Leonard Praskins, Sam Mintz, Arthur Richman, Courtenay Terrett, Rowland Brown, John Huston, Maude Howell, J. R. Bren, Harrison Jacobs and Hal Long.

Lloyd After Lawrence

Harold Lloyd is negotiating with Vincent Lawrence to write the screen play of the comedian’s next picture, “Cat’s Paw,” from Clarence Budington Kelland’s story. Lawrence had the same job on Lloyd’s last production, “Movie Crazy.”

Dodd-Hohl Cast

Claire Dodd and Arthur Hohl have been added to the cast of “Footlight Parade,” which Lloyd Bacon will direct for Warners.

ATTENTION!
State Right Buyers and Road Show Men

APPLICATIONS FOR TERRITORIAL RIGHTS NOW BEING CONSIDERED
for
THE NEW ALL TALKING VERSION
of
"THE ROAD TO RUIN"
NOW IN WORK
THE PICTURE THAT ESTABLISHED BOX-OFFICE RECORDS THAT HAVE NEVER BEEN APPROACHED
A MIGHTY SERMON IN CELLULOID
FOR FULL INFORMATION ADDRESS
WILLIS KENT
International Studios
4376 Sunset Drive
Hollywood, Calif.
Mr. Harry Rapf,
Metro-Goldwyn-Mayer Studios,
Culver City.

Dear Harry:

For several months I have been trying (only your long-suffering secretary knows HOW trying) to see you, or speak to you over the phone. Engraved upon my heart, when the autopsy surgeon gets through with me, will be found the words, "I’m sorry, but Mr. Rapf will be tied up until the middle of next week."

You will find on your desk a story entitled "THE TIMID SOUL." It has been there for some time. It is a story for Lionel Barrymore, and, if I enjoyed what is known as a 'name,' you would cheerfully pay fifteen grand for it—and you would get your money's worth. I'll take a somewhat smaller sum.

Some years ago I made a treatment for you of the play, "IT PAYS TO ADVERTISE." Faced with the bill for this page, I can only add, devoutly, "I hope to God it does."

Very sincerely yours,

F. HUGH HERBERT.
SYLVIA SIDNEY

in

"JENNIE GERHARDT"

A PARAMOUNT PICTURE

"Flawless photography . . . ."
"Leon Shamroy, new to major production, gives this production a brand of photography that puts him in the big league . . ."
—Variety.

"Leon Shamroy bent an intelligent camera upon the film . . ."
—Hollywood Reporter.

LEON SHAMROY

Under Personal Contract to

B. P. SCHULBERG
ZUKOR DENIES SHAKE-UP

Is Here Only For Conferences With Emanuel Cohen, Who Will Continue Head of Production

No changes are contemplated in the organization of the Paramount studio, according to a statement issued yesterday by Adolph Zukor, and Emanuel Cohen is, and will continue to be the production head. It had been said that Mr. Zukor intended to remain here several months, during which time he would effect a complete reorganization. His statement is:

"Rumors that I have come to Hollywood to stay for several months to reorganize the studio are ridiculous. I have come from New York to discuss several general policy matters and our plans for the fall with Emanuel Cohen, our producing head. "Paramount is extremely well satisfied with the present producing organization. Pictures made under Mr. Cohen's supervision have revived the prestige of Paramount quality. After all, the only proof of quality is in box-office results, and our productions are making a splendid showing. For this reason, and because of the manner in which Mr. Cohen has arr [Continued on Page 2]."

WARNER BROTHERS CAN DISH IT OUT BUT THEY CAN'T TAKE IT

New York.—At the meeting of the Hays’ members held here Monday night, the proceedings were greatly enlivened with a threat made by Harry Warner that, unless the alleged “ raiding” activities of Darryl Zanuck, Joseph Schenck and their Twentieth Century Productions were instantly regulated, the Warner membership in the Hays group would be withdrawn immediately.

Hays replied that, so far as he knew, the Twentieth Century crowd had done nothing illegal, unethical or unlawful and until Mr. Warner brought him facts that breached the code of ethics of the organization, some proof of something illegal, there seemed nothing he could do. Mr. Warner was also reminded of a similar complaint made by Paramount some months ago about Warner activities.

Charles Farrell Set in ‘Aggie Appleby’ Cast

Charles Farrell was signed by Radio yesterday for the top spot opposite Helen Mack in “Aggie Appleby, Maker of Men.” William Corgan is also set for a leading role under the direction of Sidney Lanfield. Pandro Berman is supervising.

Conn. Body Quits MPTOA

New York.—The Motion Picture Theatre Owners of Connecticut have voted to withdraw their affiliation with the MPTOA and will function hereafter as an independent unit. All officers were re-elected.

Cabot Lead for Dunne

Bruce Cabot has been set in by Radio for a leading assignment in support of Irene Dunne in “Ann Vickers.” John Cromwell directs.

RADIO STATION MAKES UNEXPECTED MOVE

‘ANN CARVER’S PROFESSION’ Directed by EDDIE BUZZELL

ENGLISH BUSINESS GOOD, REST OF EUROPE VERY BAD

New York.—With the exception of England, the picture business in Europe is in very bad shape, according to Joseph Seidelman, of Paramount’s foreign department, who has just returned from abroad.

The English producers, he says, are making splendid progress and the American film companies will have to reckon with them in the future for the film market. Our producers here should realize that they must give more consideration in the future to making product with an eye to the possibilities of the British market.

After making a survey of the entire European situation, I believe, that, in spite of the present deplorable condition, the future looks brighter for the picture business over there than it does here.”
Walters Pay Huey For 'Fish' Squawks

Washington. - This trade being staged by Huey Long regarding the forthcoming production of the Warner picture, "Kingfish," understood to be the life story of the Louisianian politician, is a lot of hooey.

Harry Warner made a deal with Long some weeks ago, for money or otherwise, for the Senator to grab the front pages of the nation's press with threats of suits, etc., if Warner perverted their plan of making the picture.

It's all a build-up for public consumption to send the gross of "Kingfish" up to sizeable proportions.

Receiver Named for
Tec Art Studios, Inc.

William H. Moore, Jr., was yesterday appointed receiver in bankruptcy for Tec Art Studios, Inc., by Federal Judge George Cosgrove, on petition of the creditors.

The creditors alleged that the studio had committed acts of bankruptcy by assigning certain assets to other creditors.

Al Santell Returns

Al Santell returned yesterday to the Radio following his trip East. He directs "Chance at Heaven."

Zukor Denies Shake-Up

Zukor denies Shake-Up (Continued from Page 1)

ranged his production schedule, Paramount Productions, Inc., now has its own ample funds to carry out its ambitious program.

"It is difficult enough, even in normal times, to reorganize a production staff the size of Paramount's, but in the face of a business letdown, receiverships and bankruptcy, it has required almost superhuman courage, foresight and vision to achieve such reorganization, especially in less than one year.

"Samuel Cohen is the production head of Paramount and will so remain. I hope that no heed will be paid to future rumors of impending shakeups, as such reports not only are untrue but may be construed as insidious attempts to hurt the morale of the organization."

Fewer American Films in Hong Kong

Hong Kong - The past year has shown a heavy decrease in the percentage of American films exhibited in the British Colony of Hong Kong. In 1930 an estimated place 75 per cent. of all films shown in the Colony as American, with 25 per cent. Chinese. In 1931 American films had dropped off to 60 per cent. of the total, Chinese films with 25 per cent. British films accounted for another 10 per cent. the remaining 15 per cent. being made up of an occasional French or German production.

Russian films have been brought to Hong Kong but, up to the present, have not been able to pass the Colonial censors, being branded as propaganda.

Dorothy Jordan Added to 'Little Women' Cast

Radio announced yesterday that Dorothy Jordan would appear in a featured role with Katherine Hepburn in "Little Women," which George Cukor directs.

A deal for Henry Stephenson in the production was also made through Beyer-MacArthur.

Alfred Newman on KFI

Alfred Newman, musical director for United Artists, will conduct the Philharmonic orchestra in a concert over KFI at 5:15 a week from tomorrow night. This is in aid of the Musicians Continuance Fund.

FOR RENT

61 Malibu Beach
Nicely Furnished
Granite 7652

Recycled UNDERWOOD Typewriters, Late Models
Series 200000
$37.50 1 DOWN 1 WEEKLY
No Interest

Hollywood Typewriter Shop
6681 Hollywood Boulevard
Granite 3302 and 3303

321-22-23 Equitable Bldg.
Hollywood Boulevard at Vine Street

Telephone
Granite 2194-5-6

ASSOCIATE
MARCIE BERCOVICI
Story Department
**MARY STEVENS** JUST FAIR: LOVED YOU WEDNESDAY GOOD

Cast and Direction Better Than Story

**MARY STEVENS, M. D.**

WARNERS

**Bankruptcy Filed Against Pacent Co.**

New York.—An involuntary petition in bankruptcy was filed yesterday against the Pacific Electric Company, which, for some years, has been manufacturing sound equipment and supplying producing companies.

**Hays Emphasizes Importance of Code**

New York.—Another meeting of producers, distributors and leaders of the exhibitors was held at the Hays office yesterday for the purpose of further discussions of the proposed industry code. Mr. Hays stressed the necessity for action and the great importance of the plan, saying:

"The National Industrial Recovery Act demands the highest possible degree of co-operation from every element in the business. Our program, now being developed, will respond to the need for greater employment, maintain proper wage scales and reflect the conception of the majority as to fair relations between distributor and exhibitor."

The next meeting of the group is set for next Wednesday.

**Story Difficulties Slough 'Joe Palooka'**

The Edward Small production of "Joe Palooka," that was supposed to have been released by United Artists, has been dropped and the actors and members of the production unit have been let out.

Story difficulties that eight or ten writers, working at different intervals, could not surmount, are understood to be the reason for the shelving.

**'Shanghai Madness' Delayed for Few Days**

Fox is forced to hold up production on "Shanghai Madness," the Spencer Tracy picture for two or three days, due to Elizabeth Allen's walkout. Fay Wray, who was signed to replace Miss Allen, will not finish her role in the picture she is currently making for a few days.

**Mayers Have Anniversary**

Mr. and Mrs. Louis B. Mayer celebrated their 28th wedding anniversary last night, with members of the immediate family gathered for the celebration.

sequences being particularly well handled.

Mary Stevens, M. D. will have to stand comparison with many more exciting pictures of a similar nature, and therefore won't stand too much ballyhoo.

**Acting, Direction, Writing, Excellent**

**I LOVED YOU WEDNESDAY**

Fox

Direction by Henry King and Wm. Cameron Menzies
From Play by: Molly Rickard, William Dubois
Photography: Philip Klein, Horace Jackson

From Paris, to South America, to Boulder Dam, to New York goes the new Fox picture, "I Loved You Wednesday," and it goes along right jauntily after a slow start.

The picture would rate faves, were it not for the fact that Elissa Landi emerges in this film as a full-fledged graduate of the madam's workshop. She is a wonderful actress. You know her arms and legs waving and bouncing around all the time. And it can't be the fault of Miss Landi or the directors, Henry King and William Cameron Menzies, for Miss Landi is far too intelligent an actress to be published ridiculous, and the picture, otherwise, has the benefit of superb direction.

However, land this is the proof of the excellence of the film, in spite of the absurdity of part of Miss Landi's performance, the picture is grand entertainment. And when Miss Landi is allowed to be herself, the picture is perfect entertainment.

It is the story of a dancer who can't quite throw off the spell of a mad, young love affair during her student days in Paris, even after she meets the man who was the real lover of her life. Nothing more delightful has ever been seen on the screen than the scenes between Jory and Baxter, and between Miss Landi and Miriam Jordan, who plays Jory's wife. Direction was brought down to a fine point on these scenes. Laura Hope Crews slipped in some splendid comedy.

Your audience will probably be as enthusiastic over "I Loved You Wednesday," as the preview audience was. It had a swell time laughing over the dialogue by Philip Klein and Horace Jackson, and it applauded generously at the end.

Molly Rickard and William Dubois wrote the original play. Hal Mohr's photography was always good, but occasionally Miss Landi was at a camera disadvantage.

You've got everything in this film — a smart cast, a good story and a plot that is totally appealing, and a line-up of fine Don't worry.

**LaCava on New Job**

Gregory LaCava, having worked up with his latest picture, moved into his new office with Twentieth Century Pictures on the United Artists lot yesterday.

Really, there are times when we believe that Hollywood is being whispered about to the extent of giving it a bad reputation. By that we mean that there are actually quite a few people who haven't the faintest idea that to sign up to go to Hollywood is too big a gamble for someone to take who has just about made himself a good reputation, particularly in the writing end. We know definitely of one short story writer who has achieved a national reputation through the medium of nationally circulated good fiction magazines who has refused to tie up his talents with the films. Mostly because he's afraid that he'd stand to lose too much. Right now he's getting along beautifully in his field and is about to branch out into bigger and better things and he figures he's liable to get lost in the Hollywood shuffle and out of the world of letters by at least three or six months — and that's precious time to lose.

And in a way, we think he's pretty smart. The trouble with most writers who are signed up by producers is that they'll be allowed to write when they get to Hollywood, so that, while they've been offered them very much, it does seem senseless for them to go into oblivion for a term contract, after which time their future is un-assured to say the least and they have to work their way back all over again to the position they held before. There's that question of Mr. Keith of MGM will have his latest opus off the press June 29. The name of it is "Laughing Woman"— the original title was censored out by the publishers.

The most unconsciously amusing newswee we've seen in ages is the current Pathe weekly release. In fact it was a damned sight more amusing than the feature comedy we saw it in connection with the other night at a neighborhood theatre. Finess, Pathe goes in heavy for the support of the New Deal by playing coast the return of prosperity by having interviews with "the man in the street" and the first "man in the street" that they picked on "Laughing Woman," an airmail pilot. And the audience laughed so they never heard a word he said. Last on in the same issue they had a tribute about a gorgeous view of something or other they were about to show. And the first shot name of it was "The Parachutist" before a parachute jumper entering a plane.

Louse Brooks was roaming around the swimming pool up at Auckaon over the week-end, followed by two attendants carrying buckets of champagne. It's still that wealthy anonymous business man, they say. Whiting and the missus dropped in for Sunday night supper.
Due to the Sudden Suspension of
"JOE PALOOKA"
(United Artists-Edward Small)

Arthur Edeson

IS NOW AVAILABLE

for

a photographic assignment

HEmpstead 0523
N. Y. Palace Will Be Beck’s Ace House

New York.—Martin Beck has agreed to take over the Palace Theatre from Radio-Keith-Orpheum and will make it the ace house of the new independent circuit of sixty theatres which he is organizing. The deal will be signed next week.

Gabriel’ ‘Zoo’ Tops in London

London.—“Gabriel Over the White House” and “Murders in the Zoo” did top business last week here.

The new pictures of the week are “Real Men at War” and “The Hunter of the Jungle” at the Plaza. The holdovers include “Wall of Time,” “Little Giant,” “Bed Time Story” and “Knight of the Carter.”

Sherman-Zanuck Deal

Twenty-Sixth Century Pictures is closing a deal with Lowell Sherman to direct one picture for the company. The Frank and Dunlap office represent the director.

Freeland to Radio

Thornton Freeland was signed yesterday by Lou Brock to direct the Radio film musical, “Flying Down to R.C.” H.W. Hanemann will sit in as dialogue director.

SINGLE BILL RULE TOUCH ON THE INDIE EXCHANGES

Elimination of double bills in Southern California has put a huge dent in the business of several independent exchanges on Los Angeles film row. These offices, handling the cheaper grade of indie features, are finding it hard to secure bookings of their product, which was once as popular as “fillers,” with stronger attractions on twin bills.

Reports are that one state right exchange, finding it impossible to get the exhibitors to desert the single feature policy, conducted a several-weeks’ exchange, and is now insisting that exhibitors who contracted for groups of pictures either pay or play immediately. One exhibitor claims he was flatly told the exchange would go to court to enforce playing of remaining pictures on his contract, and the suggestion was made he go back to double bills to play up the product.

MGM to Sell Only Six on Percentage

New York.—It is understood that Metro-Goldwyn-Mayer will distribute only six pictures on percentage deals during the coming season, as against fourteen on its program for the past season.

The company has made no announcement as yet of the titles of these six, but it is thought certain that “Dinner at Eight” and “Eskimo” will be in the group.

Fox Bondholders Will Consider New Plan Soon

New York.—The plan for the reorganization of the Fox Film Corporation is now ready for submission to the bondholders for their approval.

The main feature of the plan is the exchange of the present bonds for participating, non-cumulative preferred and common stock.

Kuhn, Loeb Probe Next

New York.—June 26 is the date set for the Government investigation of Kuhn, Loeb & Co. Otto H. Kahn is subpoenaed as the first witness. Following these hearings, which will last about ten days, Attorney Pecora will tackle Dillon, Read & Co., and then the Chase Bank.

New Novel for Warners

New York.—Warners Brothers have acquired the picture rights to “Miss Benton, R. N.,” the story of a nurse, by Florence Johns and Wilton Lackaye. The William Morris office set the deal.

Agnew Aide to Schaefer

New York.—George Schaef er has appointed Neil Agnew assistant general sales manager of Paramount Distributing Corporation. Agnew also continues as Western division manager.

CAMERA AND SOUND EDITION OUT SOON
**THE LIFE OF JIMMY DOLAN**

WARNER BROS. prod.; director, Archie Mayo; writers, Bertram Millhauser, Beulah Marie Dix. David Wolkin, Erwin Colsey.

**Rialto Theatre**

**Times**: Elementary as is the life story of "The Life of Jimmy Dolan," the new picture at the Rialto, it will probably appeal to those who favor subjects in which the hero is a pugilist.

**Herald-Tribune**: It has the earmarks of a script written directly for the screen, which appears to be increasingly customary these days. Combined with good direction, as here, they make for a film that is adding to the mental powers of the tired business man, needful of relaxation.

**American**: A swift moving drama of pugilism and love. It is heartily recommended for your enjoyment.

**News**: A fast moving story of a light heavyweight champion who gets into a lot of trouble before he has a chance to taste the fruits of victory. There is more romance than actual fighting in the picture and it provides adequate Summer entertainment.

**Post**: One of the most satisfactory pictures dealing with the prize ring that have been turned out of Hollywood. An intelligent story, possessing variety, pace and humor, provides Douglas Fairbanks, Jr. with an excellent vehicle, and in the role of active prize fighter, he gives an unaffected and distinctly genuine performance.

**Mirror**: All the players, seasoned and competent, give their usual sincere performances. The fight scenes are brisk and bloody, pleasing to the men. **Journal**: It's a pleasantly entertaining little program feature. The familiar tale has been freshened so neatly by smooth direction and an engaging group of players that even the good old pay-off-the-mortgage sequence takes on a new element of suspense. And for a climax there's an exciting prize fight.

**World-Telegram**: It seems to me that here is, with one or two reservations, a first rate example of light and agreeable melodramatic screen entertainment.

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**RAMBLING REPORTER**

Lupe Velez must have gotten over her mad on John Wayne, because they're LITHATHIS again. Manny (Paramount) Cohen is giving that big party at his house on the recommendation of Lila Lee. And Larry Barmore and Marion Saptoris get back to Hollywood Tuesday... and so far three parties are planned for them. Andy Lawlor has gotten himself a nice part in the new Dix picture... Rush Selwyn is now playing in a stock company in New Jersey. Every time Ric Cortez catches Frank Joyce getting out of the Joyce Rolls-Royce, he asks: "How would you like three days in Passaic?"

Roland Leigh, w. k. playwright now at MGM's, goes the colleagues one better by running for walking around with no socks on at all.

The British slang has Sally Eilers against... and it is wonderful... one of it is really blush-making. Herb Somborn is terribly ill again at the Cedars of Lebanon Lane. The Don Stewart and Margie and Roger, Countess de D'Acosta and Mrs. Berthold Viertel are now handling all of Carbo's business. Harold Grieve has been tamping the dirt with the Herman Manckiewicz home during their absence, with some beautiful results.

Polly Moran has scored a sensation with her first appearance on the Radio—and at the new home, too. It brought her offers from every large "sponsor" on the air. Peggy Blumenthal (nee Fears) has shipped her car on to Hollywood and we think it justified optimism—that gal is destined for as big a career as she wants. Dave Harris is threatened with an approach from a Frank Pringle, with Howard Dietz, the Buddy Lightons, Bill Howard, Eddie Sutherland, Adolph Menjou, Chester Morris, Arthur Richman at the Colony Club Thursday night... The Sam Jaffes, by the way, are taking over the Colony next Friday night to give a big party for the Dick Walleys and Marion Saptoris.

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**New York Reviews**

**Tower Theatre Goes Into First-Run Today**

The Tower theatre becomes a first-run house in downtown Los Angeles today, opening with Mary Pickford's "Secrets," which goes in for at least three weeks.

The house has contracted for initial showings of United Artists product in Los Angeles, and may also buy some Paramount, RKO and Fox pictures during the year to assure a sufficient supply of product.

**Goring Back to Gaety**

New York.—John Goring, ex-manager of the Criterion Theatre and the latest run of "Cavalcade" at the Gaety Theatre, will again resume the managerial helm at the Gaety, when it reopens on July 12 with "Pilgrimage."

**Royer After Mackall**

Fanchon Royer is negotiating with Dorothy Mackall for the latter to take the top spot in "Neighbor's Wife." Picture is slated to start next week, with Breezy Eason directing.

**Arthur Hoyt to Fox**

On completion of his work in Phil Ryan's Paramount short, Arthur Hoyt moves over to Fox for a role in "Shanghai Madness," under John Blystone's direction.

**Jackson in 'New Deal'**

Thomas J. Jackson has been signed by Bryan Foy for a part in "The New Deal" which Al Boasberg directs.

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**MacDonald British Picture Shelved**

London.—The Jeanette MacDonald-Sam Taylor-Samson Raphaelson picture, "The Queen," that was to have been made with a British and Dominion release here and a United Art. st release in America, has been shelved. The delay may be temporary and it may be for good.

MacDonald has to leave to report to Metro-Goldwyn-Mayer for work on her contract and the story of the British picture has been too slow in developing, so that now she would not have sufficient time to complete it before the start of her MGM contract.

**Miller Bawled Out, So Walks Out on Mascot**

Ernest Miller walked out as cameraman on the Mascot serial, "Fighting With Kit Carson," Thursday, and goes with Fanchon Royer next week to photograph "Neighbor's Wife." Miller is asserted to have resigned Thursday afternoon after learning of an unwarranted bawling out from a Mascot executive. When the latter cooled, several hours later, he is said to have apologized to the cameraman who stood pat on his resignation. At a meeting of Wykoff was brought in yesterday to complete the camera work on the serial.

**Sackin Synchronizing Plant Open in France**

Moe Sackin, foreign representative of the Sackin Agency, has recently organized a synchronizing company in France and has just completed the synchronizing of Universal's "Back Street."

The work is under the supervision of Mr. Sackin, and Jean de Rue, a French director, is associated with him.

**Kalmar-Ruby Dicker**

Radio is negotiating with Bert Kalmar and Harry Ruby to write the book, music and lyrics for the next Wheeler-Wooley feature. C. C. Levine is handling the deal for the team.

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**Newspaper Clipping**

**INTERNATIONAL**

**Herman Spitzel**

*12 W. 57th Street, New York*
"DINNER AT 8"

DAVID O. SELZNICK

First Production for M. G. M.
"DINNER AT EIGHT"
Directed by GEORGE CUKOR

Second Production for M. G. M.
"DARK TO DAWN"
Directed by CLARENCE BROWN

RECENTLY PRODUCED FOR R. K. O. DURING A SINGLE SEASON

"A BILL OF DIVORCEMENT" Directed by George Cukor
"THE ANIMAL KINGDOM" Directed by E. H. Griffith
"KING KONG" Directed by Merian C. Cooper and Ernest Schoedsack
"SWEEPINGS" Directed by John Cromwell
"SYMPHONY OF SIX MILLION" Directed by Gregory La Cava
"TOPAZE" Directed by Harry D'Arrast
"CHRISTOPHER STRONG" Directed by Dorothy Arzner
"WHAT PRICE HOLLYWOOD" Directed by George Cukor
"THE GREAT JASPER" Directed by J. Walter Rubin
"THE AGE OF CONSENT" Directed by Gregory La Cava
"BIRD OF PARADISE" Directed by King Vidor
"THE HALF NAKED TRUTH" Directed by Gregory La Cava
"THE LOST SQUADRON" Directed by George Archainbaud
"DINNER AT 8"

DIRECTED BY

GEORGE

CUKOR
"DINNER AT 8"

produced by
DAVID O. SELZNICK
for
Metro-Goldwyn-Mayer

Some of the Additional
HUMOROUS DIALOGUE

by

DONALD OGDEN STEWART

Other Laugh Riots to
Which Mr. Stewart Contributed
"SMILIN' THRU"
"WHITE SISTER"
"DINNER AT 8"

Screen Play

by

Frances Marion

and

Herman J. Mankiewicz
When Sensations Are Made Note The Selznick-Joyce clients

Directed by GEORGE CUKOR

Screen Play by H. J. MANKIEWICZ

Added Dialogue DONALD OGDEN STEWART

Myron Selznick-Frank Joyce, Ltd.
"DINNER AT 8"

Another Super-Production made on

PANCHROMATIC STOCK

and

Photographed by

WILLIAM DANIELS

DUPONT
DINNER AT 8

BILLIE BURKE

Louise Closser Hale

in

"Dinner At Eight"
“DINNER AT 8”

Art Direction

“Dinner At Eight”
by
HOBE ERWIN

Now in Preparation
“Little Women”
To Be directed by
GEORGE CUKOR

In Conjunction with
Mr. Hobe Erwin

Art Direction

“Dinner At Eight”
by
FRED HOPE

In Preparation
“Strangers Return”
Directed by
KING VIDOR

In Conjunction with
Mr. Fred Hope
WARNERS TO BE LONE WOLF OF THE PRODUCTION PACK

Will Not Lend Nor Borrow Players

WARNERS TO BE LONE WOLF OF THE PRODUCTION PACK

Will Not Lend Nor Borrow Players

Warners are understood to have unofficially severed good-will ties with all the other major producers and are adopting a lone-wolf stand, whereby they will give no co-operation to, nor ask it of, other producing organizations.

Evidence of this stand is seen in their refusal to continue the past policy of lending contract players to other companies. At present thirty deals have been submitted to the Warners for loan-outs, the invariable response being, “sorry, but we're using that player for our own purposes.”

The Warners attitude is said to be the direct outcome of the action of Twentieth Century in getting George Arliss and, at the same time, beating the brothers to the punch in securing several story properties which they had selected. As a result the Warners have been offered the opportunity to use the services of many of their own leading players in features owned by other companies. A number of Warners films were not released till after competing productions were completed.

Role for Bill Cagney

Bill Cagney has been set for a part in “The Changeling at Heaven,” by Vina Delmar, is scheduled to start next week, with Joel McCrea in the leading role and Dorothy Wilson in a featured spot.

Two More for Broderick

Helen Broderick, who was originally signed on a two-picture contract by Radio to appear in “Flying Down to Rio” and “Aggie Appleby,” has been signed to an additional two-picture deal.

New Title for MGM

“Dark to Dawn” has been set as the tentative title for David Selznic’s MGM production, which was made under title of “Night Flight.” Clarence Brown directed the picture.

Chatfeld Acquiring String of Houses

New York.—The recently formed Chatfeld Theatres, Inc., with Harry Katz, Milton Feld and David Chatkin at its head, is rapidly acquiring a big string of houses throughout the country.

The latest acquisitions are the Palace in Youngstown, the Palace in Akron, the Paramount in Steubenville and the Capitol in Wheeling.

Sam Katz denies that he has any plans to organize or the houses that it is acquiring.

C. C. Burr Completing 18th Year of ‘Torchy’

C. C. Burr is producing the last of his present series of “Torchy” comedies for Educational and, at the same time, completing the eighteenth year of these comedies.

Ray Cooke is finishing his second year in the title role.

Brock Hops East Today

Lou Brock, radio producer of filmusicals and shorts, hops a plane for New York today. He goes East to attend the annual sales convention of Radio Exchange.

Kohn Justifies Paramount

(Continued from Page 11)

for a moment expected to be obliged to repurchase any of the stock which is paid out for the theatres and chains.

Comparing the picture business at present with the silent days, Kohn said that, while the money came in more slowly than now, it lasted longer. In those days it took sometimes seven or eight months to get negative costs back, while today, with fewer theatres and more first runs, the cash flows in faster.

For this reason, Kohn testified, pictures now are written off more rapidly. Eighty-five per cent of the negative cost is written off from income received in the United States and Canada, 65 per cent of it being written off in the first thirteen weeks after a picture is released.

In all the experiences of the Paramount subsidiaries, Kohn said that the company never included in its financial balance sheet the condition of any subsidiary of which it did not own at least 80 per cent of the stock.

‘Bed of Roses’ Much Improved Picture

Constance Bennett's recently completed radio picture, “Bed of Roses,” after re-takes and a re-cutting operation, was enthusiastically received by a second preview audience here yesterday. This was predicted by the Reporter after the first preview that the religious element, which had been injected into the story, much to its detriment, would be eliminated in a final cutting.

The second preview followed three days of retakes and a different cutting treatment, entirely eliminating the scenes between Constance Bennett and the priest. The retakes were devoted to the building up of Constance Bennett's and Joel McCrea's Dettly hang-up, and carefully photographed, these added scenes serve to work miracles with the love interest and round out the picture into what will doubtless prove a real box-office hit for Radio.

Three Comedies Ready to Start at Roach Lot

Hal Roach has three comedies ready to go into production as soon as work resumes at the studio on June 26.

The three are: “Tickets for Two,” which is held, “Chasing Short and an Our Gang picture.

‘College Humor’ Big

The Paramount theatre downtown increased the number of shows from four to five yesterday, due to the crowds attending “College Humor.”

Three for ‘Car No. 17’

Ward Bond, Wallis Clark, and Edwin Maxwell have been added to the cast of “Car No. 17,” which Lambert Hillyer is directing for Columbia.

Howard S. Cullman, Head of Port Authority in New York, tobacco expert par extraordinaire, should really start a class in how to make a Reke regain its vitality and seem to receive something other than head-aches. It sounds funny, we know, but the news of the tendering of prosperity note and the news of the Roxy is so wet, that the Roxy Theatre today is losing only $1,200 a week as against $1,000 three weeks short months ago... Furthermore, there is every reason to believe that the $250,000 outstanding in receivers' certificates will be paid off in a year or two and then the bondholders can divide the loot. And most of this is due to the same application of business methods by Mr. Cullman to what looked like a pretty hopeless proposition.

The courts have just decreed in let the Roxy be open and running, not only because to close it would mean an even greater loss, but because it looks as though Cullman will be greatly rewarded for his patience by at least getting the money he invested back.

What with Summer and one thing or another, Mr. Cullman has found it most politic to book only those productions that don't have to be paid for and to be able to make money, not only for the distributor, but for the theatre as well. And during the dull season he plans to book only independents, plus a number of Fox pictures he contrived to get at reasonable prices—for the Roxy. Product of this rather the so-called lack of it, doesn't worry him at all and there's no reason why he should at present. Mr. Cullman believes that peoples' purchasing power will be considerably increased by next Fall and hopes to take advantage of that break by being in a position to book all the major pictures.

He has an enormous enthusiasm for this work of salvation and rescue that is being well-tempered by the application of practical experiences and, considering the competition he's got and the increasing difficulty of filling these huge cathedrals of the cinema, we would say he's doing one swell job and that the secret of his success could well be a big help to other exhibitors.

Elsa Maxwell leaves for her Paris salons in the Cie de France this Sunday. She Migosh, it would take an extra-mile star to think up a way for autograph hounds to be even more annoying. Ruth Roland fits around town collecting not only famous signatures, but asking for the thumbprints of the celebrating, along with these names. She's liable to uncover the answer to a few unsolved mysteries doing that, or create a brand new one. It would be hard to guess why any would suspect it be impossible to find the guilty party. It might interest you to know that the name of the executive secretary of the Charities Aid Association of New York is just Homer Folks.
WARNERS STARTING THREE NEXT WEEK

Warners will put three pictures into work next week, which will start the cameras turning for the first time since the shutdown. The pictures are "Wild Boys of the Road," by Danny Aherne, which William Wellman will direct; "Red Meat," the Edward G. Robinson picture, under the superintend of A. C. Green directing, and "The Bureau of Missing Persons," which will be directed by Roy Del Ruth. "Footlight Parade," was pushed back another week, due to Dick Powell's illness, but will get under way on June 26.

MGM-DURANTE DEMAND FLOPPED 'PALOOKA'

Edward Small stated that the unexpected horizon of Jimmy Durante for an additional week in New York, due to the illness of his brother, caused the postponement of "Joe Palooka," and not story difficulties. Small stated that after Durante finished the musical revue in which he was to appear at MGM, starting immediately, he would do "Joe Palooka," and the interim would be taken up with further work on the script.

'FALLING FOR YOU' UNCOVERS NEW STAR

London—The trade show of the new Jack Hubert—Cicely Courtneidge starring picture, "Falling for You," uncovers a new personality and star possibility in the person of Tamara Desni, an attractive German girl with a delightful accent. "Falling for You" is a typical British musical comedy, certain to do big business here, but doubly as an attraction in the American houses.

FARROW PLAY IN LONDON

"Callanry Begins," a new play by John Farrow, is to have a London production by the Pritchard Play Company, with either Gerald du Maurier or Roland Young in the leading role.

PARA. AFTER BOASBERG

New York—Paramount is dickering with Al Boasberg through the Weber office to direct a picture in New York when he finishes the Fox Production, "The New Deal."

DILLOWAY TO ALLIED

M. H. Hoffman yesterday set Donald Dilloway for the leading role in "One Year Later," Allied's next feature which E. Mason Hopper directs.

CLAIRA BLANDICK SET

Clara Blandick has been signed by MGM for a leading assignment in "Turn Back the Clock," Edgar Selwyn's next directorial effort.

DUNN WITH INVINCIBLE

Winifred Dunn has joined Invincible Pictures to write an original story as the next picture for Richard Thorpe's direction. Maury Cohen produces.

HAMS

(Not Actors—But Food)

The Finest of the World's Supply

WESTPHALIAN—The king of all hams. The pride of the finest pork "curers" of the world. The feast of the epicure.


WILSHIRE—The favored ham of royalty. Delightful for hot weather consumption.

YORK—From Dublin with a flavor that is found in no other ham, cured by Marsh's special process.

SUFFOLK—A thin skinned, delicious English ham, for broiling and frying.

BACON

IRISH—The most renowned bacon of the world. Butchered and cured by Harris in Dublin.

LIMERICK—Famous for over 100 years, in the pan and on the table of the gourmets wherever good food is known.

The Pride of America

VIRGINIA HAMS AND BACON

Cured by hickory embers through two years of smoking. In all the world, no better hams or bacon.

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6666

Hollywood 1666
AWITHIN the next three weeks, this column is of the opinion, a tempest change is going to be seen in the production and distribution map of this industry. We believe that a division is going to be made of such activities which will divide the whole thing in halves, with Metro-Goldwyn-Mayer, Fox and United Artists holding one-half in a combination of efforts, and the rest of the major companies fighting it out among themselves for supremacy in the remaining division.

There is something big in the works. There are a lot of whispers, but not loud enough for these ears. And (this may surprise you), we feel that when and if it DOES happen, the picture will be better off as a result of it.

You can bet your bottom dollar, and will if you know Nicholas and Joseph Schenck, that the activities of either one or the other are the activities of both. Never in the history of any business have two brothers worked as they do. They split their profits as well as their losses. If only for this, you can tie in MGM with Twentieth Century. In addition to the fact that a great many of us here in Hollywood feel that Louis B. Mayer knows what’s going on around him, feels that connection, has a part of it, and is ready to help that new company get on its feet and prosper.

Now add the connection between Fox and Metro-Goldwyn-Mayer, their joint ownership, the particular position of Fox at the present time, the desires of the Chase Bank to get some of its investment back. Then put in the picture of Irving Thalberg, a big owner of Loew stock, a quarter owner of Metro-Goldwyn-Mayer and the greatest producer in pictures. Shuffle the whole thing around. You may be missing a hand or two in this game, but you WILL find three combinations, with all their personalities, IN CLINED to work for the benefit of each, and a hand that will have a lot to say about the future of this business.

There are too many companies, there are too many exchanges. There is MUCH TOO MUCH overhead in running the picture business as it is now being run. COMBINATIONS, yes, and CERTAINLY before the first of October rolls around.

Zanuck Borrows Jackie Cooper
Darryl Zanuck has closed a deal with MGM for the loan of Jackie Cooper for a featured spot in "The Bowery," to share honors with Wallace Beery and Clark Gable, who were also borrowed from the same lot. James Gleason and Howard Estabrook are writing the script and Raoul Walsh will direct.

Balaban and Katz Deficit Reported
Chicago.—The financial statement of Balaban and Katz Corporation which is controlled by Paramount-Publix, for the 53 weeks ended December 31 last, shows a consolidated net loss of $993,638, after charges for interest, depreciation, amortization and provision for the share of operating losses of the non-consolidated subsidiaries. This contrasts with net profits of $1,584,256 for the preceding year, which was equal to $5.25 a share on the common stock after dividends on the seven per cent preferred.

Jimmie Howe to Radio
Radio has borrowedJames Wong Howe, cameraman from Fox to photograph "Little Women," which George Cukor is directing.

6-FOR-1 SWAP OF SHARES BASIS OF NEW FOX SET-UP
New York.—A drastic reduction of capitalization, with the exchange of six shares of old stock for one of new, is the basis of the reorganization plan of the Fox Film Corporation, which will be voted on by the stockholders at the annual meeting tomorrow. The plan affects shares in both Class A and Class B stock.

If the proposal is adopted, the number of the Class A shares will be reduced from 4,900,000 to 404,276.3, with an authorized increase of the new Class A common to 2,800,000 shares, partly to provide for the exercise of stock purchase warrants and the conversion of debentures.

The Class B stock would be reduced from 100,000 shares to 16,650 on the same basis as the Class A.

MGM Team for Lupe
Lupe Velez is the latest member of the contract player roster at the Metro-Goldwyn-Mayer studios. She has been signed on a term contract. Several important roles are planned for her.

Indies Form New Organization to Cure Trade Evils
New York.—To attempt to eliminate some of the evils to which they say they are subjected, and to formulate a code under the new Industrial Recovery Act, a new organization of independent producers and distributors has been formed.

It is called the National Association of the Motion Picture Industry, and its formation follows a series of recent meetings attended by P. A. Powers, J. D. Williams, Sydney Samuelson of the Allied Theatre Owners, Frank Wilson of Principal Pictures, Pete Harrison, and attorneys Tobias Kessler, Arthur Butler Graham and Reynolds. The next meeting will be held at the Park Central Hotel Thursday.

The new association, in addition to discussing the proposed code, will aim.

(Continued on Page 3)

Mexico Shuts Down on ‘Laughing at Life’
Mexico City.—The government here expressed its indignation with Nat Levine’s “Laughing at Life,” by banning the picture.

It is a Mascot special, starring Victor McLaglen, and the producer is in New York endeavoring to negotiate its sale through a major releasing channel.

Wallace-Zanuck Dicker
Richard Wallace, having returned from his European jaunt, is engaged in negotiations with Twentieth Century Pictures to join the company on a directorial deal.

Vorkapich to MGM
MGM has signed Slavko Vorkapich, trick photographer, to shoot the transition shots for the Joan Crawford picture, “Dancing Lady,” which Robert Z. Leonard will direct.

Deadline on Camera and Sound Number Wed., June 21
LILY TURNER

WARNER BROS. prod.; director, William Wellman; writers, George Abbott, Philip Dunning, Gene Markey, Katherine Scala

Rivoli Theatre

World-Telegram: A pretty unhappy little story, dreamy and sordid, and lacking in all the snap and dash that one would expect from such experts in rapid-fire action as the Messers. Dunning and Abbott.

Herald-Tribune: Ruth Chatterton has not the lively, metallic quality which gave Dorothy Hall's portrayal of Lily its nervous tension, but she does contribute a complete and individual figure; there is something drab and less aban
donned, perhaps, but still colorful and interesting.

American: Write down "Lily Turner" in your appointment book as something to be seen. For the new picture at the Rivoli Theatre is first class entertainment, saved from banality by the engaging presence of Ruth Chatterton and a more capable supporting cast.

Journal: It's a quietly interesting narrative, in which Miss Chatterton is given every chance to indulge in the emotional conflicts demanded by her screen address. William Wellman's direction is smooth and the attention to drabness of the travelling troupe is effectively sustained.

Mirror: Frank, real and credible, "Lily Turner" is a highly entertaining drama for adults, a strongly emotional and colorful account of a provocative woman who knew the facts of life.

Times: It is a droll, uninspired story in which whisky bottles are flourished with the idea of eliciting laughter. Miss Chatterton is not in her element in such a narrative, for she is obviously far better suited to more sophisti
cated subject.

Post: "Lily Turner" is a workmanlike drama of the tough-luck school, but it lacks the vital spark. Neither the situations nor the characters carry conviction, a weakness which is reflected in the acting.

Sun: It comes out on the screen as a conventional, mildly acceptable, program picture—one another which may be described as being more appropriate away from Broadway than on that exacting theatrical street.

News: Neither an uplifting nor particularly absorbing moving picture plot. The picture moves along swiftly enough and is well acted by a competent cast, although I think Miss Chatterton made a mistake when she chose to represent herself as Lily Turner.

Playboy Next for the Beverly Hills Theatre

"Playboy," a first play by Paul Fort, a young local writer, has been selected by the Little Theater of Beverly Hills for Professionals for the final offering of the season, opening June 27.

Badly Rising and Russell Simpson have been assigned to the cast in fea
tured roles.

Boquets for Kemp

New York—Jack Kemp, a New York state director, who has never done any picture work, is reported to have turned out a fine synchronization of dialogue job in the re-recording work done on "Faithful Heart," the English picture with Marshall and Best, which Halber Pictures will dis
tribute.

'Gerhardt' Held Over

New York—"Jennie Gerhardt," the Paramount-Sylvania Syndicate film is held over for a second week at the N Y Paramount.

George Frank Goes Into Lemon Juice Business

George Frank, of the Frank and Dunlap agency, is president of Golden Fruit Products, Inc., which has started to market lemon juice in bottles.

The company's plan of process which makes it possible to keep lemon juice fresh for an indefinite period without chance of spoiling.

Gray-Jarrett Tested

Walters are rushing tests of Lawrence Gray and Art Jarrett with a view to signing one of them to meet the emergency created by Dick Powell's siege of pneumonia. The latter is critically ill at the Cedars of Le
banon Hospital.

U' After Harrigan

Universal is trying to borrow William Harrigan for the lead in "The Invisible Man," which James Whale will direct. The role is similar to the one Harrigan created in the New York stage play, "Criminal At Large."

Daughter for Levensons

Mr. and Mrs. Lew Levenson became the parents of a girl Friday at the Cedars of Lebanon. It is their sec
tond child. The father is a contract writer at Columbia.

Virginia Morris at U. A.

New York—Virginia Morris has joined the advertising department of United Artists in the Home Office.
THE POWER AND THE GLORY
OFFERS BOX-OFFICE PROBLEM

Fine Piece of Work if Public Likes It

"THE POWER AND THE GLORY"
Lasky-Fox

Directed by William K. Howard
Story and screen play by Preston Sturges
Photography by James Wong Howe
Cast: Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson, Sarah Padden, Cullen Johnston, J. Farrell McDonald, Henry Kolker, Clifford Jones, Bill O'Brien.

Preston Sturges has written, Jesse Lasky has produced and William K. Howard has directed the most daring piece of screen entertainment that has ever been attempted since the camera first began to flick. Darling, in that it is such a wide departure from story-telling for motion picture purposes.

Devotees of Conrad are acquainted with the twisted integrity, but picture patrons have never seen anything like it before. Because of this, it would be impossible even to attempt a movie-making rating of the picture. Only the box office will tell after it totals its work in the first runs and the small towns.

But certainly Sturges, Lasky and Howard should be highly praised for at least attempting something different and something that may change the whole manner of every frame of the lens of a camera. Anything that is different in this present state of formula production, gives entertainment relief, and "The Power and the Glory" deserves the thanks and praise of all students of the screen. But such risks and raise without a negative cost, so it must be passed on to the public for its approval or otherwise.

Sturges has written a story about the life of a man and his rise from a rail-walker to railroad president, his devoted wife and her suicide because of the husband's attachment for another woman, the affair between the son and the second wife and the suicide of the husband.

Told as present day stories are narrated for screen purposes, the plot would not have jumped out of the ordinary class, but related as Sturges has written it, it becomes a daring depart, doubtless box-office. He starts the story at the end, then goes back to what would have been the start, only to rush you down to the later chapters of the yarn. Thoroughly throughout the whole length of the story you are twisted backward and forward in that manner.

Every motivating sequence of the story is answered before what led up to that motivation is really shown. It bewilders you in the beginning because of its novelty. There is never a minute of the unraveling that you find yourself all caught up in the story, such as is the case with some of the Conrad yarns told in this manner.

After crediting the author, producer and director, the big applause of the picture should go and will go to Spencer Tracy. This sterling performer has finally been given a part with an opportunity to show an ability that has been boxed in by gangster roles, thugs, etc. And how to baby does troupe! And the part is no made-to-order affair; it required great ability and Tracy had every requirement.

If "The Power and the Glory" does nothing else, it has introduced at least to this reviewer) Mr. Tracy as one of the screen's brightest performers and, as such, he should be given roles befitting that ability, thereby giving additional contribution to better films.

Of the rest of the cast, Ralph Morgan stands out. Colleen Moore was a great disappointment. The rest of the players, Sarah Padden, Helen Vinson, Clifford Jones, Henry Kolker and others, only have bits.

Because of the very nature of the story, many directors of the proven ability of William K. Howard would have, no doubt, shaken their heads and bowed out of the assignment. It was a tough directorial job and one that will heap plenty of credit on Mr. Howard. Not since his "White Gold" in the old silent days, has Howard been given a picture that tested his ability. If the picture hits, and we hope it does, much of the credit will go to the direction, and the excellent photographs. Assistant given it by James Wong Howe, the cameraman.

There is going to be more written about this picture in the papers of the country than any other. Be prepared for a long time. It's a great show for the critics. They will rave over it, write editorials about it. Audiences will either love the picture or hate it. Perhaps some showmen will take full advantage of all these discussions, printed and verbal. Accordingly, unusual interest should be the result, and that's box-office.

Lola Lane Gets Lead in World's Fair Shorts

Mel Brown closed negotiations with Lola Lane, via long distance telephone, to play leading lady in his World's Fair featurettes, and she left by plane for Chicago yesterday morning. Ivan Kahn represents her.

Brown is making six three-reelers for Paramount release, using the Fair as the locale for his stories. Jack Sullivan is his production assistant.

Phil Ryan Resigns as Pathe Lot Head

Phil Ryan, general manager of the RKO-Pathe studio at Culver City resigned Saturday to devote himself to one of the series of shorts he is making for Paramount release. E. B. Howe takes over his duties for the time being.

'Gold Camera' Last One Made

"THE POWER AND THE GLORY"

Columbia

Direction: Lambert Hillyer
Screen Play: Horace McCoy

When your sophisticated audiences get tired of being sophisticated, try them with "Dangerous Crossroads," a Columbia picture with Charles (Chic) Sale.

It's an old reliable, with lots of train and automobile chases which are exciting enough to cover up the fact that the picture is totally unimportant and useless, as far as the art of the screen goes.

It's a thunderous old melodrama with heroes, villains, sweethearts, and an old engineer who finds that his days at the throttle aren't over when he is called upon to chase some train robbers. He is making a getaway in a couple of high-powered cars.

Chic Sale is his usual spoy, quaint self, and if your community likes him, that's what you need. Frank Albertson plays the son of the company's detective. Diane Sinclair is Sale's niece, and Jackie Searle is his brother. Lambert Hillyer directed Horace McCoy's screen play.

This film is the old-time serial hokum with whiskers. Chic Sale is the only ace in the hole.

Peggy Shannon Cast in 'Turn Back the Clock'

Peggy Shannon swings over to MGM when she finishes work for Ben Verschleider in "Devil's Mate," at Monogram. She gets a spot with Lee Tracy and Clarke in "Turn Back the Clock". Frank and Dunlap represented Miss Shannon. Colleen Moore has been forced to withdraw from her assignment in the picture owing to illness. Edgar Selwyn directs.

Bancroft with S. J.-

The Selznick-Joyce office has signed a deal with George Bancroft whereby they handle his picture affairs as artist managers.

Chadwick Leaves N.Y.-I. E. Chadwick leaves for the coast tomorrow with definite plans for a state right deal. He will be accompanied by his wife.

Indies form New Body (Continued from Page 1)

tempt to work out the problems of the divorce of exhibition from production, the elimination of price-cutting, the elimination of preference in runs, and other forms of taxation and alleged unfair treatment which, the leaders claim, extend throughout the entire industry.

Lookie what came in with the mail this bright and icy day. Yeah, just as Summer was giving itself a swell break, New York decided to go cold on the whole idea. Anyway, beside our edification we present the following letter addressed to the editor of our magazine from a most unusual thing has happened. Of late we have been receiving inquiries from all the theatres that were playing 'Forgotten Men.' We naturally wondered what the cause of this was and, upon investigation, we found that the theme song of this feature, 'My Forgotten Man,' which dissolves into scenes on 'Forgotten Men' was deemed by the managers of the different theatres running this picture as a good plug for our production, 'Forgotten Men.' We have been receiving very flattering offers to show 'Forgotten Men' in several of the large circuits playing 'Gold Diggers of 1923.' In other words, we now consider 'Gold Diggers' as a FIRST CLASS ADVANCE TRAILER for our picture, 'Forgotten Men.' As you are probably aware, the theme song and the entire feature of 'Gold Diggers' is built around the 'Forgotten Man' idea. We consider it an unusual break for us. Yours truly, Jewle Productions, Inc.
Has Ben Schulberg gone into the publishing business? Is he the angle behind an almost defunct weekly, devoted to the general panning of any and all the private "burns" of the former Paramount production head? Maybe yes, and maybe no, but the rumor hounds of the boulevards here believe that that is the case.

The weekly in question was ready for a fold three months ago. Its backers had thrown up the sponge and the editor had about given up all hope of attracting other suckers. The chatter boys and girls said it would not print another issue. But it did, and is still printing each and every week.

Those schooled in reading between the lines claim that Schulberg must have furnished the money to keep the rag running because "doesn't the paper give the Schulberg pictures raves, when all other publications either rate them fair or bad?" "Did not," continued a rumor hound, "all of Schulberg's pet peevings, Dave Selznick, Walter Wanger, Sam Katz, Von Stroheim, Milestone and others come in on merciful pans? And right at the time when Ben was negotiating a new contract with Paramount, who do you think prompted the slaps at Emanuel Cohen and praised Schulberg to the skies?"

New York—There is a rumor going around here that all is not well between Adolph Zukor and Harry Warner, due to the supposed closing of the Paramount door on Warner when he called asking for help in his Hays fight against the alleged raiding tactics of the Schenck-Zanuck unit.

Zukor is rumored to have gone over the situation of Warner grabbing Chatterton, Powell and Francis from his organization two years ago and is quoted as saying: "Now you ask for my help when someone is doing it to you."

New York—What has happened or is happening to Sam Katz? Broadway has been asking that question for weeks, with only rumors for the answers. And the boys and girls who cook up the rumor pills will tell you that "smart Sammie" is holding back, saying nothing, but will make one of those unexpected coups that will astonish the whole business. They believe that he is furnishing all the brains and much of the money for the Chalfied Theatres enterprises, but that activity is done away with over the breakfast table, with the rest of the day devoted to more important doings. What about it?

New York—Exhibitors, independent operators of theatres are anxiously awaiting word from the various conventions of the major companies. They have heard rumors of this, that or the other sales policy, but nothing on which to start their booking books. The general impression though is that, aside from a few pictures, there will be no percentage dates. But what will the rentals be? The theatre men believe that everyone suffered tortures with the box-office take last year, the same tortures the exhibitors have had inflicted on them for the past three years.

Accordingly they expect and are ready to fight for a break in rental terms and percentages, and, unless they can get it, they will, as a body, try to break in on one or two companies with a booking list for thousands of days, using the pictures of that company or companies to the exclusion of all others.

London—The impression here is that London and New York will get together on some kind of a deal that will provide for a better working agreement on production and exhibition of the joint pictures of the two. There are plenty of rumors about agreements, but just rumors. But it seems the burden is on the shoulders of the British producer and exhibitor. Touched by a British success or two, being unable to compete with Hollywood on the purchase of stories because of their limited exhibition field and the known demand for good stories, is a cinch there will be an offer of "talk" pretty soon.

London has been a long time getting around to the decision that it can make good pictures if it gets the right material and the market for the product. The producers feel that now is the time for an Anglo-American Producer-Distributor agreement and don't be surprised if it pops any day now.

Original for Tracy

MGM has purchased an original story by Jerome Sackheim, of the David Selznick unit, titled "The Stockholder," which is slated to be Lee Tracy's next yarn. Larry Weingarten will supervise.

Three for Para. Cast

James Burtis, A. S. Byron and Jack Clifford have been added to cast of "One Sunday Afternoon," which Stephen Roberts is directing for Paramount.

Meeting of Wampas

Regular meeting of the Wampas will be held tomorrow night at the Writers Club, with John Le Roy Johnston acting as chairman for the evening.

MGM Boys Go Fishing

Harry Rapf yesterday played host to MGM's publicity department on a fishing trip beyond Malibu. Howard Strickling, Pete Smith and Joe Sherman were among his guests.

Five for Stahl Cast

Crawford Kent, Ferdinand Munier, Caryl Lincoln, Frank Beal and Churchill Ross have been added to the cast of "Only Yesterday," which John Stahl is directing for Universal.

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For The Train
For The Sick Bed
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Packed with goodies selected from the best of the world's manufacture.

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Hollywood, Calif.

Gentlemen:

It is useless for us to say how much your paper means to us, far more than your subscription rate ($20) but as a small town theatre we cannot afford the rate and wonder if you make any such concessions for a small theatre in your rate.

Ever since we have subscribed to your paper there has not been a picture booked without our referring to your reviews. We might add our file of Hollywood Reporters is the most valuable asset to our bookings we have ever had since in the theatre business.

We sincerely hope you can make us some concession on your subscription rate as soon as possible as we dislike to miss so many numbers of the paper.

Very truly yours,

KAYTON THEATRES, INC.

LTH:DMC

L. T. Houghton.
**Columbia**

**"BRIEF MOMENT"**
Director: David Burton
Play by: S. N. Behrman
Screen Play: Brian Marlow
Cameraman: Teddy Tetzlaff

**"CAR NO. 17"**
Director: Lambert Hillyer
Original and screen play: Benjamin Kline
Cameraman: Benjamin Kline

**Fox**

**"THE DEVIL'S IN LOVE"**
Cast: Loretta Young, Victor Jory, Herbert Mundin.
Director: William Dieterle
Screen Play: Howard Estabrook

**"PADDY, THE NEXT BEST THING"**
Director: Harry Lachman
Novel: Gertrude Page
Screen Play: Edwin Burke

**Paramount**

**"LIFE WORTH LIVING"**
Director: John Ford
Original Story: James Gould Cozzens

**"SHANGHAI MADNESS"**
Cast: Spencer Tracy, Miriam Jordan, Fay Wray, Ralph Morgan.
Director: Henry Blanke
Original...Frederick Hazlitt Brennan
Screen play: Austin Parker
Cameraman: Lee Garmes

**"THREE-CORNERED MOON"**
Director: Elliott Nugent
Original: Gertrude Tomson
Screen Play: S. K. Lauren, Ray Harris
Cameraman: Theodore Sparkuhl

**"MARCH OF TIME"**
Cast: Alice Brady, Frank Morgan, Russell Hordis, Madge Evans, Eddie Quillan, Jackie Cooper.
Director: Willard Mack
Original: Lloyd C. Loew
Screen Play: Edgar Allan Woolf
Cameraman: Bill Daniels

**"TURK BACK THE CLOCK"**
Cast: Lee Tracy, Mae Clarke, John Halliday, Otto Kruger, Peggy Shannon.
Director: Edgar Selwyn
Original: Edgar Selwyn, Ben Hecht
Cameraman: Hal Rosson

**RKO-Radio-Pathe**

**"RAFTER ROMANCE"**
Cast: Ginger Rogers, Norman Foster, George Sidney, Laura Hope Crews, Robert Benchley, June Brewster.
Director: William Seiter
From novel by: John Wells
Adaptation: Glenn Ford
Screen play: H. W. Hanemann
Cameraman: David Abel

**"THE DOCTOR"**
Cast: Lional Barrymore, Dorothy Jordan, Joel McCrea, May Robson, Frances Dee, Buster Phelps, David Landau.
Director: John Roberts
Original by: Katherine Haveland Taylor
Cameraman: Jack McKenzie

**"THE GLORY COMMAND"**
Cast: Bruce Cabot, Betty Furness, Florence Lake, Eric Linden, John Durrow, Frank Albertson, Margaret Seddon.
Director: Christy Cabanne
Original by: Christy Cabanne
Screen Play: F. McKee Willis, Frank Wead
Cameraman: Al Gilks

**Universal**

**"SECRET OF THE BLUE ROOM"**
Cast: Lionel Atwill, Paul Lukas, Gloria Stuart, Onslow Stevens, Edward Arnold, Muriel Kirkland, William Janney, Elizabeth Patterson, Russell Hopton.
Director: Kurt Neumann
Original and screen play: William Hurlbut

**"MOONLIGHT AND PRETZELS"**
(N. Y. Production)
Cast: Leo Carrillo, Mary Brian, Roger Pryor, William Frawley, Bobby Watson.
Director: Karl Freund
Original and screen play: William Rowland, Monte Brice

**"ONLY YESTERDAY"**
Director: John Stahl
Cameraman: William Burbank, George O'Neil.
Dialogue: William Hurlbut

**"THE INVISIBLE MAN"**
Cast: Chester Morris, Dudley Digges, Henry Travers, Billy Bevan.
Director: James Whale
Original screen play: R. C. Sherriff

**"PARK AVENUE LADIES"**
Cast: June Knight, Neil Hamilton, Mary Carlisle, Edmund Breese.
Director: E. A. Dupont
From play by: William Hurlbut
Screen play: John Francis Lederer
Music and lyrics: Lynn Cowan
State Righters Launch New Trick

Faced with heavy losses in grosses faced two others to join in the district as a result of single bills, independent producers in Hollywood who are making "quickie" type of pictures have been waging an undercover battle in an attempt to swing the theatres back to double bills.

The producers, whose pictures are handled by state right exchanges on a straight percentage basis, with little or no advance, have been staging a propaganda campaign, via phone, in the neighborhood theatres which were using their pictures when double billing was in operation.

Employees of the producers are said to return to their offices in the evening to phone the group of theatres between 6:30 and 7:30. Method is for the employee to ask what pictures are playing, and when informed that only one feature is on the bill, express disappointment that the house is not showing two pictures.

The stunt was originally launched by one indie producer, who soon induced two others to join in the district.

Last week, however, a leader of the independent exhibitors stumbled on information concerning the campaign and laid the blame before officials of the Independent Theatre Owners of Southern California. The organization sent out a letter to all members in the city of Los Angeles, calling attention to the scheme. The letter read:

"We have been reliably informed that certain independent producers who do not want to see the elimination of double bills in this territory are attempting to swing the theatres by asking the theatre what the feature is and then expressing dissatisfaction because there are not two features. These calls are not from bona fide patrons, but are coming from employees of these small producers, so do not be deceived."

"From information given us, the theatres being attacked by these phone calls will receive between 10 and 20 calls per night."

Dorothy Burgess at 'U'

Universal has signed Dorothy Burgess for a featured role in "Lively Broadway," with June Knight and Neil Hamilton. E. A. Dupont will direct. The Bren and Orsatti office made the deal.

March on Vacation

Frederic March has been granted a two weeks vacation by Paramount and left Saturday night for Racine, Wisconsin, to visit his family.

Morin Now City Editor

Relman Morin, dramatic editor of the Los Angeles Record, has been promoted to city editor of that paper and will also supervise the dramatic page.

Keith-Albee Shows Reduction in Loss

New York.—Keith-Albee Organization Corporation and its subsidiaries for the first quarter of this year reports a net loss of $76,742 after charges but before subsidiary preferred dividends as against a net loss of $709,826 in the first quarter last year. B. F. Keith Corporation and subsidiaries showed profits of $43,101 after charges, as against a loss of $64,843 in the first quarter last year.

Sterling Will Make Four for Universal

Universal has closed a deal with Sid Algier, president of Sterling Pictures, Inc., to make four features during the 1933-1934 season, which will be included on Universal's program of 35 pictures for next year.

The new company will move into offices on the Universal lot within two weeks. Sterling's officers are: Harry Scheinman, vice-president; Phil Krasne, treasurer; Iris Sidell, secretary, and Louis Baum, production manager.

Garnett Winds Up 'Iceberg' Shooting

Berlin.—Saturday marked the last day of shooting on Universal's picture "S. O. S. Iceberg," which has been in production for thirteen months. Tay Garnett, the director, will remain in Berlin for two weeks to supervise the cutting before returning to Hollywood. Rod La Rocque has left for Hollywood, accompanied by Vilma Banky and Robert Fellowes, the assistant director.

Warners Want Parker

Warners are negotiating with MGM for the loan of Jean Parker for a featured spot in "Wild Boys of the Road," which will get under way this week under the direction of William Wellman.

Hays Office Boiling

Darryl Zanuck and the M.G.M. executives. They ask further: "Why has the American Federation of Musicians, the Producers Association and become a part of our Producers Arbitration Agreement?"

In an effort to appease the present hostility, Joseph Schenck agreed, the middle of last week, to place a moratorium on the activities of his company. This was done at the behest of Will Hays, who so informed all the signatories of the Hays crowd, to give accusers time to present any and all cases of supposed illegal or unethical acts by this new company. Harry Warner is fighting mad it is said, that other than what has already taken place, the whole thing is a campaign in a teapot. They know that Twentieth Century, from printed reports of its deals, has done nothing illegal, and inasmuch as it is not a signatory to the Arbitration Agreement, it does not have to abide by its rules. So why the fuss, particularly headed by a company which staged the greatest talent raid the industry has ever seen and got away with it.

Federal Probe of Local 306 Starting

New York.—The first move in the Federal Government's drive against racketeering will be an investigation of Local 306, which is to be started immediately under the leadership of Investigator Edward F. McGrady. Wm. Ratner, K. A. Vandenbarg and Murphy, McGrady is conducting investigations in New York, Chicago and Detroit.

Particular attention is being paid to the income tax returns of the officials of Local 306 and other unions.

Durante with Crawford

With the postponement of Edward Small's production, "Joe Palooka," Jimmy Durante was set for the comedy role in Joan Crawford's next picture for MGM, "Dancing Lady," which will get under way this week under the direction of Robert Z. Leonard.

Ruth Chatterton III

Ruth Chatterton suffered an attack of bronchitis over the week-end and is confined to her Beverly Hills home. Production on her next picture at Warners awaits her recovery.

Tradeviews (Continued from Page 1)

And the Producers Association and its Arbitration Agreement. We said in January of 1932 that these agreements would never last, that a fine business would never be paid, that the whole thing was a piece of paper. Our words have been proven true. In a business as highly competitive as this, you can't box any BRAINS. You can't tie up one company whose very personnel demands (and will show) PROGRESS by others which are satisfied to sit by and benefit from those brains and that progress.

Creators can and will not be tied down, and the making of movies is the height of creativity. So, if you have not done it already, throw out the Producers Association in tying the hands of companies, for every effort makes for better pictures, for a better business. The weak can not be supported in the fight to make shows that the public will buy. The weak will get weaker and the strong will trample over them.

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"CACTUS FLOWER" & 40 OTHER HITS)
"Author of "ROSE MARIE"
"DESSERT SONG" & OTHER SUCCESSES

New York's Reigning Musical Hit - Now in its 28th Week
Distinguished Stars of International Fame
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MARMON KNOWLTON

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Spectacular Production
in Eleven Glamorous Scenes

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Musical Conductor
Jacques Rabiroff

Costumes Designed and Executed by
WESTERN COSTUME CORP.
Employee Branches Meeting Thursday to Discuss New Act. More Work, Fewer Big Checks

Both the Eastern and the Western ends of the motion picture industry are at work on the formulation of a code for the government of the business, under the provisions of the new Industry Control Act. Will Hays has already held several meetings in New York, and a most important gathering of representatives of all employee branches will be held at the Writers Club Thursday night.

Two of the most vital features to be considered in the picture industry are the increase of employment and the decrease of the number of exorbitant salaries. It is these two points that will engage most of the attention of Thursday night’s meeting.

Each of the four employee branches of the Academy is selecting representatives to attend this meeting and the Screen Writers Guild will also be represented. In the technicians field, there will be representatives not only from the Technicians Branch of the Academy, but each of the studio locals, cameramen, sound men, etc. (Continued on Page 4)

Phil Goldstone, His Own Director

Phil Goldstone, producing for Majestic Pictures, has taken over in the direction of “The Woman In The Chair,” his next picture for that release, and is crediting the assignment to Howard Christy.

The producer is banning all visitors from the set at Sennett’s and has a boy posted at the stage door especially for newspapermen, apparently endeavoring to keep his directorial activities sub rosa.

New Quittner Appeal

New York—Edward Quittner, Paramount’s new agitator who lost his monopoly suit against Paramount, has completed new papers for an appeal which is expected to be filed next week.

Junior Laemmle III

Carl Laemmle, Jr., has been con- fused to his home with another attack of sinus.

‘RIGHTS’ TO NEW STOCK TO PAY OLD DEBTS OF FOX

Irene Dunne Will Do ‘Ann Vickers’ Next

Radio has postponed “Lady Sal,” the Irene Dunne picture, until August, setting “Ann Vickers” as her next, with Walter Huston borrowed from MGM for a featured spot opposite her.

John Cromwell will direct “Ann Vickers,” under the supervision of Kenneth McGowan.

Sally O’Neil in ‘Lilies’

Sally O’Neil was signed by Universal yesterday for a featured role in “Lilies of Broadway,” which E. A. Dupont directs. Ivan Kahn made the deal. Maude Eburne is also in the cast.

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New York Reviews

"I LOVED YOU WEDNESDAY"

FOX prod.; directors, Henry King and William Cameron Menzies; writers, Molly Ricardel, William DuBois, Philip Klein, Horace Jackson.

Radio City Music Hall

Times: An unusually handsome and interesting picture.

News: This screen translation of the Broadway drama of the same name is better entertainment than the original.

Sun: The film is a sympathetic, rather uneventful little romance. It captures once or twice a faint touch of comic sentiment, but I fear that we have again what is essentially an out-of-town soda water served on beer drinking Broadway.

Herald-Tribune: The picture is well acted. It has the same wry, brittle dialogue the play had. If its situations and characterizations seem artificial, it may be because, to this observer, such persons as these seem more like robots than individuals.

American: Score another direct hit for American photographic art and direction.

Post: There is certainly little that is novel or enlightening in the behavior of the principals, unless it is the hop-skip-and-jump method which Elissa Landi, whom you might get across the idea that she is a girl with an artistic temperament. Miss Landi bubbles, chortles and leaps all over the place. It is very disconcerting.

Mirror: Pretty staged and tastefully directed, the play which delighted Broadway makes a pleasing little picture, its trivially skilfully camouflaged by impressive trick photography.

World-Telegram: The film is an agreeable little program picture, handsomely and tastefully mounted, with much in it to forgive. But with a fair share of refreshment, too.

Journal: The sets are effective. The feminine principals wear becoming gowns. The men principals are turned out correctly in evening attire. And they spend all of their time toasting off comments on love and life as casually as they toss off their cocktails.

"STRANGE PEOPLE"

MONOGRAM prod.; director, Richard Thorpe; writer, Jack Townley.

Seventh Ave. Roxy Theatre

Journal: It's a good idea. It's an idea that could have been developed into absorbing melodrama if it had been in the hands of a skilful writer, director and cast. But this tender-hearted column hates to have tell you, it wasn't.

Herald-Tribune: The picture has been produced with no care or precision. Hastily made with a few sets, it appears to have been thrown together from a story with a poor plot, even worse dialogue. The performance is competent enough considering how baffled most of the players must have been most of the time. The direction is stumbling and often quite dazed.

Times: Although there are enough corps of people to keep an audience mystified, the film has a tired and hackneyed look. The cast is pleasing, the acting is conventional, the story reminiscent.

World-Telegram: This is a film in which the acting is taking in its treatment and it is confusing in its purpose. The picture dwindles away when the director, or some one else, shuffles his actors into slapstick situations. These do not help a great deal even for summer days.

Mirror: This picture is as lucid as a nightmare. It suggests that somebody was hit with a very good idea, that a cast then was assembled and the group then made up the movie as it went along.

Post: The trouble is that the mystery has been so firmly imbedded in the plot that when it is whistled to and beckoned at by various living members of the cast, it refuses to come out and show itself. The picture is just as much a mystery after it is over as when it began.

News: There is the semblance of a good idea in the plot, but the germ wasn't given a chance to develop properly. In fact, you have to look sharp or you'll miss it entirely because it is buried under a lot of claptap and meaningless complications that it is lost sight of shortly after the picture gets under way.

American: A dull and distinctly inferior picture. Let's let it down gently by saying that it lacks continuity and as a mystery picture is just another.

Sun: It is with regret that I must state that, although it lifts its ideas from, shall we say, a more modern fount, it is still a rather stale brand of its species.

Beck's New Company To Have Offices In Palace

New York—Martin Beck will be located in the Palace Theatre Building. His new business, known as the United Theatrical Service and Booking Corporation, of which George Godfrey is vice-president and Jack Goldston second vice-president, Beck is president.

Mady Christians To Be In Golden Stage Play

New York—Mady Christians, Ufa star, who has arrived in this city, will star in a legt play next Fall to be presented by John Golden.

The play is called "Dr. Dose's Drugstore" from the Vicki Baum novel. Tamara Gova will also be in it.

Fox Paying $30,000 For 'Little Man'

New York—Fox has practically the Faddiella novel, "Little Man What Now?" for $30,000.

The final signing of the deal is being held up by complications arising out of the offices of the writer.

Govt. Issues New Report On Pictures in Europe

Washington—The sixth annual publication covering the film industries in Europe has just been issued by the Department of Commerce. It was prepared in the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, based on reports received from the European representative offices of the Department of Commerce and State, and gives a general picture of the most significant events in the motion picture situation in Europe during the year 1933.

Copies may be secured from the Superintendent of Documents, Government Printing Office, or from the various district offices of the Bureau of Foreign and Domestic Commerce.

The price is five cents.

Tradевiews

(Continued from Page 1)

...importance, but when you say that all other papers either rated my pictures as fair or out and out flops, you make a sucker out of you pictures for the simple reason that, with the exception of "Luxury Liner" the Hollywood Reporter rated my pictures higher than even the paper you claim I backed..."

And Schulberg is right. We gave exalted notices to "Madame X," "To Catch a Flying," "The Great Gatsby," "Pick Up" and "Crime of the Century."

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For 'Little Man'

"I LOVED YOU WEDNESDAY"

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Big, Progressive, Unusual, He Says

Those fortunate enough to see the preview of "The Power and the Glory," Saturday night undoubtedly continued to discuss its revolutionary technique or

The brushes of the many painters used on this picture have been finely trimmed and delicately poised. A subtle pioneering in photography leads one by the way of the spectra of spoken and unspoken thoughts that come to the ear in a more unobtrusive manner as shown in this film and in "Last Trolley Car." Some forego a good book to go to a movie, and some read a good book in preference to attending a movie, but the "Power and the Glory" one both reads a good book and sees a great movie.

A technique that uses flashbacks of pictures which he had died pioneers a field that is difficult to sell, because of sound, of voices. There is a jar in knowing a woman has been killed and who is responsible. Seeing "Bugsy" through a film, seeing her as a younger woman and hearing her speak in the next sequence.

Some in the audience were not ready for the jar but the pictures were. They knew that the producer and director were leaving the grove, selling the story of unusual lives in a new way, for perhaps the first time. Out of the rut, and the picture will go over in the better houses, but fortunately will be available in unopened little theaters and disturbing whisperings in serious spots when it hits Main Street or below. This is especially certain the positive reaction of all the old-time devotees who are allowed to remain in its present position following his suicide.

The story is in the Reporter's own review. A paid admission impression of the whole film is not possible. The swimming pool and the climbing mountain sequences both drag slightly and can be shortened to advantage. The camera work of Jimmy Howe was delightful, superb. The effort of Jesse Lasky to give us better and higher grade productions was shown in this and in "Zoo in Budapest"; MUST be supported. The quiet, masterful, perfect direction of William K. Howard is nothing new. He is a great director for the stars he usually has.

The actors in the drama were fortunate to get the parts, and they live them. Spencer Tracy is ideal, natural, capable. His moment at the directors' table, where his mind wanders because of the unfaithfulness of his wife, is indelible.

Mr. Tracy was heard to remark in the lobby after the preview that he hoped the next time he was asked to play a role like Mr. Warner's he was shown it would be heard. For his description, he is wrong to do so. The only word of whatever was heard. Great actors cannot help being personal. The same with genius. Mr. Tracy is both in this picture. A pat on the back for him.

Jackie Cooper Loses Appendix

Jackie Cooper was rushed to the Hollywood Hospital yesterday after he had been operated on for appendicitis. He was reported last night to be resting comfortably.

Universal Sets Convention Dates

Universal's sales convention has been definitely set for June 29-30-31 at the Congress Hotel in Chicago, to be followed by the western convention in San Francisco at the St. Francis Hotel on July 6-7-8.

Carl Laemmie, Sr., and L. J. Schaefer will both be present at both conventions.

U. S. Contracts of Leads Postpone 'The Queen'

The reason for the postponement of "The Queen," which Herbert Wilcox was to produce for British and Dominions in London, was disclosed yesterday by a special cable from Selznick-Joyce office. The cable said: "MacDonald-Marshall picture postponed because Sam Taylor advises against hurried production necessitated by Hollywood contracts of Marshall and MacDonald. British and Dominions negotiating for Taylor to shoot another picture for them."

William Set For 'Nana'

The deal by which Warners loan Warren William to Samuel Goldwyn for "Nana," the first Anna Sten picture, has been signed. George Fitzmaurice will direct.

U. A. Execs Coming


Sound was unobtrusive, as it should be.

Colleen Moore Did she come through? AND HOW! A compelling performance. A credit to her in every scene and a characterization that equalled that of Mr. Tracy although lacking the footage and less virile, as may be imagined.

The balance of the casting could not be improved. Helen Vivson and the son were ideal as to type and slightly disabled which is to their credit in their performances.

The final appeal is for the other star of the picture, Ralph Morgan, both for his presence and for his melodic, soothing voice on which rested the burden of Charlotte Rutledge's audience in a receptive hypnotic state from present to past. He was Tracy's pal from the swimming pool to the grave. He won a mark in the hearts of the audience that can never be erased. His performance has not been and will not be excelled.

Mary Brian to Star in Allied Special

Mary Brian has been signed for the starring role in "One Year Later," first of the series of four Allied Specials. Also in the cast are Russell Hopkinson, Donald Dillaway and Hale Hamilton.

"One Year Later" is an original story by F. Hugh Herbert and Paul Perez, with screen play by Herbert E. Mason Hopper will direct. Production stars on Monday at the RKO-Pathe studios.

Mark Sandrich Set to Direct 'Aggie Appleby'

Radio has assigned Mark Sandrich to direct "Aggie Appleby, Maker of Men," with Charles Farrell, William Gargan and Helen Mack in the top spots.

Sidney Lanfield, who was originally scheduled to direct this picture, will be switched over to the Francis Lederer story, "Romance in Manhattan," by Don Hartman.

'Another Language' Finished Ahead of Time

Walter Wanger and Director E. H. Griffith will finish shooting on "Another Language" at MCM tomorrow, bringing the picture in two days ahead of schedule and considerably under the budget.

8 Yarns For Presnell

Robert Presnell, new Warner supervisor, has eight stories in various stages of preparation.

His first one, "Wild Boys of the Road," is already in work and will have six pictures in production within the next two weeks.

Dick Talmadge To 'U'

Universal has closed a deal with Richard Talmadge to star in a serial of the dare-devil, stunt-man type. Henry McRae produces it, using Mauri Lang's story, "Phantom of the Deep."

Del Ruth Starting

Roy Del Ruth starts production tomorrow on "Bureau of Missing Persons," for Warners. Recent additions to the cast are Lewis Stone, Pat O'Brien, Allen Jenkins and Bette Davis.

'Speed' Gets a Break

Darryl Zanuck has marked "Out on Bail," an original story by "Speed" Kenyon, for work in with "Blood Money," the Rowland Brown story which Twentieth Century acquired recently.

'U' Wants Cortez

Universal is dickering with Paramount for the loan of Ricardo Cortez to play the lead in "Left Bank."

This week brought forth two really excellent pictures—the only trouble was that they both happened on the same day and considering all the dull days before and to come, that was slight. "Easy Living," with Joel McCrea, with which Jean Arthur and DuBose Jenness, opened his gorgeous new triplex apartment in River House to a very few very choice public, and the place and the party were simply grand. 

Tallulah Bankhead in an extra pale make-up and on the water wagon, was Dorothy Parker's main conversation rival and Dorothy was in rare form. We think Tallulah talked faster, though. Betty Starbuck, Ben Was- son, Max Gordon and every important stage director, scenic designer, etc, there too.

The other party was one given by the former Joan Tennyson (Mrs. Dreyfus), for Bernard Sobel to celebrate the publication of Bernard's new book, "Indiscreet Girl." And we want to say right here and now that it was one of the very nicest tributes and doings here for a long time. The grand friends that showed up to wish him well. The place was fairly loaded with ex-Follies girls and there's no doubt of the fact that Ziegfeld certainly knew how to pick them or they just don't grow that way any more. The first half was so beautiful, the second half was so much more beautiful. Larry Schwab, Farrar and Rinehart, Kay Scott, Ben Washer, Dr. Michel, Bob Mohlen just a few among what seemed like hundreds of people streaming in and out. And, yes, John S. Whitehead, a Stanley on the water wagon going into raptures over the lemonade and ice cream. They were seriously thinking of giving him a balloon to complete the illusion.

Rusell Crouse, Alison Smith and Edna Ferber are anxiously awaiting the Marc Connelly's return so that they can all be off on that North Cape Cruise that starts July first. Local whispers would have you believe that Norma Shearer would like very much to play the title role in "Marie Antoinette" for MGM. We doubt it though. Charlie Breen and Syd- ney Fox celebrated their first six months' wedding anniversary up in the garden at Moriarity's. Andy got a beautiful diamond wrist watch for being a wife for so long.

My goodness, what frantic calls Paramount is sending out for a composer for the song, beautiful, shapely and must-know-how-to-act gal for the next Bing Crosby picture—why, they don't want a gal who can act, no! If they, if they really want to know, there's Jean Sargent, who's always looked and sounded swell under great conditions. It's the stuff she's sung in "Bandwagon" and "Flying Colors" a white spot never stood a chance.) And then there's Charlotte Murray.
'MGM-Para. Aid Century
On Basis of Friendship'

New Company Will
Star John Wayne

With Paul Malmvern as production head, Lone Star Productions has been organized to produce a series of eight westerns, starring John Wayne. Malmvern has been in charge of the two series of eight westerns released by Monogram Pictures in the past year.

Physical distribution of the new series will be handled by Monogram exchanges in southern, middle western, western and New England territories, although the new company will have no connection with the Monogram feature series and its product will be sold entirely under the Lone Star banner.

Production headquarters will be at the Western Service Studios. Cecilia Parker, who appeared as leading woman in the last three Fox-Ball westerns, has been placed under contract to Lone Star.

Collings on Dialogue

Pierre Collings is now busy writing the dialogue for "British Agent," which stars Leslie Howard for Warners, having completed the screen story.

'T' After Pert Kelton

Universal has registered a bid with Radio for the loan of Pert Kelton. John Stahl wants her for "Only Yesterday."

Sig Marcus Returns

Sid Marcus, a vice-president of Selznick-Joyce, returned to his desk at the agency after a vacation in the Grand Canyon.

Foster a Malibuite

Norman Foster has leased Hugh Herbert's Malibu beach house.

Workers to Frame Code

(Continued from Page 1)

technicians, cutters, etc., will also be invited to attend. It is the intention of the conference to see that no branch of the business is overlooked.

The producers will not be included in the Thursday night gathering, as it is figured that the Hays meetings in New York will present their views. Just how the Academy as an organization will figure, is a bit vague, although it will surely provide the meeting ground for the producer and the employee branches when the time comes to bring all factions together for the formal adoption of a code.

The Academy Board of Directors has already named a committee which will represent the organization as a whole, but it is felt that the Academy itself cannot sponsor the code because of certain inevitable conflicts between the producers and the employees and the fact that the Academy and the Producers Association have the same legal counsel.

It seems probable that the first step to be taken will be the formation of a committee to make a complete survey of the production end of the industry. The producers are expected to assist in this, as it is considered necessary, before building a code, to acquire certain information regarding employment, salaries and the distribution of moneys in production. The ultimate code undoubtedly will call for a more equitable distribution of this money. This means that a ban will be placed on excessive salaries.

The formulation of the code is expected to take at least two months. Then the completed agreement will be submitted to both employers and employees. If there are irreconcilable difficulties, representatives of each group will go to Washington to iron out all rough spots.

It is anticipated that Alfred A. Cohn, scenario, will be one of the leaders of the employ group because of his standing with the administration and his knowledge of the ramifications of the Industry Control Act.

Dining at Vendome

Is Eating The Most Beautiful Food To Be Found Anywhere

ITS dining salon is designed for people whose conversations is as excellent as its food. Under its influence the biggest bore goes Voltaire on you.

LUNCH in true Continental style. Eat leisurely. After eating, do a rubber or two of bridge or a game of backgammon. Or you might sit around and discuss your next part or story, or the scandal items of the day.

DINNER may be your answer of "come to lunch and stay for dinner." Anyhow, you will like our special $2 table d'hote menu, or the hundred odd specials cooked to your order in the manner you like them best.

IF YOU WANT TO GIVE A PARTY
Use
THE OLD ENGLISH TAP ROOM
WE can take care of 20 to 300 and give you a service that will make you the most popular host in town.
Thalberg Return
Again Postponed

New York.—The return to
the United States of Irving
Thalberg, who has been in Eu-
rope for some months, has
again been postponed for a few
weeks, because of a recent ton-
sil operation.

Fox Faces Strike by
News Cameramen

New York.—Unless the Fox Move-
tone newsreel restores to its news
cameramen the money taken from
them by salary cuts and puts their
back to the normal scale, the
cameraman's local 644 probably will
call a strike within a day or two.
A meeting of the local was held
last night, at which Fred Dempsey,
of the IATSE, president. The members
voted unanimously to withdraw service
from any newsreel organization or
producer who does not live up to the
terms of the established basic agree-
ment. (Continued on Page 4)

Alfred A. Cohn
Resigns as Academy Director

Alfred A. Cohn has resigned as a
member of the Board of Directors of
the Academy and his resignation was
accepted by the Board at its meeting
yesterday.
Mr. Cohn gave notice of his
resignation. (Continued on Page 3)

Hays Leaves for Coast,
over Canadian Route

New York.—Will H. Hays and his
party left New York yesterday for
the coast. They will travel by the
Canadian route, stopping off at Banff.
Courses of the Hays Hollywood
office, will not leave for several days.

PARA. REFEREE WILL O.K.
TRANSFER OF ITS ASSETS

New York.—The Paramount bond-
holders and creditors lost an important
point yesterday in their court action to
prevent the ratification by Referee
Davis of the transfer of certain assets
to the four Paramount subsidiaries.
Attorney Saul Rogers entered vehem-
ent objections, but Referee Davis
indicated that he will sign the ratifica-
ton order, although he admitted that
the bankruptcy laws are not specific
regarding the unusual situation that
exists in the Paramount case. The
order will be presented to the Referee
by counsel for the trustees within a
few days.
Rogers argued that the move was
illegal and against the views of the
creditors. Referee Davis said that he
was not concerned. (Continued on Page 4)

Connelly to Europe;
May Write 'Alice' There

Marc Connelly has completed the
screen play of "Cradle Song" for
Paramount, but will not give up his
European trip to work on the script of
"Alice in Wonderland" as the
studio desires.
If he decides to accept the "Alice"
assignment he will work on the story
during his trip abroad and will re-
turn to Hollywood later.

MGM Wants Bing Crosby

MGM is trying to borrow Bing
Crosby from Paramount for a role in
the next Marion Davies picture, which
will be a musical.

Bank to Foreclose
on Para. Criterion
and N. Y. Theatres

New York.—The City Bank and
Farmers Trust has brought suit to
foreclose its mortgage on Paramount's
Criterion and Loew's New York Thea-
tre property on Broadway, between
44th and 45th streets, because of de-
faulted interest. The Paramount legal
department states that it will contest
the suit.
This property was acquired by
Paramount years ago and the com-
pany planned to build a theatre and
skyscraper on the site. It is reported
that the corporation has paid $100,000
already to hold it.

J. R. Grainger
Back from European Tour

New York.—James R. Grainger,
former vice-president and general
sales manager of Fox, returned yester-
day from the Rex from an eight weeks'
tour of Europe.
Grainger has been besieged with of-
fers from major outfits. He stated
he would announce his signing with
one or another within ten days.

Radio Wants Ruggles

Radio is concluding a deal with
Paramount for the loan of Charlie
Ruggles on a one-picture deal. He
will be co-starred with Zasu Pitts in
her first picture on her four-picture
deal with that studio. H. N. Swan-
son has been assigned to supervise.

Wallace and 'U' Dicker

Universal and Richard Wallace are
negotiating a deal which may result
in the director doing two pictures for
that company.

Lou King to Universal

Lou King was engaged by Universal
yesterday to direct "The Black Pearl." Harry
Wurtzel negotiated.
Production Grows In Australian Studios

La Cava to Direct

Bennett for Zanuck

Darryl Zanuck has assigned Gregory La Cava to direct Constance Bennett in her first picture for Twentieth Century Pictures. The last picture for this team was Radio's "Bed of Roses."

Gibson and Allied

Call Off Contract

Hoot Gibson and Allied Productions, of which M. H. Hoffman is head, have agreed to disagree, and the Western star washes up his eight-picture deal with the company at his own request after having completed five productions.

Knechtel Going into

Business in London

Lloyd Knechtel, for four years head of the photographic effects department at RKO, leaves Hollywood next week for London where he will be affiliated with R. B. Lenihan, holder of the Dunning Process rights in England and one of the partners of the George Humphries laboratory in London. The new organization plans to pioneer in photographic effects in British and Continental fields, as well as to build up a clientele in American studios.

Caliente to Observe

Its Fifth Birthday

Agua Caliente will have a birthday party Saturday night, the fifth anniversary of its opening. Lou Anger, Joe Schenck's right-bower, has promised to supply a host of screen beauties and plans are being made for the Wampas to attend en masse.

Special entertainment has been arranged for this Fiesta del Agua Caliente, and there will be the usual Rhumba Revelers Revue.

Oscar Apfel to 'U'

Universal made arrangements with Radio yesterday for the loan of Oscar Apfel to the John Sibly, "Only Yesterday." Radio has the player on a one-picture deal, but is re-arranging his shooting schedule on "The Doctor" in order to end him to Universal.

Ned Sparks to Para.

With the postponement of Radio's "Lady Sal" has been signed, the player was engaged by Paramount for "Too Much Harmony," which Eddie Sutherland directed, Breyer-MacArthur office arranged the deal.

Kid Actress at Radio

Dorothy Gray, child actress, has been assigned to the cast of "The Doctor," in which John Robertson is directing for Radio.

3 for 'Sweet Cheat'

Radio has assigned Pert Kelton, Arline Judge, and Dorothy Wilson featured spots in "Sweet Cheat," which will feature Ginger Rogers.

Paul Jones Tried as Writer at Para

Paul Jones, assistant director at Paramount for several years, has been given an opportunity to make good as a writer in a move being made by Paramount to uncover new scenarist talent on the lot.

Jones has been assigned to work with Director Edward Sutherland in preparing "Too Much Harmony" after they wrote it together. Joseph Mankiewicz will get credit for the screen play, but Jones will be on the lot for make suggestions and to supply bits of business and gags as the may occur to him during the progress of the picture.

Sutherland's hunt for a singing ingenue for this Paramount musical is still on with the director having looked at seventy-two tests to date without seeing the part.

Winchell to Be Guest at Cartoonists' Lunch

All the nationally known cartoonists living in Los Angeles will gather at the Los Angeles Chamber of Commerce luncheon, to be held in Paramount's Cafe Thursday noon.

Among the guests will be: George McManus, Clifford McBride, Claire Dwiggins, Gene Ahern, Merrill Blosser, Bert Levy, Walt Disney, Walter Lantz, Ted Gale, Jimmy Murphy, Hal Forrest, Charlie Plum, Vic Forsythe, Henry Clive, Willy Polgan, Webb Smith and others.

Bert Levy, of Paramount, who is the Dean of The Cartoonists Club, will act as host.

Enzo Torresco Left

Everything to Wife

The will of Enzo Torresco, who died in New York May 1, leaves his entire estate, tentatively valued at "little over $100,000," to wife. The estate consists of only personal property. The will provides that, in the event of the death of Mrs. Torresco before her husband, the estate was to be divided among a son, various nephews and nieces, and the Motion Picture Relief Fund.

Masquers to Dine Hardy

The Masquers Club will give a dinner tomorrow night for the retiring (only from office) president, Sam Hardy. William Collier, Jr., will be toastmaster.

Tradeviews

(Continued from Page 11)
est authors of every land writing for you? Have you not more money than any of our producers to finance the pictures? Why should any of your pictures be bad? You hear this on every side.

And we'll bite—what should be on the lot should any picture be bad with plenty of money for the production, competent artists, good writing? It looks as if the whole fault is right in the lap of the studio boss and his production staff. What say you?
FOY PLANS TO HAVE WRITERS DIRECT THEIR OWN STORIES

Believes Better Films Will Result

Foy Productions announced yesterday that it is completing a production policy which will give writers an opportunity to become directors. The company is basing its entire schedule for the new year on this policy and is lining up a group of pictures which will be directed by the men who write the stories. This is the first time that a major independent has taken this step.

The first two deals of this nature are with Willard Mack and Al Boasberg. The former, under contract to MGM, produced "What Price Innocence" on this basis, Columbia releasing it, and is set for two more to go into work when he finishes at MGM. Boasberg is directing "The New Deal," from his own screen play and is also signed for two more.

Foy is also working with William A. Cew, Elmer Rice and Frank Craven, the latter two deals being handled by Lew Gold.

"We are making deals only with writers who have had experience stagin plays in New York or who have worked with directors on the set pictures and can show a background in direction," Bryan Foy said.

"Writers have always complained that directors do not see the stories the way they do and, as a consequence, there is always present that under-surface friction that prevents a finished product from being a fully cohesive work. We believe we can eliminate this by letting the writer assume all responsibility for his production. "The story is the foundation for a picture and when the one who creates it is allowed to show his ability to believe that better pictures can be made."

Harry Ruskin to Para.

Harry Ruskin, co-author of several Broadway musical shows has been engaged by Paramount to work on the script of "Too Much Harmony," which Edward Sutherland will direct.

"Wag" Gribble to Goldwyn

Harry Waggstaff Gribble is in town and at the United Artists studio, helping out in the writing of the Anna Sten story that goes before the camera in about two weeks.

Adams on Davies Yarn

MGM has assigned Frank Adams to write the screen play of the Frances Marion original story, titled "Paid to Laugh," in which Edward Davies is slated to be starred.

Marie Prevost at 'U'

Marie Prevost has been added to list of "Only Yesterday," the John Stahl picture for Universal.

Bush in "The Doctor"

James Bush has been added to the cast of "The Doctor" which John Robtson is directing for Radio.

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FOX PLAYERS FROM ENGLAND
HERE TO MAKE PICTURES IN
Production Abroad
Starting in Sept.

London—Production in England with casts sent from Hollywood, and productions in France with all-French casts are among the plans of Fox Film for the coming year, according to Andre Daven, who will be in charge of the French productions. Erich Pommer will direct the pictures in England.

"Mr. Pommer intends to continue the policy he used with Ufa," said Mr. Daven. "He will make a limited number of pictures of international caliber, with famous stars and lavish productions. The casts and the technicians will be sent to England from Hollywood. The use of English and American stars will give these pictures access to the United States, England and all other English-speaking countries.

"The French films will be made, of course, exclusively for the French market. They will have all-French casts. We have not yet decided what our first French production shall be, but it is settled that our first group of stars will include Charles Boyer, Lilian Harvey and Henry Garat, all of whom are proficient in both French and English.

"We have already started a scenario bureau and every new play or book will be sent to Hollywood in synopsis form for the approval of the department there. We are not hurrying. We know careful preparation is essential, and we probably shall not start production until late in September."

It was announced a week ago that Fox is planning to make twelve pictures in France and twelve in Germany, in addition to those to be made in Italy. Production in France will be at the Branberger-Richebe studio in Paris.

Three for Dix Cast

Ralph Bellamy, Frank Conroy and Stuart Erwin were signed for roles in the Richard Dix picture, "Birds of Prey," the latter coming over to Radio on a loan from MGM. Walter Ruben is directing.

Breeze to Universal

The Collier and Walls office has set Edmund Brieese for a featured role in "Park Avenue Ladies," the new title for "Lilies of Broadway," Universal's filmical.

Fox Newsreel in Row

(Continued from Page 1)

Zanuck Dickens with Landi for Contract

Darryl Zanuck is negotiating with Elissa Landi for a term contract at Twentieth Century Pictures on completion of her Fox contract, which has two months to go. The player is now vacationing and will start work on her last picture for Fox, "I Am a Widow," when she returns.

Fay Wray Saved from Drowning by Geo. Hill

Fay Wray got caught in a rip tide while swimming at Playa del Rey yesterday and undoubtedly would have been drowned had not George Hill, the director, who has a home there, gone to the rescue and brought her ashore.

She was bathing on a strip of beach from which the lifeguards have recently been withdrawn and slipped into one of the deep holes made by the sharp tides.

Zeidman-Woodward Deal for Tropical Picture

Ben Zeidman is concluding a deal with Stacy Woodward, biologist, who recently severed relations with the Nathan-Fairbanks unit producing "Strange As It Seems" for Universal, to produce a feature of the dramatic novelty type. Woodward will head an expedition into Central America for film material. Zeidman is handling this picture outside of his two-picture deal with Universal.

Ford Will do 'Patrol'

Negotiations between John Ford and Radio were concluded yesterday when the director signed to direct "Patrol," by Phillip MacDonald. The Harry Wurtzel office represented Ford.

Minna Gombell at Para.

Minna Gombell signed with Paramount for a featured role in "The Way to Love" yesterday, Harry Wurtzel closing the deal. Production stars Maurice Chevalier under Norman Taurog's direction.

Two for Verschleiser

Ben Verschleiser has signed Hobart Cavanaugh for a leading role with Peggie Shannon and Preston Foster in "The Devil and His Mate." Phil Rosen directs for Monogram releases.

Holloway to Warners

On completion of his deal with Universal, Sterling Holloway, swings over to Warners for a featured assignment in "Wild Boys of the Road."

Forrester Harvey Set

Forrester Harvey has been added to the cast of "The Invisible Man" for Universal.

Hays Orders All 'Nance' Stuff Out

Owing to protests from women's clubs, who are up in arms against any and all suggestions of sex perversion, producers have been notified by the Hays office that "nance" characters or players of that type must be eliminated from screen plays.

This just about puts several well-known players identified as that type out in the cold, the most prominent among them having been considerably mystified last week when four deals for his services fell flat.

Radio Company Back from Annoplis Location

Betty Furness, Florence Lake, Glen- don Allwine and Christy Cabanne ar- rived in town yesterday from Annop- lis, where they have been for the past two weeks on location shooting "The Glory Command" for Radio.

The remainder of the troupe, in- cluding Bruce Cabot, John Darrow, Arthur Lake and Assistant Director Tommy Atkins, left Annoplis last night for Hollywood.

MacDonald at Warners

J. Farrell MacDonald has been signed by Warners for a top spot in "Wild Boys of the Road." William Wellman has abandoned the picture, with Frankie Darro playing the lead. Collier and Walls represented MacDonald.

Rogers Signs Three

Having definitely set "Golden Harvest" as the first picture on his next year's program for Paramount, Charles R. Rogers yesterday signed Richard Arlen, Chester Morris and Marguerite Churchill for the featured roles.

Paramount Gets 'Gaby'

Paramount has put over a deal with MGM which transfers "Gaby des Lys," by Jack Kirkland and Melville Baker, from the latter to the former.

Para. Creditors Lose

(Continued from Page 1)

expected his action would be attacked in court later.

Counsel for the trustees contended that the four subsidiaries should be permitted to continue business so that contracts signed since last January will be considered valid. He also argued that the business of Paramount should not be hampered by questions as to whether or not people dealing with the subsidiaries are going to be protected.

The next meeting of the creditors is set for June 27.
Indies Won't Submit Code to Hays Office

New York.—The organizations of independent producers and exhibitors who have been preparing their ideas of the new code will refuse to submit the results to the Hays office, fearing they will not get a fair hearing. They intend to send their suggestions to Washington directly.

Chevalier Washed Up with Paramount

The Paramount-Maurice Chevalier deal definitely went cold yesterday, with the star's personal representative, Max Ruppa, turning down the percentage deal offered. Chevalier is now in negotiation with other studios and will leave Paramount on completion of "The Way to Love." George Gershwin will write Chevalier's next, wherever he goes.

Maurice Ostrer Leaves N. Y. on Way to the Coast

New York.—Maurice Ostrer, head of Gaumont British, and Arthur Lee, American representative of that company, left New York yesterday for Toronto. From there Ostrer will go to the coast, arriving there in about ten days.

Para. Will Restore Full Exploitation Staff

New York.—Paramount has decided to restore its exploitation staff to full strength. John C. Flinn will be in charge of the work and will make his permanent headquarters in New York.

MGM Execs Leaving for Convention in Detroit

New York.—Executives of Metro-Goldwyn-Mayer are leaving for the convention to be held in Detroit. In the party are Felix Feist, W. F. Rodgers, F. C. Quimpy, J. A. Cove, A. F. Cummings, A. W. Aason, J. S. MacLeod, Sr. Seadler, W. F. Ferguson, E. Morell, C. Deesien and District Managers J. E. Flinn, W. E. Scullay and Robert Lynch.

Howard Dietz, publicity head, and Hal Roach leave the coast by plane today.

'Emperor Jones' Slow

New York.—"Emperor Jones," which Krimsky and Cochrane are producing at the Astoria studio, is far behind schedule and will be shooting three to five weeks longer.

'Twicked Woman' to MGM

"Twicked Woman," a novel by Anne Austin, has just been purchased for the screen by MGM. It is running as a serial in Household Magazine.

Frances Fuller Held

Paramount yesterday exercised its option on Frances Fuller, the deal going through Selznick-Joyce.

Spencer Tracy with Borzage at Col.

Columbia received an offer from Fox yesterday for the loan of Spencer Tracy, after a week of negotiations, for the top spot in "A Man's Castle," opposite Loretta Young. Frank Borzage will direct.

Tracy will swing over to Columbia on completion of "Shanghai Madness," for the Sol Wurtzel unit. Fox has pushed back the starting date of his next picture, "Triple Cross," an original by William Conselman and Henry Johnson.

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BIG AGENTS GET THE GRAVY. SMALL ONES BEING SHUFFLED OUT

Economy Policies Ruining Business

“A strange state of affairs exists in the business right now,” claims Mr. Barrymore. "The biggest battle among the studios is not the biggest battle among the studios is not the smallest, the smallest, but the biggest is the smallest, while the smallest, while the small fries, those handling freelancers, are virtually shut out. This is the way one agent yesterday spoke of his activities, investigation among the others bearing him out.

“We are going through a phase that we have never before experienced because of the rigid economy programs that have been inaugurated at all studios,” he continued. “Despite the large production schedules, film companies are not exerting themselves to buy outside talent and are concentrating on keeping their contract people going at high speed.”

“Hence, it is obvious the big agencies are suffering from swelling coffers, since they control the majority of the studio contract lists; other agents, dealing in unaffiliated artists, are struggling to keep their heads above water and any number of the small film companies are begin-ning to realize that they need outside talent to remain competitive. The important agents, dealing in unaffiliated artists, are struggling to keep their heads above water and any number of the small film companies are beginning to realize that they need outside talent to remain competitive.

Fox has a three-months’ economy program on which restrictions practically all outside business. The company is not hiring writers at all, fewer and fewer directors. Exceptions are only the proven, established names. Only the studios are making movies, you will discover cheap deals, all offers are for buttons.

That aggravates the situation is the rise in the small-studio film companies. There are all sorts of deals of this nature going on. Warners is simply putting it out that they are doing everything in its power to grab other studio bets on loan-outs.

Loan out deals mean added activity spending money, and those in income for them, while, at the same time, spots that would ordinarily go to freelancers are lost to the agents handling those lists.

Even the independents, where a fair portion of business could be transacted by small agents, offer inadequate relief.”

Tradecraft (Continued from Page 1)

in some of the stories producers are placing before the cameras? Is it not fair to assume that the stage hit, the called best seller, and that of the hughfuff stuff that is bringing in the highest top prices, is NOT what the public wants—that it wants simple stories, stories that are well told in a natural way? That original stories for the screen, written by able screen writers, are then the screen’s greatest need? Think it over. Look over some of the figures yourself, if they are available. Make your own comparisons.

Turner Calls Speed Plane ‘The Bowery’

The plane which Col. Roscoe Turner will fly as a test trip to work to Los Angeles speed contest July 1, the feature event of the coming National Air Races here, was christened yesterday at the U.S. Air Force. Before a group of film notables, Colonel Turner christened his plane the “Twentieth Century Pictures’ ‘The Bowery’ Special,” after which he gave a private flight test which showed a speed above 300 miles an hour. Among those watching the test were Joseph M. Schenck, Darryl F. Zanuck, Joseph H. Moskowitz, Raoul Walsh, William Goetz and others. Turner’s present East-West record is a 12 hours and 33 minutes, and he declared he expects to span the continent this time in less than ten hours.

Effects in ‘Deluge’

Have Majors Scratching

The effect of New York City being washed away by a giant tidal wave as photographed by the Kelly-Bischoff-Saal group for a picture called “Deluge” is to be released by RKO. This has major producers scratching for a thrill to top it.

From the very conception of this Ned Mann effect, producers at the big local plants have been nosing around for a slant at the finished model and the negative, hoping that the under-current reports were not true. But they have seen, and pictures at Paramount, MGM and Warners, and the idea has been shelved as a result.

Gasnier for France

Louis Gasnier’s contract with Param-ount has expired and negotiations are on for the director to make four pictures at the Paramount Joinville studio in France.

Fox 1932 Deficit

(Was $15,010,395)

(Continued from Page 1) meetings of stockholders, to be held in New York July 1 and 3, to take action on the proposed financial reor- ganization plan, which entails the ex- change of the old stock for the new on a basis of six shares of old for one of new. The stock transfer books close today.

Kent’s statement tells the stock- holders that the corporation is faced with debts of approximately $42,000,000, of which $12,000,000 is payable now. The holders of $36,000,000 of debentures, among whom are Kent, W. C. Michel and Winfield Sheehan, have agreed to participate in the underwritings of the new stock. Kent asks the stockholders at the coming meet- ings to authorize the underwriting from any liability arising since April 1, and to ratify the action of the directors in issuing the new stock. Some question as to this action has been raised in connection with the acquisition of the Loew’s stock. Debentures which do not join in the underwriting will not be retired. Kent says, E. R. Tinker, who has just resigned from the Fox board, is expected to leave for the coast soon on a mission to reorganize Fox West Coast. His resign- ation is seen as another step in the withdrawal of the Chase crowd from Fox. It is as he has been regarded as the Chase representative in the corpora-

Wead-Boylan Teamed

Of Commander Wead and Malcolm St. Symon. Wead will do an original novel story and screen play for MGM. They will shoot tonight for San Francisco to gather material.
GREAT TO BE ALIVE: MAY PASS: PARA FOREST GOOD WESTERN

C. B.: Rests Between Pictures—8 Minutes

Ceol B. DeMille believes in resting between pictures. He wants time to relax. So, when he shot his last scene on "This Day and Age" for Paramount Wednesday night at 9:27, he relaxed for just eight minutes. At 9:35 he started working tests for his next picture, incidentally Claudette Colbert and Mary Boland will be in the cast.

Paramount-Raft Sign New Contract

The Paramount-George Raft contract was settled yesterday and the player signed a new long term contract.

His next picture will be "The Bowery," for Twentieth Century Pictures, which is an individual contract and not a loan from Paramount.

The Nat Goldstone office negotiated the deal.

Arline Judge Cast in 'Sensation Hunters'

Monogram has borrowed Arline Judge from Radio for a top spot in "Sensation Hunters," which Charles Vidor is directing under Robert Welch's direction.

Production goes into work today. Preston Foster, Marion Burns, Kenneth MacKenna, Nella Walker, Harold Minjer, Creighton Hale, Finis Barton and Cyril Chadwick, the latter signed through the Rank-Officer Robinson office, fill the main spots.

Cortez Attended by Doctor on Set at Para.

A doctor was added to the cast of "B-9 Executive" at Paramount yesterday. Not as an actor, but to attend Ricardo Cortez, who was suffering from a heavy cold and who prefers to have his physician with him rather than hold up production.

Rodgers-Hart on 'Nana'

Sam Goldwyn has borrowed the singing team of Richard Rodgers and Lorenz Hart from MGM to write the musical numbers for the Anna Sten picture, "Nana," which George Fitzmaurice will direct.

Mae Clarke Assigned

Mae Clarke has been assigned the role in "Turn Back the Clock," at MGM which Colleen Moore was to have had. Miss Moore is out because of illness.

Break for Extras

Roy Del Ruth used 134 extras on his "Bureau of Missing Persons" set at Warners yesterday, and expects to use about 200 tomorrow.

Plenty of Action; Comedy Over-Done

MAN OF THE FOREST

Director: Harry Harwaxby
Original story: Zane Grey
Screen play: Jack Cunningham
Photography: Harold Shumate


Zane Grey has written better stories than "Man of the Forest" and screen has made it better, but when this one has been trimmed and snapped up in the numerous places where it is rough-hewn, it will be better-than-average western entertainment.

With a story that centers around a fight over water rights, and the regulation western characters, there are plenty of novelties, including a family of mountain lions, which are Rank-Officer Robinson's.

Next to Vince Barnett—who is in the audience's hair half the time—Mike, the boss lion, is busier than anyone in the picture. When he isn't resting under the daisies, where the lion is hightailing it after the rascally sheriff and earns his rest at the fadeout.

To say that there's too much comedy in the picture sounds like a paradox, but it's scattered between too many characters, human and animal, and too much of it is second-rate. Barnett, Buster Crabbe and the mule are overboard with footage, and repeatedly get in the way of the story as a whole.

Everybody in the cast shows Scott up as an actor, but he's good-looking, rides a horse well and acts the human without chewing scenery. His best sequence, and the best in the picture, is the one in his cabin with Verna Hillie after he has saved her from Beery's gang.

Harry Carey stands out with a seasoned performance, Beery is his usual villainous self. The others are up to the demands of the story.

Mae Clarke in 'Nina'

Mae Clarke has been assigned the role in "Turn Back the Clock" at MGM which Colleen Moore was to have had. Miss Moore is out because of illness.

La Cava on Original

Gregory LaCava is writing an original story for Twentieth Century Pictures, in addition to his preparations for the Constance Bennett picture. He may direct his own story after the Bennett production.

Breen and Cole on Way

New York.—Joe Breen, of the Hays staff, and Royal King Cole, writer for Hal Roach, left for the coast yesterday.

Yesterday in Film

Al Scott and Ruth Selwyn managing the most successful of the opening of "The Ghost Writer." Al Scott and Ruth Selwyn managed the most successful of the world premiere of "The Ghost Writer."
Story Scout Passing Out of Picture Business

The story scout, who at one time was an important factor in production affairs, has been dropped by virtually all studios and the chances are that this trend is not going to be reversed.

"Our organization," said the general manager of a major plant, "is swamped with story material which will take us months to wade through, so why do we need a story scout, especially one who brings in stories from unknowns when we are demanding stories by writers whose names have exploitation value? That type of studio employee is purely a superfluity. Whatever he can do, it has been demonstrated convincingly, is accomplished in the routine course of business.

"We need good stories, names authors or not. If a story is worth making into a picture, it comes to us because the writer is more anxious to sell than we are to buy. So, again, where does the story scout fit in? The man or woman who claims that he or she can go out into the literary wilderness and bring back a fattened calf is either a genius or a consummate liar, and more than likely the latter. The man who can pick a story that will make a hit picture would most certainly not be a story scout. You could pick him at the top, for he'd be our most important executive. We rarely know that we have a hit in a completed picture until it goes out on the market. I defy any man in the world to estimate accurately a story's potentialities."

"What we need today is not story scouts, but new ideas on reaching story material, particularly by big writers, before that material reaches other studios. In other words, elimination of competition, or a period during which we can decide on those stories. Reaching publishers for exclusive readings doesn't work, because of various problems created by such arrangements. To reach writers before their publishers is out of the question. We can't do it, and neither can a story scout."

A major studio story editor added that his organization had worked out an arrangement with their exchanges whereby their territorial managers keep a weather eye open for likely stories. This arrangement, he said, is a vast improvement over the story scout and is economical at the same time.

Wanger on Davies Pix

Walter Wanger has been assigned as associate producer on the next Marion Davies production for MGM. Frank R. Adams is writing the screen play.

Ellis in 'Police Call'

Robert Ellis has been signed by Screencreafs for a top spot in "Police Call," which Phil Whitman is directing. The deal was handled by the Hoffman-Robinson office.

Employees Hold Code Meeting

(Continued from Page 11)

these other groups into the conference later.

Among the groups represented were the Screen Writers Guild, cameramen, sound men, laboratory and film workers, grips and electricians, projectionists and the Federated Studio Crafts.

The results of a survey of the industry, made recently, by a volunteer committee, were submitted to the meeting as the committee's idea of conditions as they exist in the picture business today and some suggestions as to what the members feel should be done to remedy those conditions.

The lengthy preamble to the report cited the objectives of the Industrial Recovery Act; first, to put more people to work at better wages and, at the same time to equalize excessive salaries, and, second, to put the business on a sound foundation that will result in better product.

The report states that there should be a sharp line between the business and mechanical functions on one side and the creative on the other. It continues with eight suggestions which, the committee believes, will bring about the desired remedies. These are:

1. Prevent in whatever manner possible in large studios, the interference of non-creative executives in story writing and creative work, except so far as economy warrants. Once a story is fully approved, go ahead and make it. Costly tinkering by a multitude of minds will be more apt to ruin than help. Two possibly good pictures can be made at the present cost of one, which too often turns out bad.

2. Eliminate excessive and unnecessary salaries for unproductive executives.

3. Limit to a reasonable extent over-bidding for talent.

4. Establish standard compensations for skilled labor and craftsmen without lowering existing scales.

5. Encourage the royalty system whereby author, star, and director shall receive a percentage of the actual profits, thus minimizing the excessive salary.

6. Abolish, for a time at least, the importation of foreign talent, which, at best, is experimental.

7. "Adopt and enforce, with government aid if necessary, a code of decency to govern the production of pictures for the primary purpose of bringing back to the picture theatre the millions of former patrons who have been alienated by the trend toward what has been designated as "ultra-soothing."

8. Encourage the rental of studio space and service for independent productions, especially with new and untried ideas."

Always Tomorrow Will Rogers' Next

Fox has shelved "Green Dice" as Will Rogers' next picture under the direction of Frank Borzage, who is scheduled to return to that studio for one picture on completion of his first for Columbia. Instead, Fox will use an original story by Sonya Levien, titled "Always Tomorrow."

Academy Appoints Code Committee

The Academy yesterday announced it had completed its Emergency Committee on the code to be framed under the Industrial Recovery Act. Richard Barthelmess and George Irving, represent the actor branch; John Cromwell and Donald Crisp, directors; Douglas Doty and James K. McGuinness, writers; William Sistrom and Louis D. Lighton, producers; Carl Dreyer and Alvin Wycoff, technicians.

The committee will have its first meeting later in the week, at which time the Academy's ideas on an industrial code will be discussed.

Conlon with Stahl

John Conlon signed Tom Conlon for "Only Yesterday," closing the deal through Jack Gardner yesterday.

Guild to Replace 3 Board Members

A meeting of the membership of the Screen Writers Guild has been called for next Thursday evening at the Writers' Club to hear reports of the Executive Board and to elect three new members of the Board. Those elected will replace Grover Jones, Howard J. Green and Lawrence Stallings, who have all become associate members. Jones and Green have producer-supervisor-writer contracts, which automatically relieves them of Board duties. Stallings is in Europe and tendered his resignation. Nominees include John Bright, Frank Butler, Edward Eliscu, Brian Marlow, Edwin Justus Mayer, John Meehan, E. E. Paramore, Jr., Jo Swerling, Harvey Thew, Vina Delmar, Zelda Sears and Josephine Lovett.

The meeting will also hear a report of Attorney Lawrence Beilenson's Activities in New York and Washington in behalf of the Guild. Beilenson arrived by plane from the East last night.

Riff War for Picture

Merian C. Cooper has assigned Ruth Rose to write an original Arabian love story around the Riff war, which Ernest Schoedsack will direct after he completes "Jamboree" for Radio. The title will be "A Fugitive from Glory."

Jean Cohen Sailing

New York.—Jean Cohen, Eastern story editor for Columbia Pictures will sail for Europe on July 15.

THE BOUQUET WORN BY EUGENIE LEONTOVICH AT THE OPENING OF "20TH CENTURY" AT THE EL CAPITAN THEATRE CAME FROM COLONIAL FLORISTS, IRMA WEITZENKORN 445 NORTH BEVERLY DRIVE OXFORD 1136 BEVERLY HILLS
Brotherly Love

The eight Rubin brothers, headed by Benny, who have not had a reunion for five years, are planning to get together this summer in their home town in Massachusetts. Eddie was asked yesterday when he was leaving and replied: "I don't know. The thing may be off. Our brother in Tennessee is holding out for expenses."

London Premiere for 'Dinner at 8'

New York—The Metro-Goldwyn Mayer production of "Dinner at Eight" will have its world première at Charles Cochran's theatre in London, if negotiations now on between MGM and Sam H. Harris are consummated. The date tentatively set is September 1.

This foreign preview is made advisable because the road tour of the picture in this country probably will not end until late in the fall and, under the agreement, the picture cannot be shown here until the stage version is over.

Fox Will Distribute 'Terrytoons' Abroad

New York—Clayton P. Sheehan, general manager for Fox in Europe, announced that his company has acquired the rights to the distribution of the "Terrytoons" cartoons in all foreign countries except Canada.

INDIES ISSUE FIRST CODE; DENOUNCE EVERYTHING

Mike Simmons Here

Mike Simmons, director of publicity for Monogram, has been given a two-months' leave of absence from his New York post and arrived in town last night on the Chief. He joins Twentieth Century to work on the screen play of "The Bowery," based on the novel which he wrote in collaboration with B. R. Solomon.

'Tarzan' on Again

MCM has again taken "Tarzan and His Mate" off the shelf and plans to get it into production within ten days with Johnny Weissmuller, Maureen O'Sullivan and Neil Hamilton in the cast. Cedric Gibbons will direct.

New York—A further ban on the importation into France of foreign motion pictures, especially those from America, is being demanded by the Paris Syndicale Chamber of Cinematographic Industries, an organization composed of French producers and distributors.

This body, which is a sort of motion picture Chamber of Commerce, has passed a resolution that all foreign films should be barred for one year, beginning July 1, and has petitioned the French Government to put the ban into effect.

It is noticeable, however, that this request comes from producers and distributors, who fear the competition of foreign producing companies, especially those of America. The French exhibitor realizes that American pictures (Continued on Page 2)

Film Man Knighted

New York—Carl P. York, general manager for Paramount in Scandinavia, has been created a knight by King Gustav of Sweden. He is the first film man to be honored in that country.

Chicken Yarn for 'U'

Dale Van Every and Tom Reed yesterday sold Universal an original story called "Chicken Ranch," a comedy based on poultry raising in Canada.

Dunn to Make Picture in East

New York—Rowland and Brice and Laurence Schwab yesterday signed the deal which provides for the loan of James Dunn from Fox for the top spot in "Take a Chance," which goes into production July 20 at the Astoria studio.

They have also concluded a deal with George White to co-author a new story for a production built around the "Scandals," although it will not be a musical review.

Goldstone Backing 'Road to Ruin' Re-Make

Wills Kent is producing his remake of "Road to Ruin" on a deal outside of his previous agreement in Progressive Pictures and is being financed by Phil Goldstone.

Producer yesterday signed Richard Tucker, Richard Hemingway and Neil Pratt for important roles. The O'Reilly and Mann office handled the deal.

Cummings to Fox

Irving Cummings has been signed by Fox on a one-picture deal to direct "The Mad Game," starring Warner Baxter. The Sol Wurtzel unit is producing.

Radio Wants Clara Bow

Radio has offered Clara Bow a one-picture deal and wants the star for the leading role in "Blonde Poison," the Donald Henderson Clark story which he is making into a screen play.

McFadden Assigned

Fox has assigned Hamilton McFadden to direct "Charlie Chan's Greatest Case" as his next assignment, with Warner Oland and Heaven Angel slated for the top spots.

Wells Root Assigned

Wells Root has been assigned to write the screen play of "Hide in the Dark" for radio.

WILHELM DIETERLE Directing for FOX
Norma Talmadge arrived back in Hollywood yesterday via boat—and will stay at the beach house a while longer. She had time to tell us that what male star almost finished his trip through the Panama Canal in oil aboard the ship, he made himself so objectionable to all the passengers on board during the voyage. Claudette Colbert's hair is many shades lighter (almost blonde) for her new picture. Hope it's not permanent. Ernst Lubitsch, back from his trip in Arrowhead, looking like a debutante.

Gregory Ratoff just about WOWED everybody with his performance in "20th Century."... and just about everyone was at the opening... Mme. Leonotis, The Paramount lunchroom doing nip-ups over that luncheon to Walter Winchell the other day. Alan Vincent has a color-blind cousin who runs an art gallery in New York. Lil Tashman, up at dawn every day for a tennis lesson.... Joseph Schildkraut is going to do a part in a play in Pasadena. The New York Shildkraut is very "arty" and wears rings on every finger except the right one. Helen Vinton is going to do a bit of modelling for Travis Banton today.

The Ken McKennas (Kay Francis) entertaining for Marion Savoros tonight. The Paramount lunchroom doing nip-ups over that luncheon to Walter Winchell the other day. Alan Vincent has a color-blind cousin who runs an art gallery in New York. Lil Tashman, up at dawn every day for a tennis lesson.... Joseph Schildkraut is going to do a part in a play in Pasadena. The New York Shildkraut is very "arty" and wears rings on every finger except the right one. Helen Vinton is going to do a bit of modelling for Travis Banton today.

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Production Superb in Every Detail

"BERKELEY SQUARE"

Lasky-Fox

Col.-U. A. British
Destrib Deal Ends

Columbia Pictures’ contract with United Artists for the distribution of the former's program in Great Britain will not be renewed for the new production year, according to an announcement by United Artists being sent out to exhibitors. The reason for the failure to renew, according to United Artists, is the increased number of pictures on the schedules for this year. The statement says: "The decision has been arrived at because of the growth of United Artists’ own activities, which will result in the largest seasonal output in the history of the company. Columbia has also increased its program of pictures this year. Because of this, it was considered that the double expansion would militate against such distribution of the product of the two companies." 

"BERKELEY SQUARE" Triumph for Lasky-Leslie Howard

New York—Sidney R. Kent, president of Fox Film, yesterday gave out the basis for the amortization of the Fox Pictures.

Fifty-three per cent is written off in the first quarter, 75.5 at the end of 26 weeks, 88 per cent at the end of 39 weeks, 94.5 per cent at the end of 43 weeks, and 100 per cent at the end of 65 weeks.

Aкт-Элисун on Shorts

Harry Akst and Edward Eliscu have been assigned to write the music and lyrics for the series of Ruth Etting shorts that Lou Brock will produce for Radio.

Four for 'Vickers'

Sam Hardy, Ferdinand Gottschalk, Mitchell Lewis and Kitty Kelly have been added to the cast of "Ann Vickers," the Irene Dunne picture for Radio.

Mallory-Vlasek Set

Fox has assigned Boots Mallory and June Vlasek to featured roles in the Lilian Harvey-Ley-Arons film, "My Weakness." It is a filmusical which Buddy de Sylva is producing.

Gene Ford on 'Smoky'

Fox has assigned Eugene Ford to direct "Smoky," the Will James horse story which is being supervised by Sol C. Zucker.

Weston to Columbia

Columbia has signed Garnett Weston to write the screen play of "Tch the Ninth Guest," from the play by Owen Davis. Robert North is supervising.

Hendricks at Radio

Ben Hendricks, Jr., has been added to the cast of "Rafter Romance," for Radio.

Fox Amortization Extends 65 Weeks

"BERKELEY SQUARE" has been released to the public, and the picture is now being distributed by United Artists. The company has announced that it will give the picture a wide distribution, and that it will be released in all parts of the country. The picture has been directed by Henry King, and produced by Samuel Goldwyn. It is a story of a young woman who is forced to leave her home, and who must work to support herself. The picture has been well received by the critics, and is expected to do well with the public. The picture is one of the many that Goldwyn has released this year, and is expected to be one of the most successful. The company is planning to release several more pictures in the near future, and is hoping that they will do as well as "BERKELEY SQUARE."
THE SILENT FACTOR IN SOUND

BEHIND every talkie stands your original sound record... unknown, unseen, unheard by the public, but arresting in its importance. For clear superiority... for highest fidelity under all conditions of variable-area and variable-density recording... use Eastman Sound Recording Film. It is a vital though silent factor in today's sound successes. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN

SOUND RECORDING FILM
Zanuck's Theme Song

Darryl Zanuck has been looking for a big theme number for a musical he is working on. Calls for such a number have brought compositions from various writers that did not meet with the approval of the Twentieth Century boys. Yesterday a practically unknown writer sent him in the words and music for a number that was accepted on the spot. It is titled, "Cover the Warner Front."

Distrib Can't Put Sound Into Silents

New York—An important court decision was handed down here Saturday, forbidding distributors to tamper with negatives for the purpose of turning silents into sound pictures.

The decision was based on the synchronization of the old picture, "The Passion of Joan of Arc," with E.H. Coldstein, David Bril, Herman Ross and S.S. Krellburg bought up prints of this silent picture at auction and then synchronized them. M.J. Courland, who held the distribution rights for the silent, has secured an injunction which stops the distribution of the sound version.

Charles Butterworth May Play 'Mad Hatter'

Paramount is testing Charles Butterworth for the role of the mad hatter in "Alice in Wonderland," with Alison Skipworth, Mary Boland and Jack Oakie set for roles.

Report on Govt. Probe of Industry Due Soon

Washington—Although its agents are working very quietly, without any blare of publicity trumpets, the Federal investigation of the motion picture industry is a very important one. Assistant Attorney General Hardy, of the Department of Justice, ordered a complete investigation of all deals made by picture producers during the past three years, expecting to uncover violations of the anti-trust and income tax laws, both in New York and in Hollywood. Reports from both places are expected shortly.

The Federal district attorney in Los Angeles is handling the Hollywood end, but naturally can make no an. (Continued on Page 2)

Return of Thalberg - Shearer Announced at the Convention; Two Specials for Roadshows

Detroit.—The announcement of the MGM program of 46 features, exclusive of two roadshow specials, and the statement that Irving Thalberg and Norma Shearer would continue with the company were the highlights of the opening session of the company's convention at the Cadillac Hotel here yesterday. It is anticipated that at least six of the 46 will be sold on a percentage basis, in addition to two by Greta Garbo and one or two by Marle Drexler.

Felix Feist presided at the convention and, among other executives in attendance are Howard Dietz, C. Quinby, R. Rodgers, Hal Roach, J.A. Gove, S. Siegel, J. S. MacLeod, A.F. Cummings, A.W. Aason, W. Ferguson and all the Eastern district and division managers.

Among the outstanding features of the announcement are the formation of a new starring team of Clark Cable and Robert Montgomery, which will be launched in a picture called "Two Thieves." This is a whimsical story by Manuel Kornoff, based on the careers of the two thieves who died with (Continued on Page 28)

Harris-Marx Bros. Certain to Make 'Of Thee I Sing'

New York.—Sam Katz has decided against production for the time being as he has relinquished his control of the four Marx Brothers, along with Sam Harris and Max Gordon. But Katz stepping down and out of production temporarily will not hale the proposed production of "Of Thee I Sing."

Sam H. Harris, the producer of the stage play, will leave here in late September for Hollywood. The picture will be made under his supervision with the release probably set for Paramount.

Darryl Zanuck Buys Original By Winchell

Darryl Zanuck has purchased an original story by Walter Winchell, titled "Broadway Love," for Twentieth Century Pictures.

The story deals with incidents along Broadway and is definitely not a column-story. Loretta Young is slated to have top billing in this yarn. The Nat Goldstone office handled the deal.

'Mad Game' Postponed

Fox has postponed preparation on "The Mad Game," in which Warner Baxter was to be starred. Irving Cummings was signed to direct. Preparation may be resumed in a month.

Shorts For Monogram

New York.—Monogram has arranged with Imperial Pictures to distribute the "Port o' Call" series of 13 one-reelers.

Ned Marin On Way

Ned Mann is en route to the coast and has here released his production deal on the fire.

Lloyd Bacon Now Directing 'Footlight Parade'
Hitler Bank Started To Finance Pictures

Rogers Technical Crew Off For World's Fair

Berlin.—The threat of the Nazi Government to step into the film business has been carried out with the organization of a film credit bank. Participating with the government are the Deutsche Bank and Dutzsontgesellschaft, the Kommerz- und Privatbank, and the Dresdnerbank.

The intention of the company is the financing of approved film ventures. It was prompted by the stagnation of production, occasioned by the unexpected effect the ascendency of the Hitler powers would have, the hope being to give German producers the incentive to continue their activities. At the same time, the organizing of the bank serves as an unofficial disposses for foreign interests.

Although the foreign elements have been carefully ignored, it is certain that American, British and other producers will have little chance of operating in opposition to the German government's intervention, and those that are remaining here dispute this development are doing so only in the hope that they will not be put out physically and forcibly.

The bank starts off in a small way, having a cash fund of $50,000. A German producer needing financing must submit his screen play and demand thirty per cent of his budget in the bank. In bank, it decides to go ahead with the financing, assumes the responsibility for distribution, effects that tie-up, and proceeds to notify the servicing companies to extend credit to the producer. Actually, the bank invests no cash in the deal, acting solely as credit agent and accepting the responsibility of an endorser for credit! It is fully protected, however, since it has its investment in the winding up of the finished product and looks out for the service men from the income thus derived.

The bank charges a stated rate of interest, and money is guaranteed among the investors. The only thing against the gulls among the gulls, Aileen Pringle saw the sun and last the gust out.

How do you like this for sentiment? Supposedly emanating from Winnie L. rtnren. "They say I'm tough," Win-
nie is supposed to have said, "but listen, I've got a soul. Say, I'm a nature lover. Why there's nothing in the world like being out alone, just alone, with the flowers in bloom, alone in a little puff tent with just enough moonlight to read Vanity. (1)"

"Hi Jinks' Party For Lakeside Club July 8

Lakeside Golf Club will stage a "Hi jink" tournament an dparty for members of the group. More than 150 reservations have been received to date, and about 40 prizes have been put up for some of the numerous golf competitions during the day.

The entire "Hi Jinks" radio show of KFWB will be the feature of the evening dinner-dance-entertainment announcement there until he has submitted his findings to headquarters.

It is known that, among the transactions being investigated, the action of Paramount in transferring certain assets to Film Productions Corporation, which made a group of banks preferred creditors, is being closely scrutinized. A suit was filed recently by the Paramount trustees to set aside this transfer.

‘U’ Convention At Chicago Thursday

Chicago.—Universal will hold its sales convention for the eastern, southern and middle west divisions at the Congress hotel here, starting Thursday.

Carl Laemmle, Sr., and Henry Hens- igton will represent the production end of the company, while practically all home office executives will attend, includ- ing R. H. Cochran, P. D. Coch- rane, Paul Gulick, C. B. Paine and Joe Wel.

The confabs will be presided over by General Sales Manager L. J. Schlaifer, who will lead the executive group of Universal to San Francis- co next week to hold a similar gath- ering there for the western division.

Receivers of Local 306 Will Not Get Any Fees

New York.—Suit of the permit men of Local 306 has been completed and Judge Edward Riegelmann of Brook- lyn disposed.

In connection with this local, the Appellate Division has decided that the receivership of the union is illegal and, therefore, the receivers and their attorneys will receive no fees.

Krasna Back To MGM

Completing work for Universal on "Oh, Promise Me," the Summerville-Pitts screen play, which Eddie Buzell directed, Norman Krasna reports back to MGM today, finishing his loan-out deal.

Morosco After Fox

Oliver Morosco is dickering with Sydney Fox to play the leading role in his production for Radio release. Producer, located at RKO- Pathé, has signed Alan Mowbray for an important assignment.

Producers of Musicals

Do you really know how tough you are? Do you realize what you ask of a leading lady?

Among other things:

THE POOR GIRL

GIRL MUST BE HAVE

That plus personality, Close-up insurance Chotchka and coldchka, Sex and three-quarters Perpetual emotion, Command of pig-latin.

THE POOR GIRL


We know a secret.

Sh. Watch this space and if you’re good we’ll tell you about some one right here in Hollywood.—Sh.
Whether your work is seen or heard ... it will gain by the use of EASTMAN FILM

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COMPLETELY EQUIPPED
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Western Electric
SOUND SYSTEM
FOR
WIDE RANGE RECORDING
AND
WIDE RANGE REPRODUCTION
The Hollywood Reporter is "O.K. For Sound Men"
KODAK PARK

Where 200,000 Miles Of Raw Stock Is Turned Out Annually

Does monsieur insist that the invisible insides of the ducts of his air-conditioning system—for, of course, his modern home is air-conditioned—be often washed out and polished? Does madame require the cook to level off each cupful of flour for a cake accurately down to the last thousandth of an inch?

No? Surely, then, monsieur and madame would not assert that their home is a scene of careful housekeeping—for they may have visited Kodak Park.

At Kodak Park, in Rochester, New York, the world's largest film factory, housekeeping is no pleasant hobby, no matter of housewifely virtue. It is a grim science, the result of forty years' study by a corps of outstanding engineers.

The most striking thing about Kodak Park's manufacture of 200,000 miles of motion picture "raw stock" annually is the housekeeping, in one form or another.

This industry is large—75 buildings on a 400-acre plant site suggest that—but therein it is not different from other huge enterprises: from an automobile factory, say, or a locomotive plant. Kodak Park is different in the fact that the scale of operations, the expense, the large personnel, all are concerned in an unrelenting fight against seemingly inoffensive enemies—a speck of dirt too small to be seen, a slight variation of temperature, a dim ray of light entering where it does not belong; for film must be flawless and film must be uniform.

The attractive trees and lawns fronting this film plant exist only in part to beautify the grounds. A barrier against dirt is the more important purpose. The six miles of streets within the plant are paved, and are constantly sprinkled, to guard not against dust that is unpleasant but against dust that endangers perfect pictures.

Chimneys that carry fumes and cinders 366 feet into the air, fireless steam locomotives, the fleet of electric trucks, the constant use of scrubbing machines and floor waxing machines, the white laundered suits worn in any building where film is uncovered, the employment of full-time cleaning crews—these are not merely interesting innovations. They are part of a severe program that keeps this film plant perhaps the cleanest industrial area on earth.

Let monsieur and madame know, moreover, that at Kodak Park the very ducts carrying conditioned air are indeed frequently washed out and polished: ducts which convey nothing but washed and filtered air in the first place. Film manufacturing operations are indeed gauged in terms of thousandths of an inch.

These things—the precision and the cleanliness, and the darkness of the film-making rooms—are the most evident to persons who visit Kodak Park. Yet one thing about Kodak Park can be seen less readily there than in Hollywood. This attribute of the film plant is intangible until results are evident. It is the array of forces that work toward improving the product—an improvement sometimes sensational, at other times not even observed. Hollywood received the first panchromatic film: a group of forces, mental and mechanical, at Kodak Park was responsible. Hollywood received its first super-sensitive panchromatic film: something at Kodak Park was responsible.

Hollywood accepts these changes as improvements. One day one type of film is used, the next day a different and better type is available. An accomplished fact is evident. But at Kodak Park the very ducts carrying air and filtered dust are repeatedly cleaned, filtered, and filtered again.
Lakes brine deposits... A flash in the witches' cauldron of Kodak Park, and film is produced.

At Kodak Park, where the medium, the material, of the great motion picture art is conjured out of such diverse substances it is too easy to become figurative. Not content with the figure of the witches' cauldron, let us examine what actually is done to make film out of these substances.

Film is in two layers, the transparent base material as the conveyance, the light-sensitive emulsion as the paying passenger. The base would not take a picture without the emulsion, but without the base the emulsion would have no way to go anywhere. Therefore, first let's see how the base is made.

The film base—or "support," as the chemical engineers in the plant call it—is composed of cotton which has been treated with a mixture of nitric and sulphuric acids to render it soluble in a mixture of solvents, the chief of which is methanol (wood alcohol). The "dope" obtained by dissolving this nitrated cotton, having the consistency of honey, is spread on the polished rim surfaces of great wheels that run continuously, night and day, month after month. Heat around the giant wheels drives the solvents from the "dope" and permits the nitrated cotton to assume the form of a thin transparent layer on the surface of the wheels. After various convolutions within a machine, a wide strip of finished film base emerges and is wound up in rolls like newsprint paper.

That brief outline—which omits the patient washings of the cotton, the purification of the acids, the preparation and proportioning of the cotton and the acids before they come together, the washing of the nitrated cotton, the vigilant care in dissolving the nitrated cotton into "dope," the precision of the machine operation of turning dope into a roll of perfect film base, and ever the testing, testing, testing, at every stage—that outline brings the film base up to the point where it is ready to receive the light-sensitive emulsion.

Now, let's drop back and trace another line of heredity for finished motion picture film: the emulsion line.

The progenitor of this line is silver. Kodak Park receives more than four tons of bar silver a week and immediately turns it into silver nitrate. Observing the first step in converting bar
tests on photo-sensitive materials, we should instinctively feel that we were witnessing wanton destruction. With our realization of the traditional worth of silver, it would be difficult to avoid a shock at seeing the bars of metal dissolved in nitric acid until all is fluid and nothing solid remains.

The silver nitrate solution we have then seen made is siphoned from its porcelain bowls into troughs, whence it runs through glass tubing to an evaporating room on the floor below. There, through repeated evaporations and re-dissolutions in distilled water, the silver nitrate approaches purity—a purity beyond that required for almost any other commercial purpose.

Silver nitrate is sensitive to light. It gradually loses its whiteness under the influence of the sun's rays. That, 200 years ago, was the first practical clue leading toward photography. The silver bromide and other silver salts of the complete emulsion are very much more sensitive to light; but silver nitrate is the basic raw material.

Silver nitrate, potassium bromide, gelatine, and various other substances are brought together under extremely carefully controlled conditions—and the emulsion is made. The fact that Kodak Park makes something like 100 different types of film indicates the versatility of veteran emulsion makers.

Gelatine manufacture, itself, is another vista of interest to those who are interested in film. Production of gelatine chemically purer than food gelatine suggests something of the experience and the technology behind this process; but we must not attempt to follow all the vistas that present themselves at Kodak Park.

The emulsion and the film base come together on great machines which operate in what laymen observe to be total darkness—although the operators, accustomed to the surroundings, know that dim green lights are present. After the broad strip of film base has passed through an emulsion bath it enters a long drying tunnel. There, in great festoons, it passes slowly through different conditions calculated to "set" the emulsion perfectly and in uniform thickness.

At this stage in the narrative, the film is still something like 40 inches wide, but of the length it will finally have in the camera. It is still necessary to convert this broad band of film into strips 35 millimeters wide to run through motion picture cameras on the lot and through projectors in the theatres.

"Thirty-five millimeters wide" sounds simple enough, an absolute fact; and so it is. Cameramen and projectionists need not concern themselves about it. But an exact film width is not heaven-sent, any more than money grows on trees. If the film were not exactly 35 millimeters wide—any foot of it out of 200,000 miles a year—there would be no insurance against trouble in the camera or in the projector. Somebody at Kodak Park had to worry about the width, or the cameramen and projectionists would be worrying instead.

Slitting the film to the prescribed widths was once a major problem—until it was solved. Like a thousand other details in making film, which is probably the most delicate product manufactured on a huge modern scale, the problem of exact-width slitting was solved and became just one more factor in justifying the adage that "trifles make perfection."

Perforations along the edges of motion picture film are only perforations to the men who use the film; but, to the mechanical minds and hands employed in making perforating machines that would clip, clip, clip, in darkness, putting perfectly accurate perforations on film miles, the modern apparatus represents many years of patient improvement.

And ever the vigilant watch for a speck of dust or a pin-point of grease on the film continues.

It is of such detailed care on the one hand, and a large look ahead on the other, that film-making is made.
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RCA Victor
Camden, N. J.
Is Box Office Threatened By Increase of Technical Expedients

By LEWIS W. PHYSIOC

The history of the various arts discloses an interesting study of their progress from the earliest crude conceptions to the modern developments. We have seen the rude modelings of the primitive sculptors gradually being succeeded by the nobler works of Phidias, Michelangelo and our modern Rodin. Music has passed from the limitations of the three-stringed lyre and pipes of Pan and the early religious chants to the elaborations of Bach and his successors. Painting passed through the wide range of developments from the savage cryptic carvings and frescoes to the masterpieces of Correggio, Tintoretto and succeeding masters.

We may extend the study of the great list of the arts to our very modern motion pictures, and we are startled by the remarkable comparison in time in its development when measured against the process of the other arts.

Those who have grown up with the motion picture industry have watched it develop from a penny arcade attraction to a dignified, imposing art. But likewise they have witnessed this great art lose some of its nobility by being absorbed into extensive commercial interests.

During the recent economic difficulties it has been degraded into a situation that smacks considerably of the idea known among artists as the "pot boiler"—merely something to sell; the only question of variety or comparison being in the character of the pot from which they are drawn.

There are vast organizations with unlimited resources grinding out "pot boilers." There are independent producers operating on resources that hardly permit of the limited requirements of the "pot boiler."
RAY JUNE
A.S.C.

ARROWSMITH
(Goldwyn)

SECRETS
(Pickford)

CYNARA
(Goldwyn)

WHEN LADIES MEET
(MGM)

I AM LAURON A. DRAPER JUNIOR

MY DADDY
DIRECTS AND PHOTOGRAPHS
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there were the charm and variety that were the result of their geographical influence. We used to delight in the subjects of far-away countries—Gaumont and Pathe of France; Itala and Ambrosio of Italy; the Great Northern of Denmark and others—each with its individual variety of conception and treatment. The eastern patrons found charm in the work of the western companies—Flying A, Selig and Essanay. The westerners enjoyed the variety of the eastern product—they were all widely enough separated to create a healthy competition from a sheer ignorance of what the others were doing.

Influence of the Movie Social Element

The realm of motion pictures is confined within such narrow boundaries that the art must surely suffer a lack of variety and freshness as a result of an equally narrow social circle among the makers of pictures. We plan our pictures in the gatherings of the various organizations devoted to producers, actors and technicians. There is a general swapping of ideas and disseminating of knowledge with their consequent tendency to produce the monotony of similarity in methods of picture making.

One of the most astounding customs is that of exchanging talent. Large organizations having high-priced stars under contract seek to relieve themselves of the great overhead, during periods of inactivity, by lending those stars to competitive (or what should be competitive) concerns.

It appears to some of us who know nothing about business that a producer should be very jealous of the services of a star whose popularity warrants long time contracts at fabulous salaries.

Why make a jealous contract with a minor employee, prohibiting his aiding a competitive company, while the world-wide celebrity is so freely "farmed out"? This is a patent reason for the same reason of production. The So-and-So company lends a star to the Such-and-Such company and he (or she) is likely to insist on having his favored technical staff and they merely move over and make a So-and-So picture on the Such-and-Such lot. This is hardly to be classed as a competitive idea.

Abuse of Technical Expedients

It must be acknowledged that the technical branches of picture making have been highly developed; but it also must be admitted that technical expedients have been greatly abused in the very superficial straining for economy in production.

It is a grave question as to whether the picture patronage is not beginning to resent too much "faking" and "tricks" in the pictures: for no matter how cleverly some of these tricks are performed, there is a great deal of them very poorly executed—so much so that the small children in the audience are beginning to comment on a lack of conviction in these so-called tricks.

The day has not so long passed when earnest producers refused to have a foot of duped negative in their pictures. Cameramen prided themselves on their skill in making direct dissolves, doubles and other camera effects.

But today the pictures contain a large percentage of duped negatives, unpleasant jump effects by inserting "dissolves" and "wipe-outs" made by the duping process. Indeed, entire pictures are being made from duped negatives.

Great credit must be accorded these clever fellows who have answered the demands of the economists: they are doing these things as well as can be done—but there are some things that just cannot be done well—a dupe is a dupe, the only comparison being that some are worse than others.

It likewise demands the most consummate skill in placing action in process and projection shots to maintain the proper perspective, proportion and balance.

These technical expedients are wonderful aids where it is impossible to obtain the direct results, but there is a dangerous tendency toward neglecting the finer aspects of production by an abuse of these tricks.

The Story a Problem

A producer once offered a celebrated writer a handsome sum for just the idea for a picture story. The writer countered by doubling the offer if the producer would furnish him an idea for a novel. He could then write a book that would bring four times the amount for the picture rights.

Ideas are difficult to obtain. They are rendered more difficult to find because of a lack of competition. There are lots of clever writers suffering for want of producers who have the courage to pick a story off its merits rather than resorting to the expensive method of having a story proven by the publisher. There might be a possibility of having the order reversed by having the publisher come to the producer for the privilege of novelizing a fine picture story.

The Human Appeal

You who read this: When did you last witness a picture that brought the proverbial "jump" of emotion in your throat? The writer has seen one ("Emma") since "Over the Hill" and "The Old Nest."

The wise producer will tell you his audience wants no sentimental stuff, but prefers the excitement of the gangster's machine gun, the exhilaration of the spectacle, the secret thrill of sex display: a laugh at smutty wit in dialogue; but some of us know that people love a good cry once in a while. Dickens still makes people laugh and cry; and it was he who said "God bless the man who can cry." We may likewise say "God bless the movie director who can make us cry."

Those who have traveled in foreign countries have felt a shock at the expressed opinions of foreigners regarding the character of the American people — opinions inspired largely by the suggestions carried by the "American cinema."

No art of man's can survive without competition, for its survival depends upon a steady improvement in presentation. It was competition that developed the picture business to its great degree of excellence. Competition ushered in the so-called independent producers and broke up the old "Patents Company." But at present the independent field has been greatly impoverished, and as a result of non-competition a great circle of complacency has been thrown around the major companies; and the circle is beginning to tighten upon them.

A clever individual is spurred on to finer achievement by the mere presence of a clever associate.

However, at the present time, this competitive factor—the independent field—has been crippled by the economic situation. It is a great pity that some of the talented independent producers cannot find support. It is shocking to observe the manner in which some of them are forced to operate. We sometimes speculate as to what some of them might accomplish if they enjoyed only a modicum of what the big producers spend on some of their productions.

Let us take comfort in the thought, however, that a great art like the motion picture will probably live as long as the civilization of which it is a part. It may be abused and become weak and impotent for want of the stimulus of competition; but competition will again enter the field, and the pictures will be restored to their former virility as an important agency in amusements and cultural suggestions.
LEN POWERS
Photographed in
1932-3

For Warren E. Doane Productions—
20 Shorts

For Hal E. Roach Productions—
2 Charles Chase Comedies
2 Taxicab Series
Laurel & Hardy in "The Music Box" (Comedy Award for 1932)

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SID SANDERS
WHAT ABOUT YOUR SOUND?

By ROBERT LOTHAR KENDALL
President of Kendall & Dasseville

"It's in the film" is a poor excuse, not only from you, but also from the exhibitor when patrons squawk loud and long.

Every smart exhibitor knows that his present stage set-up is inadequate to accommodate "wide-range," "highest fidelity" and other recording improvements.

Heretofore, the universal "cure" for all sound and acoustic ailments was to "pad" the house. This form of "treatment" was, and always will be an expensive and illogical procedure, since, it is in 95 per cent of the cases absolutely unnecessary and in many cases actually harmful in its deadening qualities in those sections of a house where added brilliance is badly needed.

The exhibition end of motion pictures, like most industries, is now going through a period of stagnation, and the quicker it "snaps out of it" the better it will be for all of us who depend upon it for our livelihood.

Sound today is just as important as it was five years ago and the public has become more critical of its performance. The exhibitor has to "deliver" or lose his patrons to his opposition.

Since "padding" is not his answer to all his sound troubles, he must look about and see what his fellow-exhibitors are doing. Obviously, the equipment manufacturers' advice and recommendations (those still in the "padding" trance) are of little value to him. He must call in specialists, men who have devoted years to study and research in one particular field, that of acoustics in relation to projected sound, now known as the study and application of Audio-Dynamics, as a means of immediate and adequate relief.

True, with several thousand former T. I. men walking the streets and more being let out every day, apparently the woods are full of acoustic "experts," ready and willing to extract the dollars from the pockets of gullible exhibitors.

Once the idea of improving his sound has presented itself, the really smart exhibitor checks up to make fairly certain, if not definite, that the proposed service will actually perform to his entire satisfaction.

These seven checking points should constitute his buying policy:

"Is it better than 'padding'?
"Is it necessary in my house?"
"Is it beneficial?"
"Is it practical?"
"Is it desirable?"
"Is it economical?"
"Is it attractive from a box-office standpoint?"

If the proposed service can yield affirmative answers to this analysis, the exhibitor should be ready and willing to sign on the dotted line before the mad rush begins and he is forced to wait his turn, as he was five years ago, to wire his house with the best equipment available.

The author trusts that the above remarks will not cause offense to those in the industry who fear a pen "spanking," but will tend to drive home the fact that in this great business, game, adventure or whatever it is, nothing stands still—"he who fails to progress today is forgotten tomorrow."
Ernest Palmer
FOX

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DELICIOUS
DOWN TO EARTH
PAINTED WOMAN
PLEASURE CRUISE

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BERKELEY SQUARE

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New Shooting
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"THIS DAY AND AGE"
Paramount

"SONG OF SONGS"

photographed by
VICTOR MILNER, A.S.C.

Tony Gaudio
SIX IN A ROW FOR WARNERS-
FIRST NATIONAL PICTURES

Blondie Johnson
Starring
Joan Blondell

Ex-Lady
Featuring
Bette Davis — Gene Raymond

Silk Express
Featuring
Neil Hamilton

Private Detective
Starring
William Powell

The Narrow Corner
Starring
Douglas Fairbanks, Jr.

Voltaire
Starring
George Arliss

FOR M-G-M
THE MASK OF FU MANCHU
Featuring
Boris Karloff :: Myrna Loy :: Lewis Stone :: Charles Starrett
Hey! Gimme A Break!

By "RED" FELBINGER
Paramount Sound News, Chicago

Did you ever mix in a huge milling crowd, waiting for the parade to go by... get jostled around a bit, but manage to hold your place, sometimes feeling like tossing up the sponge, going home and listening to the dang thing on your radio? But you stick. Then the rumbling crescendo: "Here they come!"... and then a maddening surge behind your back... shuffled around... out of position... way back in the line... where you couldn't see a thing.

And when you calm the deadliest of all sins... bitter anger... you feel you owe it all to a movie cameraman who had done what seemed the impossible... crashed the impregnable wall of the crowd lining that curb. An ordinary sort of looking bird... but distinguishable from the crowd by the heavy weight on his shoulders... his "groan box," as he calls it... his only apology being, "Gimme a break, I gotta get in here for a shot!"

How you cussed him!... or didn't you ever take in an auto race?... watch the benzine buggies careen by at a dizzy pace? Did you see that bird glued behind that camera, cranking away... right in the most hazardous spot on the track... chewing gum... or perhaps a wet butt of a cigar?

But he never flinched, even when a car whiscking through space, jumped up, did a "one and half," and flopped upside down on what a moment before was a driver... right smack before the cameraman.

Well, no matter how hazardous... no matter how impossible it may have seemed... you can bet that fellow must have been a newsreeler... the unsung of the picture racket... the unseen army of young adventure seekers... playing a bitter game again odds with fate... the only boys in the world beating the game all the time.

Allah's favorite sons of danger—that's the way they're painted to you, and you... but these boys are my pals... I've worked by their sides for years. Why, they're not out of the ordinary at all. Just regular guys... never boasting... never saying no... never realizing that there might be such a word as "can't" in the dictionary... no glory seekers... boys that shy at lionizing... boys coming through at all times... flying in all sorts of "crates"... getting into precarious positions... young boys... it's a young man's game.

And they never grow old in their game... asking no credit mention. Names flashing on the screen wouldn't mean a damned thing to them. It's how a guy plays the game with them that counts. You're either playing the game on the level, or you aren't going to last long in their racket. They're real pals, they're bitter competitors... always on the chase for the eternal scoop... which they get... and forget... and start all over again for the next one.

Maybe this one is Eddie's turn to score... maybe Lip's... well, next time Tony will come through... then the rest will get hell from the Editor. But they can take it. It's the breaks of the game to the men... no hard feelings here... no laying down... showing up a pal is in the blood... if you can do it on the up and up... and the pal admits it... slaps you on the back... then a couple of drinks hanging up again the bar... and the breach is healed.

Well, all right... men's men... newsreelers... but, as I said before, common, ordinary sort of birds... no credit is wanted... just, "Gimme a break!" It's their war cry.

Come on in here with me, into Ches's Place. Ches is the best bartender in the Middle West. Ches hasn't much of a place... just a rundown bar... but, as Ches admits, he's "a lovely trade here in them newsreel fellows."

I said Middle West, but roam where you may, you'll find a Ches's Place... a spot where newsreelers gather... where bitter competitors bury the hatchet and become the best of pals.

Step up, meet these boys. Listen to them swap their yarns... yarns of guts to an outsider like you and me... but just an evening of true camaraderie to this gang... boys with hearts tanned like alligator hide along the narrow track of Life. When out on their eternal search... search for news... but meet them off the job. Why, they're pitifully human. They'd give a guy the shirt off their backs. Pick a fight with one of those boys... you haven't a chance. They stick together for their own gang... or for anyone else who's got the breaks against him. You've probably read stories glorifying them... maybe seen movies making heroes out of 'em... but there seems to be something lacking in those tales about them.

You see, theirs is a circle that hasn't been crashed as yet... they haven't asked for that sort of thing. Newsreelers don't want credit... it's their job to do a thing and do it well... so they try... and when the day is done they congregate at Ches's... and have a few drinks... and swap a few yarns.

And then they ankle on home to the wife and kids. Remember, after all, they're just human sorts of cusses... but they're always within reach when duty beckons.

I once read, somewhere, a line by Charles Dickens. "It is well for a man to respect his own vocation whatever it is, and to think himself bound to uphold it, and to claim it for the respect it deserves."

Well, now, this Dickens fellow was a little ahead of his time, but, after he passed on. Fate mobilized a small troupe of men around the world to fulfill Dickens' thought... Newsreelers... not credit seekers... just newsreelers.

"Hey, gimme a break! I gotta get through! I'm a newsreeler!"
Henry Cronjager

with

RICHARD DIX PRODUCTIONS
J. Walter Ruben, Director

Finished: The Ad Man
Shooting: Birds of Prey

LEO TOVER

Photographed
The Great Jasper
for Radio

College Humor
for Paramount

Preparing
Mae West
in
I'M NO ANGEL
for Paramount

DAVEABEL
A. S. C.

Phantom President
Madame Butterfly
Crime of the Century
Pick Up
YOU LOOK GRAND. BUT HOW DO YOU SOUND?

By A SOUND DEPT. HEAD

For five long years now we have been making sound pictures. For five long years sound man and cameraman have combined their efforts, working side by side, to give to the public this new entertainment, and I wonder how many have stopped to think how much they have in common.

By this I do not mean that both are recording on film, one a picture and the other a sound track, that eventually will be sent to the Laboratory and processed as a negative from which a composite print will be made; I mean that, in the shooting of a sound picture, what is best for good photography is best for sound. This is an all-important fact.

Reflect back a few years when cutting on sound pictures was also something to marvel at. Little was known of its possibilities. In those days directors would line up five, six or seven cameras, taking in long shots and all angles at one time. There immediately went up to high Heaven a just howl from the cameraman, in protest of injury to the picture quality. This was silenced by raising the simple point that "we are now making sound pictures." Close ups were flat and individuality of cameraman in lighting was laid on the altar of sound. Inkies were brought in and the set flooded with light, anything to get the exposure—quality was secondary.

Let me state right here that sound would have been injured just as much as picture if we had known our sound in those days, but we did not; we were just infants learning the business. We have improved and so has motion picture technique, and right along with it good photography came back, although they are still shooting through glass.

In the recording of a sound picture unfortunately, we are not as yet equipped with eight-inch microphones that will permit us to place our mikes twelve feet from the subject and record close-up quality (the concentrator is not as yet perfected); nor have we wide angle mikes. Ours is a straightforward setup, an all-purpose microphone and it must suffice—it does suffice. For best quality, the sound man will object right along with the cameraman on shooting long shot, medium shot and close-up at one time. He will, however, record long shot and medium shot at one time, or medium shot and close-up; extreme long shots separately and extreme close-ups separately. I believe this conforms to good camera technique.

A good sound man will familiarize himself with lenses that he may have in his mind's eye a picture of the figure he is recording. He also will be in a better position to discuss with the director and cameraman shots and cuts which will lend themselves to a smooth running picture.

When the sound man comes into his own, and it will not be long, that day will people realize and appreciate the value of a good speaking voice. Enunciation with correct inflection, perhaps slightly exaggerated, is necessary. This should not be odd, —after all, don't we do the same thing with make-up?

These points are not usually lacking in those who come to us from the stage. The first day on the set and they no longer try to hit the last balcony; the microphone becomes their audience and every sound of their voice to the minutest whisper is heard and clearly understood.

I am not going to tell you that the ear is so many times more sensitive than the eye, nor am I going into voice culture, breathing, tone production, tone color, diction, etc. I just want to state, for some good reason, which I imagine is due to all of the above, actors' voices do or do not record well.

For the present at least, an actor comes on the set and the first question out of the box is that which has been on the mind for at least an hour previously during the make-up session, to the cameraman, "How do I look?" and the actor is given the "double O" by one who has been in the business for a long time and therefore knows the value of superlatives. "Gorgeous," "Beautiful"—"Perfect," without end, and they are all happy.

An excellent way to start the day, but what about the voice? Did you do too much cheering last night; is there a cold in the head; did you stuff yourself this morning? Oh, well, just skip it—no one cares,—we see your picture, but only hear the voice.
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“PILGRIMAGE”

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Nick Musuraca
Over Seven Years with RKO

Last Two Subjects Photographed
Flying Circus
The Headline Hunters
Another In Preparation

BYRON HASKIN
CINEMATOGRAPHER

For BRITISH & DOMINIONS, London, Eng.: Eighteen months as technical supervisor.

For WARNERS: SEA BEAST, DON JUAN, GLORIOUS ADVENTURE—(Mamou Lescaut)—with JOHN BARRYMORE; THE SINGING FOOL—with AL JOLSON.

For COLUMBIA: THE GUILTY GENERATION—with LEO CARRILLO, CONSTANCE CUMMINGS

For WARNERS, under direction and supervision of FRED W. JACKMAN: Process photography in IT’S TOUGH TO BE FAMOUS, STREET OF WOMEN, FAMOUS EUGENE CASE, THE RICH ARE ALWAYS WITH US, TWO AGAINST THE WORLD, ONE WAY PASSAGE, LIFE BEGINS, WINNER TAKE ALL, LAWYER MAN, MIND READER, PARACHUTE, FRISCO JENNY, ADOPTED FATHER, LITTLE GIANT, CENTRAL AIRPORT, FAMOUS MURCH—WITH JOHN BARRYMORE; THE SINGING FOOL—with AL JOLSON.

For WARNERS, under direction and supervision of FRED W. JACKMAN: Process photography in IT’S TOUGH TO BE FAMOUS, STREET OF WOMEN, FAMOUS EUGENE CASE, THE RICH ARE ALWAYS WITH US, TWO AGAINST THE WORLD, ONE WAY PASSAGE, LIFE BEGINS, WINNER TAKE ALL, LAWYER MAN, MIND READER, PARACHUTE, FRISCO JENNY, ADOPTED FATHER, LITTLE GIANT, CENTRAL AIRPORT, FAMOUS MURCH—WITH JOHN BARRYMORE; THE SINGING FOOL—with AL JOLSON.
THE PRODUCTION STEP-CHILD . . . STILLS

By LON YOUNG
Director West Coast Publicity
Educational Studios

On the majority of sets the "stepchild" of the production units is usually the still cameraman, who should be, and actually is, one of the most important individuals of all, so far as the sales, distribution, advertising and publicity departments are concerned.

The results of the still man's work are practically all that the important distribution branches of the industry have to work with, as far as "art" is concerned. Salesmen go forth to lure the elusive contract from the exhibitor, armed only by conversation and stills, and often long before the finished picture has reached anything near the release date.

If the still man is an earnest, conscientious individual who knows what he wants and how to get it, he usually ends up by being considered a pest by the director and assistant director, and passed up the next time a call is issued. Contrariwise, if he sits and waits until some one accidentally thinks to vell for a "still," he finishes up the picture without the right kind of material, and also loses out on the next job.

The mere mention of "stills" in any production conference is always good material for a free-for-all scrap, with each side putting up some great arguments.

It would be excellent economy if an essential part of a still photographer's training consisted of a period of employment in the publicity and advertising department of the company he works for.

He would then get a first-hand knowledge of the type of material which is the most useful and save a good chunk of money in not shooting negatives that never get any further than the filing cabinet.

Still camera photography has lagged far behind motion picture photography in every respect. Equipment used today is practically on a par with that of twenty years ago, and the raw stock manufacturers, while they have evolved new types of film for still pictures in other lines, have not kept up with the parade as far as motion picture stills are concerned. More flexible, more compact still cameras are needed with better lenses, shutters and other accessories in order to save on that most important element of time.

The photographers are not particularly to blame for these conditions. The lack of encouragement they encounter is sufficient, in most cases, to prevent any initiative on their part.

There are scores of fan magazines, other magazines that use motion picture art material, syndicates and other publications. Also the lithographs, lobby displays, newspaper and trade paper ads use STILLS. The motion picture itself is seen in but one place, the theatre; but the still has a thousand other essential uses.

There is no hard and fast rule as to what constitutes good stills. Material that is desirable for one company or production is not equally good for another. Good photography, of course, is the basic essential, and many arguments can be advanced as to just what constitutes good photography. The camera man may turn in what he thinks is an artistic masterpiece, and the advertising manager may tear his rapidly thinning hair because the darn thing just won't reproduce for a cut.

For one type of dramatic production, close-up two-shots are in great demand, especially when outstanding stars are used, but just imagine how much selling "Gold Diggers of 1933" or some other big musical picture would get without the flashy girl ensemble long shot stills.

Comedy production stills require still another technique; comedy gag situations that carry their own laughs, pretty girl angles for "leg art," etc. Comedy production involves many technical difficulties for still men, who must be up in all kinds of trick work to hold their jobs. Mechanical gags that involve many trick camera processes mean that the only stills to be obtained have to be fabricated by composite and other effects.

The matter of securing proper still material will always constitute a problem in each studio until the head of each organization realizes the importance of the subject and issues imperative orders that the necessary support and co-operation be forthcoming . . . or else!
I'm in Love with My Star

Just completed photography of
the sweetest girl in pictures

MARIE DRESSLER
In
"TUGBOAT ANNIE"

GREGG TOLAND

Completed a year's European tour in search of backgrounds for Fox, finishing an uninterrupted affiliation of eleven years with that company

Since October
For RKO
Man Hunt
For Columbia
Obey the Law
Night of Terror
Shall We Tell Our Children?
Called on Account of Darkness

Joseph A. Valentine
YOrk 1566

JOSEPH WALKER
COLUMBIA

AMERICAN MADNESS
BITTER TEA OF GENERAL YEN
BELOW THE SEA

Just Finished
LADY FOR A DAY

CHARLES G. CLARKE

Now at MGM
Filming the Latest
Tarzan Special
KARL STRUSS
Artist Photographer

THE
"SIGN of the CROSS"

GEORGE CLEMENS
Second
FLEET SOUTHCOtt
Assistant

MERRITT GERSTAD
Now Shooting
"ONLY YESTERDAY"
For John Stahl at Universal
Current Release
SECRET OF MME. BLANCHE
MGM

Barney McGill
CINEMATOGRAPHER

Some of My Recent
Warner Bros.-First National Pictures

ALIAS THE DOCTOR
CABIN IN THE COTTON
20,000 YEARS IN SING SING
MAYOR OF HELL

AND
C A P T U R E D

THEODOR SPARKUHL
Cinematographer

10 Years—UFA, Berlin
3 Years—British-International, London
2 Years—Braunberger-Richebe, Paris

Last Assignment in Hollywood:
Paramount: Midnight Club
(Dir.: Somnes & Hall)

Next Assignment:
Paramount: Too Much Harmony
(Dir.: E. Sutherland)
What's Going To Happen To Sound in The Next Twelve Months?

A Message That Will Interest Every Exhibitor Who Is Sick of Serving His Patrons With Mediocre Dialogue Reproduction:

ONE YEAR AGO it was predicted that dialogue motion pictures today would be so perfect, acoustical service of any kind would be superfluous. Reproducer equipment builders have fallen down miserably on that promise.

It is true, wide range and highest fidelity recordings have improved contemporary product over that of a year ago, but the acoustical deficiencies still remain—and will, until physicists hurdle the thousand and one obstacles. Will they do it within the next twelvemonth?

Hardly.

What is that to you?

It is nothing if you are willing to put up with your present theatre acoustical deficiencies.

The really smart exhibitor never has and never will wait for composite perfection—he creates that perfection, step by step, himself.

We are ready and anxious to serve that type of exhibitor. May we serve you? Use the coupon.

KENDELL & DASSEVILLE, Incorporated
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Gentlemen: Of course, I'm a smart exhibitor and besides I'm interested. What's your proposition?

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Address
City and State
Capacity

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Theatre Supplies and Service—

PROJECTION CARBONS—economical—slow burning and brilliant.
ELECTRIC BULBS—all sizes, including new 6 watt for marquees—saving 40% of current consumption of 10 watt size.
NEW and GUARANTEED REBUILT PROJECTORS and LAMP HOUSES.
REPAIR PARTS—for all projectors and lamps.
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DECORATION of THEATERS or LOBBIES.
FRAMES—BOOTHs—TICKET MACHINES—TICKETS.
OUR TECHNICAL DEPARTMENT can analyze your troubles—ventilation—heating—lighting—projection and sound—Put your troubles up to us.

GET IN TOUCH with branch office nearest you or write us direct.

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THE MARK of PROGRESS

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Some of Your Friends
FINE PHOTOGRAPHY MUST HAVE FINE NEGATIVE

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J. E. BRULATOUR, INC.
New York Chicago Hollywood
BRITISH EXHIBS JOIN AGAINST HIGH PERCENTS ON U.S. FILMS

Will Reject Deals Asking Over 40 Pct.

London.—A combined and determined effort is being made by British exhibitors to cut down the heavy percentages demanded by the major American producers for their hit pictures. The resentment has been growing in practice of the American companies of trying out pictures in their own country and then, when they felt that they had a hit demanding 50 per cent of the gross. At each of these meetings exhibitors are being held in England pledges are being signed to restrict deals calling for more than 40 per cent. The Cinema Exhibitors' Association, which includes most of the big exhibitors, is gathering the momentum and although it cannot act officially as a body because of the illegality of such action.

The British producers are taking advantage of the situation by sending out a number of their pictures to deal equitably with the exhibitors. Wardour Films having already announced that it will keep under fifty per cent mark on all pictures.

The smaller theatres naturally suffer more than the larger ones. At a meeting at Brighton last week, several of the smaller exhibitors went so far as to say that they would keep under thirty per cent mark on all pictures.

Spring Byington Here For 'Little Women'

Radio has signed Spring Byington, New York stage actress, as the role of the mother in "Little Women." She arrived here last night by plane and went to work on the production July 3, with George Cukor directing.

U.A. Execs Due This Week

A. Lichtman, sales head of United Artists, due in from New York this week for conferences with various U.A. producers on advertising and distribution plans for the pictures during 1933-34. Hal Horne and Ed Fney accompany Lichtman to the coast.

Cantor Wampas Guest

Eddie Cantor will be guest star at tomorrow night's meeting of the Wampas at the Writers Club. Other celebrities slated to attend include Mary Astor, Ernest C. Ufen, June Knight and William Wyant MacGuire. John Le Roy Johnston will be chairman of the meeting.

KBS Attorney Here

H. William Finzelon, New York attorney for both the KBS and Ben Ziedman production units, arrived from the East Saturday. He will be here for about two weeks, handling legal matters for his clients.

Douglas Jr. Through Pneumonia Crisis

New York.—A marked improvement in the condition of Douglas Fairbanks, who was rushed last night to the hospital after being stricken with pneumonia, was reported yesterday by attending physicians, who feel the film star will recover within a few days from his sudden attack of pneumonia. Dr. Leo Latarjet, to the doctors, has successfully passed the crisis, and the high temperature has been broken.

Doug returned from Europe Friday, en route to the coast to play a top spot in Paramount's "Design for Living." He was stricken with pneumonia Saturday, and rushed to the Doctors' Hospital by his mother, Mrs. Jack Whiting.

Ernest Truex Heading 'Unwanted Venus' Cast

New York.—Starmark's first picture, "The Unwanted Venus," is under way at the Metropolitan studios in Fort Lee. In the cast are Ernest Truex, Tom Howard, Herbert Rawlinson, May Wokes and Molly O'Dow. Grover Lee is directing. Walter Sherman is assistant director, and T. Lloyd Brown is production manager. Nick Rogalli and Marcel Le Picard are handling the camera.

Col. Wants Leontovich For '20th Century'

Columbia is reported negotiating with Eugenie Leontovich to play the role in 'Twentieth Century' which she is doing on the stage here.

She has told friends, however, that she contemplates an European vacation once it finishes with the running of the play.

Change In Majestic

New York.—Majestic Pictures Corporation announce that Carmen Cavallari, Harry Ford, John Alcock, of Arizona, Nevada and the Hadarian Islands, formerly held by Joseph Simmonds, has been purchased by J. Samuel Berkowitz, who will make his headquarters in Los Angeles. Mel Huling will represent Berkowitz in San Francisco.

RKO Beauty Contest

New York.—Thirty-six RKO theate in Greater New York are conducting a beauty contest, with the winner to be known as "Miss Greater New York," and to receive a film contract. Finals will be held at Madison Square Garden on August 26.

Ward Bond to Warners

Finishing work in Columbia's "Car No. 17," Ward Bond swings over to Warners today for a featured role in "Wild Boys of the Road," which works. Ward is a former regular under.png
First Convention Session in Detroit
(Continued from Page 1)

the Savior. The teams of Joan Crawford and Gable, Jean Harlow and Gable, will be continued, and "Soviet" will reunite Gable, Miss Harlow and Wallace Beery for the first time since "The Secret Six."

The two features announced as road shows are "Dinner at Eight" and "Essie," the W. S. Van Dyke production made in the Arctic. The former is David Selznick's first production for the company.

The six specials which undoubtedly will go out on percentage deals are: "Dark to Dawn," based on Antoine de St. Exupery's novel, "Night Flight;" Clarence Brown directed with a cast including John and Lionel Barrymore, Helen Hayes, Clark Cable, Robert Montgomery, Francho Tone, Myrna Loy and other "names." "Hollywood Party," a revue by Edmund Goulding and Howard Dietz, to be directed by Goulding and with a cast composed of Marie Dressler, Joan Crawford, Jean Harlow, Jimmie Durante, Lupe Velez, Lee Tracy, Jack Pearl, Charles Butterworth, Nils Asther and Jean Hersholt.

"Soviet," the Cable-Harlow-Beery feature, a story of modern Russia; "Tarzan and His Mate," with ohm- 

ny Weismuller, Maureen O'Sullivan and Neil Hamilton; a special Marie Dressler production, based on one of the outstanding literary productions of the years; The Montgomery-Gable picture, "Two Thieves." The announced list includes four Cosmopolitan productions, and two Laurel and Hardy features.

Of the individual stars, there will be three Jean Harlows, three Lee Tracys, two each for Garbo, Joan Crawford and Helen Hayes, two with Jimmy Durante with Stuart Erwin, and at least one each from Marion Davies, Norma Shearer, John Barrymore, Lionel Barrymore, Ramon Novarro, Wallace Beery, Clarke Cable, Robert Montgomery, Ed Wynn and Jack Pearl.

Some of the most successful novels and plays are represented in the list of properties for the new schedule. Among the plays are the current Theatre Guild success, "Biography"; Robert Sherwood's "The Road to Rome;" "The Barretts of Wimpole Street;" "The Late Christopher Bean;" and the musical hit, "The Cat and the Fiddle."


Every director on the MGM contract list will be represented on the schedule, including Clarence Brown, Robert Z. Leonard, Jack Conway, W. S. Van Dyke, Edgar Selwyn, Sam Wood, Edmund Goulding, George Cukor, Tod Browning, Charles Riesner, Russell Mack and others.

Berlin First Runs Show Decided Drop

Berlin—The decline in the number of films first run in Berlin in February and March continued through April, figures being 21, 17 and 14 for the three months in question. This decline is still more noticeable for April as compared with the corresponding month of last year, when 21 films were first run, a drop of one-third.

Of the 14 films run in April, eleven are of German origin, two Italian and one French. No American film was released during the month. Five and two American films were released in February and March respectively.

Songwriters Here To Work on Rogers' Film

Mack Gordon and Harry Revel, who will write the music for the Charles R. Rogers musical, "We're Sitting Pretty," arrived from New York by plane yesterday. On the way out the boys dashed off a number, which they are calling "A Table, a Tavern and You." Jack McGowen, who will do the book, is already here, and Jack Haley, who is to co-star with Jack Oakie, is expected this week.

Stage Bid For Oliver

Sam Harris has wired Edna May Oliver an offer to take a top spot in his Music Box revue, which is presented. The revue is being produced in September. Marilyn Miller and Clifton Webb are starred.

Consolidated Film Industries, Inc.

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the World's Greatest Film Laboratory Service

NEGATIVE DEVELOPING • TITLES • DAILY PRINTS • CERTIFIED RELEASE PRINTS

A NEW COMPLETE DEPARTMENT

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Developing Machines - Expert Operators - Precision Technique

A separate and specialized department to handle your Laps Fades - Dupes - Wipes and Special Effects.

Consolidated Film Industries, Inc.

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HOLLYWOOD

A special number to call for this New Consolidated Service

Hollywood 1441 - Station 9
Banks To Contest Film Pros. Action

New York.—Twelve of the defendant banks which have been attacked by the Paramount trustees in the suit to break the Film Productions Corp. deal on grounds the deal makes the banks preferential creditors in the bankruptcy, have indicated they will appear in court tomorrow and contest the suit, in which $13,500,000 is involved.

Para. ‘Funny Page’ Will Bring Comic Strips To Screen

New York.—Paramount is going to make a picture called "Funny Page," and has bought from the King Features Syndicate the screen rights to the "The Captain and the Kids," "Pop-Eye," "Blondie," "Tillie the Toiler," "Boob McNut" and other characters made famous in the Hearst papers. The William Morris office handled the deal.

Charles Laughton will play the Captain, and other characters will be brought to life by Charlie Ruggles, Wynn Gibson, Jack Oakie and Shirley Grey, with Norman Taurog directing.

Bid for Griffith

Radio is negotiating with E. H. Griffith to direct the first Francis Lederer picture, "Romance in Manhattan," an original and screen play by Don Hartman, which Sam Jaffe is supervising.

SEIDELMAN SIGNED BY COL. AS FOREIGN MANAGER

New York.—With Columbia doing its own distribution throughout Europe, as exclusively announced by this publication weeks ago, Harry Cohn has signed Joseph Seidelman to handle its whole European problem. Seidelman has been with Paramount for 13 years.

He will have offices here, with Joseph Friedman actively in charge in Europe with an office in London. Hannah Kass, of Columbia's foreign department, leaves here next week for Paris to remain permanently in the interests of the company in Continental Europe.

Archie Mayo to Direct 'Ever in My Heart'

Warners have assigned Archie Mayo to direct the Bertram Millhauser original yarn, "Ever in My Heart," which is being adapted by the author. Leslie Howard is temporarily set for the top spot and, if he is available, he will do this yarn before "British Agent."

Lou Brock Returning

Lou Brock will arrive from New York tomorrow by plane, having remarried for the opening day of the RKO convention.
Acad: Constitution Now Up to Branches

The Actors Branch of the Academy will hold a general meeting tomorrow night at the Beverly Wilshire Hotel to discuss and vote on ratification of the new constitution and by-laws of the organization.

The Technicians Branch meets Thursday night in the projection theater of Friendly Studios at 6666 Sunset Blvd. The Branch is slated to meet to ratify the revised constitution July 15. Dates for meetings of the Directors and Producers branches will be set within the next few days by the executive committees.

Elion Holm Quitting Pictures for Plunge

Elion Holm and Warners have agreed on the settlement of the player's contract, a one-year deal which had three months to go. Leo Morison handled the settlement for Miss Holm, who requested her release in order to attend the National swimming meet in New York City on July 20. She has felt that her picture contract and her neglect of swimming have operated disadvantageously from an exploitation angle.

Lull at Columbia

Shooting on "Brief Moment" was completed last Saturday at Columbia. No other pictures are set to start until July 5, at which time "A Man's Castle" and "Goin' to Town" will get under way.

Ned Marin Here

Ned Mann arrived in town Sunday night for a brief stay in connection with the Alexander Korda London Film Productions, for which he is the American representative.

The Question Box

Mr. David Soltzwick, Mr. Harry Rapf, Mr. Edmund Goulding and Mr. Ben Piazza:
Are you not searching everywhere for a musical star (very female)?
Mr. Emanuel Cohen, Mr. Wm. LeBaron, Messrs. the Four Marx Brothers and Mr. Fred Datus:
Aren't you?
Mr. Harry Cohn, Mr. Sam Belkin and Mr. Don Kelly:
Can you afford to overlook a pretty face?
Mr. Darryl Zanuck and Mr. William Doover:
Don't you want a Caruso foolishness?
Mr. Fred Datus:
THE BOWERY
Mr. Jack L. Warner, Mr. Hal Wallis and Mr. Max Arnow:
This is going to be The Bowery?

In this space
You'll soon find out.
It will pay you to see.

R—M
Doug, Jr., Better But Will Rest a While

Douglas Fairbanks Jr., showing rapid improvement from his pneumonia attack in New York M. C. Levee was advised last night that Doug will remain in the hospital for a complete rest before proceeding to the coast, and will be given to a top spot with Janet Gaynor in "Paddy, the Next Best Thing," to Rio.

Cathwong, Morgan, Direction Score

"THE BEST OF ENEMIES"

Director...Rian James
Adaptation...Sam Mintz
Dialogue...Rian James
Photography.....L. W. O'Connell
Cast Charles "Buddy" Rogers, Marion Nixon, Greta Nissen, Joe Cathwong, Frank Morgan.
The news beer picture, "The Best of Enemies," isn't at all hard to take. It has story, cast, direction and dialogue, all riding high, wide and funny, thanks to Rian James who wrote the dialogue and directed, and Frank Morgan who turns in one of the most amusing characterizations of the year. The picture seems always to be on the stage of slapstick but never quite topples over the edge. It is broad comedy, interrupted once in a while by Buddy Rogers and his music. Joe Cathwong and Frank Morgan carry the picture on their extremely capable shoulders. They play the fighting fathers of Rogers and Marion Nixon, and most of their battling is caused by beer.
The story, when you come to analyze it, is thin, but it is packed and blown up by so many real, honest laughs that its transparency is never quite obvious. The father of the Rogers has been a good old days, the children grow up and fall in love with each other, beer comes back and the battle starts all over again.

Rogers is as pleasing as he always is. Marion Nixon has little to do, but she is likeable. Greta Nissen appears everywhere pertly, for vamping purposes, and succeeds.
The preview audience laughed itself silly over this picture, and there's no reason why audiences all over the country won't do the same thing, with the exception, perhaps, of sophisticated centers. However, in those places, Morgan's performance will be a draw.

Play up the comedy-beer angle. With Rian James' dialogue and direction, and the Morgan and Cathwong team, you can't lose.
L. W. O'Connell's photography is unobtrusively good.

Meyer-Doane Deal

Abe Meyer has reached a deal with Warner Doane to handle the music for the Universal producer's first short subject in his new series. It is called "Brevities."

Herbert's Biography

Hugh Herbert, Warners' contract player and a Pandora of the comic world, was wearing his story of his twenty-five years in vaudeville and has two majors bidding for the property.

Gus Kahn to Radio

Radio has signed Gus Kahn to work with Vincent Youmans and Edward Eliscu on the musical score for the Lou Brock production, "Flying Down the Mississippi,"

Gee. Dobbs to Warners

George Dobbs, New York theatrical comedy actor, has been signed by Warners for a role in "Footlight Parade," which Lloyd Bacon is directing.

Ginger Wants $5000 For Her Torch Song

When the final cut of "Cold Dragons of 1933" was made, the torch song number sung by Ginger Rogers was taken out of the picture, with Warners explaining that they were going to use it as a special short subject.

Several years ago that organization did the same thing with a number done by Beatrice Lillie, and finally was compelled to pay Peggy $15,000. With this experience back of them, the Warners made an effort to get the okay of Ginger for the number to be released in a short and she said: "Okay—for $5,000."

Hanson Buys Majestic Franchise For Canada

New York.—Oscar R. Hanson, who has been distributing Majestic pictures through the Canada offices of Empire Films, Limited, has just closed for a franchise with Majestic Pictures Corporation for the same territory for next year.

Hanson makes his headquarters in Toronto, and has branch offices in Montreal, Winnipeg, St John, Calgary and Vancouver.

Edcu. Will Announce Program at Fox Meet.

New York.—The Educational program of shorts for the coming season will be announced by E. W. Hammons at the Fox convention, which opens at the Ambassador Hotel, Atlantic City, Thursday.

The company last year made 64 two-reel subjects and 102 one-reelers.

Sterling Story Head

Sidney Aliger, president of Sterling Pictures Corporation, has signed Muriel Pinover as story editor. She was formerly a New York free-lance magazine writer.

Thackery on 'Lady S!'

Radio has signed Eugene Thackery to write a treatment of the Irene Dunne picture, "Lady S!," which Edward Cahn will direct.

Connolly to Fox

Fox has signed the loan from Columbia of Walter Connolly, who made "Chase the Girl," and who will play the lead in "Paddy, the Next Best Thing" to Rio.
Radio Announces 106 Shorts On New Program

New York—The first of three regional sales conventions of RKO-Radio Pictures opened here yesterday, with branch managers and salesmen from the 14 offices in the eastern division in attendance, besides a large group of home office executives.

Ned Depinet, vice-president in charge of distribution, and General Sales Manager Jules Levy presided at yesterday's session.

Today's schedule calls for addresses by Depinet, Robert Sisk and S. Barret McCormick. A wire from President B. B. Kahane in Hollywood will be read at the convention.

Before getting into details of the features Radio intends to release for 1933-34, Jules Levy announced yesterday that the company would release 106 one and two-reel shorts in addition to Pathé News.

Amos 'n Andy will headline in a novel series of animated cartoons to be produced by the RKO-Verte Beueren Corp. Through a new process, the radio team will participate in the dialogue and comedy lines for the cartoons.

The Culbersons are scheduled to star in 12 featurettes on "My Bridge Experiences," and will come to the coast to make the group.

Radio will release a total of 36 two-reel comedies and musicals, in addition to six Charlie Chaplin reissues.

The two-reel series will include eight with Clark and McCullough, six "Average Man" with Edgar Kennedy, six Headliners, six "Blondes and Redheads," six featuring Harry Cribbon and Tom Kennedy, and four musicals starring Ruth Etting.

In addition to the Amos 'n Andy cartoon series, Vertue Beueren will deliver two other series of 13 each, "Asop's Fables" and "The King," the latter based on Soplow's cartoon feature of the New Yorker. There will be six Vagabond Adventure shorts and seven Pathé Reviews.

Announcement of the feature program for Radio for next season will be made to the sales gathering this afternoon.

Rogers Wrote Original Of 'Don't Bet On Love'

Through error, credit for the screen play of Universal's "Don't Bet On Love" was given Howard Emmett Rogers and Murray Roth in the review in this paper.

Rogers wrote the original story with Murray Roth and had nothing to do with the screen play. That was by Roth and Ben Ryan.
65 FEATURES AND 229 SHORTS ON COMING PROGRAM OF PARA.

Company Starts Convention in N. Y.

Continued from Page 11

importation, will be seen in at least two. Of the independent producers releasing through Paramount, B. P. Schulberg will contribute eight features and Charles R. Rogers will do ten.

Marlene Dietrich's latest, 'The Song of Songs,' is set for release on the new program. Mae West's pair will be "I'm No Angel," with Cary Grant playing opposite, and "It Ain't No Sin." Leo McCarey will direct the Marx Brothers, with Seymour Felix starring in the dual role of Burt, and Norman McLeod will direct "Alice In Wonderland," with Charlie Ruggles, Alison Skipworth, Mary Boland, Chas. Laughton, and Jack Oakie in the cast. This picture will have music and songs.


Noel Coward's "Design For Living" has Ernst Lubitsch as director. The adaptation is by Ben Hecht, and in the cast are Fredric March, Mary Bol¬land, Douglas Fairbanks Jr. and Edward Everett Horton.

"Fifty Years From Now" will be the screen version of Rupert Hughes' amazing novel. "Death Takes a Holiday," the Albert Cassella play adapted by Walter Ferris and with screen¬play by Maxwell Anderson, will have Fredric March, Claudette Colbert and Sir Guy, standing in the cast.

Dorothea Wieck's first will be "White Woman," with Charles Laugh¬ton, Herbert Marshall and Walter Abel in the cast, and Stuart Walker directing. Her second will be "Cradle Song," the adaptation of which has been done by Marc Connelly.

"Too Much Harmony" will be a musical, directed by Eddie Sutherland, with Bing Crosby, Jack Oakie, Sheets Gallagher and Gloria "Swalla¬sal" from the Rose Albert Porter play, has Frederic March, Miriam Ho¬pkins, George Arliss, Elizabeth Allan, Mary Boland, Wallace Ford, Lyda Roberti and others, Elliott Nugent directing, "You Need Me," co-starring Sylvia Sidney and George Raft. "Home Is My Heart," with Miss Sidney heading an all-star cast.


Murphy Working From O'Neill Script

New York.—In the hope that production on "Emperor Jones" may be speeded up, the picture now being far behind schedule, director Darryl F. Murphy has thrown away the shooting script and is working from the printed copy of the Eugene O'Neill play. He starts on the jungle sets today.

Zoo and Jungle Big London Hits

London.—The Lasky-Fox produc¬tion, "Zoo in the Jungle," and Para¬mount's "King of the Jungle" were the outstanding hits of last week here. The town went wild over the Lasky picture.

The holdovers, in addition to above two, are "Waltz Time," "Keyhole," "King Kong," and "Sleeping Car." The newcomers are "Secrets" at the Adelphi, the Prince of Wales film at the Marble Arch Pavil¬ion, and "International House" and "Loyalties" at the Carlton.

Terret and Wilson on Academy Directorate

Courtney Terret and Carey Wilson were appointed members of the Academy Board of Directors at yester¬day's meeting of the executive committee by the Writers' Branch.

The two will serve the unexpired terms of Benjamin Glazer and Al Cohn, who resigned.

Jean Parker to Radio

Jean Parker has been borrowed by Radio from MGM for a featured part in "Little, Women," which starts Mon¬day under direction of George Cukor. Jean, in her stage hit, will be directed by Stephen Roberts, with Gary Cooper, Ray Wa¬ray, Frances Fuller, Neil Hamilton and Ros¬coe Arbuckle.

"Lives of a Bengal Lancer," which has been on and off the shelf several times, is also on the list. Ernest Schoedsack made the jungle scenes for this same time, and the announced cast now includes Gary Cooper, Gary Grant, Richard Arlen, Mary Boland, Richard Cromwell, and Ricardo Cortez.

Ernst Lubitsch will direct his own story, "Here Were Four Women," with March, Miriam Hopkins, Sylvia Sidney, Gary Cooper, Claudette Colbert, Gary Grant, and others mentioned as cast possibilities.


program are: "Big Executive," di¬rected by Erle Kenton with Ricardo Cortez, Richard Bennett, Elizabeth Allan, and Sharon Lynne; "Lone Cowboy," from a Will James story; "To the Last Man," a Zane Grey story with Randolph Scott and Kent Smith; "Mike," and "The Code of the West," also Zane Greens; "Captain Jericho," the first production of the new writing-directing-producing team of Grover Jones and William Slavens McNutt, with Richard Arlen and Frances Fuller in the cast; "Criss-Cross," a musical, with Bing Crosby and Burns and Allen; "Republicans and Sinners," to be directed by Leo McCarey, with Charlie Ruggles, Mary Boland, W. C. Fields and Alison Skipworth.

The Paramount shorts program will include six two-reel Harry Langdons, and six two-reel E. C. Crovets, both ser¬ved by Arvid Gillstrom; six two-reelers with Eugene Pallette and Walter Catlett, and six with Sid¬ney Olcott with producing handled by Phil Ryan.

Max Fleischer will contribute 12 Betty Boop cartoons, 12 "Pop-Eye" cartoons, 12 Paramount Screen Songs featuring musical personalities. All of these will be two-reelers.

There will also be 13 screen Sou¬venirs, 13 Paramount Pictorials, 13 Grantland Rice Sportlighters, 13 "Holly¬wood on Parade," and 104 issues of the Paramount newsheet.
Fox

"THE DEVIL'S IN LOVE"
Cast: Loretta Young, Victor Jory, Herbert Mundin.
Director ...William Dieterle
Screen play ...Howard Estabrook

"PADDY, THE NEXT BEST THING"
Cast: Janet Gaynor, Warner Baxter, Margaret Lindsay, Fiske O'Hara, Joseph Kerrigan, Frank Atkinson, Una O'Connor, Merle Oberon, Tamara Tchividjian.
Director ...Harry Lachmann
Original story ...James Coudens

"LIFE WORTH LIVING"
Director ...William Dieterle
Original story ...James Coudens

"SHANGHAI MADNESS"
Cast: Spencer Tracy, Minna Jordan, Fay Wray, Ralph Morgan.
Director ...John Hystone
Original story ...Frederick Hazlitt K我看不下去你的英文水平了,这已经是完全无法理解的程度了。
SHORT SUBJECTS

Announcement Number

of the

HOLLYWOOD REPORTER

for 1933-34

will be issued

on or about

July 20
BERTRAM MILLHAUSER

STORM AT DAYBREAK
An MGM picture. Lucien Hubbard production, directed by Richard Boleslavsky.

The LIFE of JIMMY DOLAN

EVER IN MY HEART
Original story, in collaboration with Beulah Marie Dix. A Warner Brothers picture. Screen play by Bertram Millhauser.

RAGGED ARMY
A play in three acts, in collaboration with Beulah Marie Dix. Placed with Crosby Gaige for New York production in the Fall. (Through Leland Hayward, Inc.)

Management of BREN & ORSATTI
Adopts Policy of Acquiring Material As It Appears, So Details Only Half Of List

New York.—The RKO-Radio program for the coming season will comprise 52 features, according to the announcement by Ned Depinet, vice-president in charge of distribution, at the convention yesterday. The company is pursuing a mobile policy this year, planning to acquire material as it appears and announcing in detail at this time only about 25 of the productions it will make.

Among the outstanding features of the program already set are the Sinclair Lewis novel, "Ann Vickers"; "Wild Cargo," Frank Buck's sequel to "Bring 'Em Back Alive"; "Flying Down To Rio," a spectacular musical; Somerset Maugham's novel, "Of Human Bondage"; "Son of Kong," a follow-up on "King Kong"; Louisa M. Alcott's "Little Women"; "Green Mansions," from the W. H. Hudson novel; and "Long Lost Father," by G. B. Stern. Another highlight will be a picture done in the new three-color Technicolor. This will be supervised by Meyer. (Continued on Page 4)

Pantages Planning New Vaude Circuit

New York.—Alexander Pantages yesterday officially advised the National Vaudeville Artists that, in his estimation, vaudeville is due for a comeback immediately. He stated that he is forming a new vaudeville circuit and that, within a year, he will be in a position to offer 100 weeks bookings to acts.

Wellman Will Direct Next For Barthelmess

Warner's have assigned William Wellman to direct the next Richard Barthelmess starring vehicle, "Shanghai Orchid," an original story, screen play and dialogue by Gene Towne and Graham Baker. Wellman will start preparation on this yarn as soon as he completes his current picture, "Wild Boys of the Road."

Three New Stories Purchased by MGM

New York—Metro-Goldwyn-Mayer has just bought the rights to "Too Much Art" and "The Kink," both by Thompson Burris, and "Paid to Laugh," by Frances Marion.

Parker To Warners

Austin Parker has completed the script of "I Am A Widow," the Elissa Landi story for Fox, and has moved over to Warners to write the screen play of an untitled all-star musical production, after which he will return to Fox.

Thew With Reliance

Harvey Thew has been signed by Edward Small to write the screen play for "The Count of Monte Cristo," for Reliance, the Selznick-Joyce office set the deal.

\(\text{Continued from Page 2}\)

**Norman Krasna A Conference Victim**

Norman Krasna is in the Cedars of Lebanon Hospital, suffering from what he declares is "psitacosis—the parrot disease." Norman insists that the only place he could possibly have contracted it was in a story conference.

**‘Always Tomorrow’ Next For Crawford**

Mildred Cram and Marcella Burke have sold an original, titled "Always Tomorrow," to Metro-Goldwyn-Mayer that will be used as the next Joan Crawford starring vehicle after she finishes "Parachute Lady." Clarence Brown will direct.

**Fox Will Star Bow In ‘Barker’ Remake**

Fox is planning to remake "The Barker" as the next starring vehicle for Clara Bow and will title it "Hoop La." This story was made by First National studio as one of its first talkies, with Milton Sills, Betty Compson and Dorothy Mackaill.

**Boleslavsky Sticks**

MGM has exercised its optional rights on Richard Boleslavsky’s contract and the director is slated to handle "Beauty," from which Lucien Hubbard is associate producer.

**WARNERS WALK OUT ON PRODUCERS’ AGREEMENT**

In one of the shortest of all producer meetings, and one of the stormiest, for a few minutes! the Warner Brothers, through their attorney, Abe Carey Thomas, last night advised other producers that they would not abide by the Producers Agreement signed a year ago last December.

Previous to Warners’ resignation, Thomas suggested and advised the other assembled producers to do away with the agreement and stated, if they did not do it immediately, Warners would take the bit in their teeth and walk out singly. Reminded that the agreement would not permit their walking out before two years and then on only a six months notice of wishes to do so, Thomas replied they were.

**‘Ladies Meet’ Doing Top Bus. All Over**

New York.—The MGM production of "When Ladies Meet" knocked off $71,400 in its first two days at the Capitol here and looks a cinch for a $60,000 week, which is unusual at that spot during these days.

The picture is doing okay in all other spots. Held two weeks at Washington, with second week better than the first.

**Johnson To Zanuck**

Nunnally Johnson has completed his Paramount writing ticket and today swings over to Twentieth Century Picture’s writing staff on a one-picture deal. The William Morris office handled his deal.

**Stanley Bergerman Produced for Universal ‘Moonlight and Pretzels’**

\(\text{Continued on Page 4}\)
Paramount prod; director, Wesley Ruggles; writers, Dean Bynon, Frank Butler, Sam Coslow, Arthur Johnston

**Paramount Theatre**

**American:** You will find a modern form of entertainment at least in the stars, the pretty gals and the songs that were assembled to push it over.

**Herald-Tribune:** A witless hodge-podge of song cues, adolescent love affairs and football sequences, it scarcely ever strikes a note of genuine dramatic excitement and the gag line is world, dreadful.

**Times:** Looked at as a whole, it emerges as an unsteady entertainment, with no very discernible intent, theme or goal, but with a modest fun of humor and two or three heartily amusing patches.

**World-Telegram:** There is nothing in "College Humor" which has not been done dozens of times before, and in much funnier manner, too. If there is any entertainment value in the film it is entirely beyond my grasp.

**Journal:** It's all very frivolous and nonsensical and easy to take as hot-weather diversion.

**Mirror:** The exuberant gaiety of "College Humor," its pert silliness and youthful liveliness are refreshing. You'll enjoy every minute of it.

**Post:** In our opinion "College Humor" is an infinitely dull picture, and to show you what a bum critic we are a telegram has just arrived telling us it is breaking attendance records at the Paramount.

**News:** Slightly unbalanced, but it contains enough good stuff to make up for its lapses into dullness so that it may be counted good weather entertainment. It is lively, funny and tuneful during the first half of the picture.

**Sun:** There are several variations of the usual movie college story formula in the new musical farce at the Paramount, "College Humor." These are, unfortunately, not stimulating enough to mark it as more than a fair summer attempt to duplicate the success of "Sweetie".

**EMERGENCY CALL**

**RKO-Radio prod; director, Edward Cahn; writers, John B. Clymer, James Ewens, Houston Branch, Joseph L. Markiewicz.**

**Seventh Ave. Roxy Theatre**

**Times:** Opening with smartness and speed, the film slows down to a walk at the end.

**Herald-Tribune:** If you like straightforward and entertaining charged with no more subtle purpose than keeping you on the edge of your chair throughout its performance "Emergency Call" should be the film for your money.

**News:** It is a story so full of human interest that it can't help but be appealing, and Edward Cahn has done a good job at the megaphone.

**Marion Jr. Returns**

**George Marion Jr.** returned from his trip abroad last Monday.

called off, he is up to his neck with ladies, Countesses and just plain girls.

**Bearce Lillie and Morton Downey,** being double-featured at the Cafe de Paris in Paris, are not going great guns. The great excitement of recent years in this former gay night spot was the arrival, the other night, of Jimmy Walker and Betty Compton with Min Compton. Every American land there were a few and the London contingent who were in the place rushed to Jimmy's table. Tay Garnett and Cyril Gardner made a very handsomely shaking before all others.

**Ya Gods!** Hollywood would never recognize Harry Cohen. He got himself well-tailored here before making a public appearance, took himself two floors of offices in Wardour Street and threw the doors open to the hunger seekers.

He seemed to be a subdued Harry from the hectic personality of Hollywood. Maybe he is trying to make a big impression here, as he starts to cast his picture soon and expects to stay here three months. It would not surprise anyone if he goes social any sminute.

**Winchell Turns Down Two Weeks Personals**

Walter Winchell has turned down a deal offered him by Fox West Coast for two weeks personal appearances at Loew's State house in San Francisco. Offer is said to have been for $5,000 guarantee a week, plus fifty per cent of the take over the average gross for the house.

**Fay Wray To Europe**

When she completes her one-picture deal with Fox to appear in "Shanghai Madness" with Spencer Tracy, Fay Wray will take a two months' vacation abroad. She is planning on going along, her husband, John Monk Saunders, remaining in Hollywood to write.

**Marshall Sailing**


**Alice Moore In Debut**

Alice Moore, seventeen-year-old daughter of Tom Moore, makes her picture debut in Fanchon Royer's "Neighbours' Wives" in which her father also has a featured assignment, Breezy Eason is directing.

**Criteron to Open As First-Run House**

T. L. Tally re-opens the Criterion Theatre, Los Angeles, Friday night, starring S. F. Riggs in "The Barbarian." MGM picture starring Ramon Novarro.

Tally recently took the house back from Fox West Coast, and has secured first runs of several MGM features which will not be used by Loew's State because of current booking congestion. In addition to "The Barbarian," the list includes "Clear All Wires," "Devil's Brother," "Made on Broadway," and "Tally" also hopes to get several Paramount and Fox pictures for the house, and is negotiating with United Artists for "The Masquerader."

**John Grey Funeral**

Waits Sister's Arrival

Funeral arrangements for John Grey, veteran comedic writer and gag man, who died early yesterday morning, are being held up, pending the arrival of a sister from New York late this week. Grey was dead but two years.

He entered the film writing field with Biograph more than 20 years ago, and has worked on all features produced by Harold Lloyd during the past twelve years.

**Tradeviews**

(Continued from Page 1)

and consented to lay off, providing we could get him for a picture. None of these companies is doing us any favors. We have our own battle to fight and we will fight it fairly and honorably.

Schenck stated that Twentieth Century is making percentage contracts with starring artists, big writers, ace directors, if they want them. But that percentage is not really the GROSS and not a split of the profits, as it would be impossible to figure profits without any sales data.

He indicated that gathering was out of the picture business, so far as production was concerned, when Zanuck offered to him for advice whether to accept a deal from MGM, Paramount or Universal. He became so enthused with Zanuck's plans, with Zanuck's enthusiasm, that he made him a proposition of a partnership. This went through and is now Twentieth Century.

Schenck gave the boys and girls a big laugh when he told them, "When Darryl returned from his fishing trip earlier this week, he came and told me eight stories he had decided on making. Can you blame me from being enthusiastic? This man brought me just eight STORIES when in the past five years I could not get others to bring me one."

Widely experienced publicity girl: also capable secretary and stenog- rapher. She has been employed and endorsed by seven years on staff of Chicago newspaper as feature writer and movie editor: 1 year on New York newspaper. Gladstone 3166. Muriel Vernon.
Maynard's Horse
Steals Picture

"THE FIDDLIN' BUCKAROO"

Maynard-Universal

Director ............. Ken Maynard
Original and Screen Play ............ Nate Geritzt
Photography .......... Ted McCord
Cast: Ken Maynard, Gloria Sheen, Fred Kohler, Frank Rice, Jack Rockwell, Jack Mower, Robert McKenzie, Joseph W. Girard, Tarzan, the horse.

Ken Maynard's new western for Universal, "The Fiddlin' Buckaroo," is a little less than fair to muddle.

The preview audience laughed quite heartily at the many of the serious moments and failed to be impressed by the tremendous number of blankness chases. These chases are entirely too blankness to be true and the serious moments are badly done.

Maynard plays a government agent who joins a gang of bandits in order to get the dope on them and break up their nefarious activities.

He is arrested as a bank hold-up suspect just as he meets and loses his heart to Gloria Sheen, who has the part of a millionaire's daughter. He escapes from jail and, in endeavoring to prevent the gang from kidnapping the girl, is locked in a lonely cabin which is promptly set on fire by the gang. Again he escapes, and finally rescues her.

Both escapes are made possible by Tarzan, Maynard's white horse. As a matter of fact, Tarzan steals the picture, for the audience can tag the kids with him, and the film would have a good chance of being an average western if a few faults were nipped in the cutting room with the aid of some re-takes.

For instance, after a terrific fist fight with Fred Kohler, the villain, Maynard emerges unscathed, after taking a terrific beating, with his shirt not being particularly sporty, nor a bruise on his face, and his hair nicely combed and slickly in place.

Again, in his first chase over the cliffs after the bandits who have the girl, Maynard is untouched by any number of bullets, but he gets every man he shoots at.

You can't fool the kids with mistakes like that, and the adult audience will smerk.

Play up Tarzan, and hope that the picture will be patched up. As it is now, it is pretty slow and incredible, the fault obviously of the direction.

Actors' Branch of the
Academy Meets Tonight

A meeting of the Actors' Branch of the Academy will be held at the Beverly-Wilshire Hotel tonight to discuss ratification of the new Academy consti-tution.

Adolphe Menjou will preside, and Robert Montgomery will discuss the New Industrial Recovery Act as it affects the picture business.

Curb Will Trade In
New Fox Common

New York.—The new Class A common stock of the Fox Film Corporation was listed and traded on the New York Stock Exchange yesterday. This stock carries with it the rights to additional shares of the issue.

New Pictures On
B'way This Week

New York.—The audiences of the big New York houses are getting their first look this week at seven new pictures. On the list are: "The Woman I Stole" at the Rialto, and "Tarzan of the Apes," both opening yesterday; "Samarama" at the Rivoli today; "Bed of Roses" at the Music Hall, "Mayor of Hell," at Strand tomorrow; "Hold Your Man at the Capitol," "Tomorrow at Seven at the Roxy," both Friday.

Howard Dietz Returns
Saturday To Start Revue

Howard Dietz, co-author of "The Hollywood Party" with Edmund Goulding, will return here from the MGM Film Festival in Europe, Thursday, to be present at the start of production of that revue, July 5.

Goulding will direct, with musical score and lyrics furnished by Rodgers and Hart, and a cast including Crawford, Dressler, Harlow, Lupe Velez, Durante, etc.

Fleming-King Cast

Fox has engaged Susan Fleming and Mayra King for roles in "My Weakness," the Lilian Harvey production which Buddy DeSylva is making.

Marion Davies New
Relief Fund Head

Marion Davies was elected president of the Motion Picture Relief Fund at last night's annual meeting. She succeeds Conrad Nagel, who had already served two terms and requested his name be omitted from consideration.

Eight new trustees elected to serve for three years include Will Rogers, Warner Baxter, Alfred A. Cohn, and Conrad Nagel, while E. H. Allen, Fred Baetson, Ronald Colman, Jesse Lasky, Winfield Sheehan and Jack Warner were re-elected to the Board of Trustees.

All other officers were re-elected unanimously. They include Ronald Colman, first vice president; Mary Pickford, second vice president; H. Ys, third vice president; Samuel Goldwyn, fourth vice president; M. C. Levee, treasurer, and Francis X. Bauer, executive secretary.

It was stated last night that there are 2500 contributors to the Fund, most of whom have authorized studios to deduct one half of one per cent from their salaries for the benefit of the Fund. The money being received is being distributed among 600 cases, aiding approximately 1500 people who are in temporary distress.

Rogues' Signed At MGM

MGM has signed the Three Radio Rogues, who are headlined in the prologue at the Chinese, for a featured spot in the Marion Davies picture which Walter Wanger is producing.

Babcoc In Agency

Murrel Babcoc, Los Angeles Times feature writer and theatre columnist, yesterday joined the Margaret Ettinger publicity office as a writer.

MGM To Have Largest
Shorts List In History

Ranging from detective mysteries gleaned from the files of the Department of Justice at Washington, to spectacular musical novelties, the largest schedule of short subjects in the history of the studios was announced yesterday by Metro-Goldwyn-Mayer.

Five short subjects series will be made under the supervision of Harry Rapf, with Jack Cummings as producer. This program will include eight two-reel subjects, titled "Crime Doesn't Pay." Each picture won one of the most baffling crimes of recent years, and each will be made in cooperation with the Department of Justice.

Other groups comprise twelve one-reel "Oddities," which will include vaudeville material in the line of sports, adventure, wild animals and birds, and will have explanatory remarks by Pete Smith; six two-reel musicals, presenting famous stage and screen personalities; six "Madinap Movies," one-reel films with Pete Smith as monologist, presenting a complete movie show in a single reel; and six one-reel musical revues with a master of ceremonies and novelty of ideas stressed.

Special screen tests have recently been given in New York and on the coast to acquire talent for a new "beauty chorus" for these musical films, and leading composers have been assigned to write music for them.

One-reel releases on the line-up also comprise twelve Fritz Patock Travel-talents, thirteen "Willie Wopper" cartoon comedies, and the customary semi-weekly issues of the Hearst Motion Picture本周刊.

Zion Myers and Whites are also under contract now and will contribute to the program.

The Hal Roach releases, which will be announced in a few days, and 104 issues of the Hearst Metrotone News complete the studio short program for the season.

If you really want to get to Hollywood and have your time spent there all paid for by a nice, big moon pitcher company, the very best plan is to rent an apartment in the Des Artistes. Preferably the one Dorothy Burgess once leased. That gal had an undying ambition to get to that place than came her opportunity to go to the coast. She sub-leased the place to Warren William, and you won't get such a great time in that small lot with Dorothy Burgess. This is just as good a time as any to get rid of a per-vee we've been nursing along for some weeks, now. Every once in a while, when an untold credit is given in print for an idea of his or hers, the head man gets sore if credit is not also given to him.

That's an attitude we cannot understand in Hollywood, for no one has been able to get the head man's ability. On the contrary, fifty per cent at least of any executive's value lies in his ability to gather around him the most capable staff and to get the most out of them.

So, if one of them is prized, it almost automatically adds to the glory of the boss, because it means that he has succeeded in at least doing part of his job well. Somehow or other, because of the difficulty ofIFF in this peculiar industry, it would seem that there are too few men big enough to give credit to others. It seems to be a fear complex—fear of being replaced. That fear should be removed, for with it removed, actual co-operation in any given company would be up one hundred per cent and there would have to be so much talk about it.

After all, ability is supposed to have been given anexecutive who is running. A successful department demands not only ideas from the head man, but a head man who can get and use the ideas of his fellow workers in his department. There is no such thing as a one-man organization and everyone should be allowed his share of praise because of guffing and without the fear that said praise might be the first step toward supplanting the boss. It should be taken for granted that if any worker is given credit for something good, it is due to the head man's ability to build a fine, working organ-ization and that capacity cannot be so easily replaced. Next example of the practical application of child psy-chology in New York of to-day.

If you want a bottle of magnesia in a Walgreen drug store, you are gaily referred to the soda fountain. R. R. Reade in New York's New Yorker and learn how an old classicist can wrap a modern columnist in campfire and moth balls—in the nicest way.

Another Crooner

Mrs. Bing Crosby presented her hus-band with a son at the Cedars of Leb-anon Hospital last night. Mother and son both okay.
RADIO ANNOUNCES TIMES OF HALFWAY PROGRAM OF 52

Rest To Follow As They Are Acquired

ian Cooper, and produced in association with Pioneer Pictures, the film formed by John Hay Whitney and Cornelius Vanderbilt Whitney. Following is the list of titles announced, with directors and casts so far as they are now set.

“Ann Vickers,” starring Irene Dunne, with Walter Hus ton opposite. Jane Murfin did the adaptation and John Ford directed it.

“Wild Cargo,” which Frank Buck is now making in Sumatra and Nepal. This is a Van Beuren production, directed by Armand Dads from a script by Courtney Ryley Cooper.

“Flying Down To Rio” has Fred Astaire and Dolores Del Rio heading the cast, which includes John Steger, Arline Judge and Dick Chandler. Anne Caldwell did the book and Vincent Youmans the music. Lou Levy is producing, with Thornton Freeland as director.

“Of Human Bondage,” the famous Maugham novel, will have Leslie Howard as the lead. Lester Cohen did the adaptation.

“Son of Kong” will be directed by Ernest Schoedsack from the Ruth Rose story. Robert Armstrong, Helen Mack and Frank Morgan play the cast, with John Marston, Victor Wong, Lee Kohl mar and Ed Brady in support.

“Little Women,” with George Cukor as director, stars Katharine Hepburn in a cast including Joan Bennett, Jean Parker, Frances Dee, Spring Byington, Lousie Closer Hale, Eric Linden and Paul Lukas. Swash Mason and Del Andrews are doing the screen play.

“Green Mansions,” the W. H. Hudson story, will costar Dolores Del Rio and Eric Linden. Cyril Hume is doing the screen play.

“Long Lost Father,” G. B. Stern’s latest story, will again co-star John Barrymore and Katharine Hepburn in father and daughter roles.

“A Fugitive From Glory” stars John Barrymore as the commander of a British air squadron in Arabia. Ruth Rose did the story and Ernest Schoedsack who made the desert scenes in Arabia will direct.

“One Man’s Journey,” the Katharine Haviland Taylor short story, listed among the best sixteen of last year, will star Lionel Barrymore, with Joel McCrea and Dorothy Jordan featured. John Robertson will direct from Lester Cohen’s script.

“Mother of His Glory,” already finished, stars Katharine Hepburn, with Douglas Fairbanks Jr., Adolphe Menjou, Mary Duncan and C. Aubrey Smith. Lewis Milestone is directing.

“Beautiful!” will be an Ann Harding starring picture. It is the story of a woman plastic surgeon, written by Edna Ferber, directed by Howard Hawks. John Ford will direct.

“We’ll Bite—What?” Eddie Buzzell is telling this story—and with plenty of laughs all around. It’s about two Jewish seagulls who were flying around the city. Look! They’re having a big parade in progress. Oh! Hitler” said the first seagull. “Vell,” said the second, “vot are ye waiting for?”

van. Norman Houston wrote the story and Edward Cahn will direct.

“Hip Hips Hooray” will be the first of two for Wheeler and Woolsey, Bert Kalman and Harry Ruby will write the story, and William Sitter will direct.

“Romance in Manhattan,” also a musical, will be Francis Lederer’s first. This is an original by Don Hartman, with Sidney Lanfield as the director. Lederer will do two, and in one of them, he will co-star with Irene Dunne.

“Escape to Paradise” is set for Richard Dix, supported by Eric Linden, Helen Mack and Bill Cagney. Another for Dix will be “Ace of Aces,” an air story by John Monk Saunders. Eliza beth Allen will play opposite Dix in the latter, and J. Walter Ruben will direct.

“Wild Birds” will present Dorothy Jordan and Eric Linden in a story by Dan Totheroh.

“Boy Meets Girl” is a Vina Delmar story with Dorothy Jordan and Joel McCrea.

“Rafter Romance,” now in production, has Ginger Rogers heading the cast. H. W. Hanemann and Willis Goldwyn will take the floor, and William Sitter is directing. Norman Foster is leading man.

“Blonde Poison,” by Donald Henderson, features Bruce Cabot and Betty Furness, with Frank Albertson, John Darrow, Florence Lake and others. Christine Cabanne and Frank McGrew Willis did the story, and Cabanne is directing.

“The Balloon Buster” is from Norman Houston’s story of the exploits of Frank Luke Jr., war ace. Bruce Cabot is featured in this also, and Lucky Humberstone will direct.

“A Chance At Heaven,” a Vina Delmar story, gives Joel McCrea another leading role, supported by Dorothy Jordan and John Mawson. Al Stetwell will be the director.

The company also plans two comedy features with Zasu Pitts and some other unknowns, starring Edna May Oliver. Leatrice Joy will be the director.

The company also plans two comedy features with Zasu Pitts and some other unknowns, starring Edna May Oliver. Leatrice Joy will be the director.

Universal finances one hundred per cent of the production in pictures, the fourth going to Foy and Healey to be sold independently by them.

Publicity Men Want To Form Academy Section

Initial get-together of publicity men who are members of the Academy was held yesterday noon at the Roosevelt Hotel, at which time the group discus sed petitioning the Academy Board of Directors to allow them to establish a publicity section under the Producers Branch.

There are about 15 press agents now associate members of the Producers Branch, including the group recently invited to join.

‘Night Flight’ O. K.

After fooling around with a half dozen titles on the production originally titled “Night Flight,” MGM has decided to call it just that and all other tags have been pushed aside.

Warner Renounce Pact

(Continued from Page 1)

weakening nevertheless. The meeting opened quite calmly with Louis B. Mayer asking Jack L. Warner to take the floor and present the members of the reason for his asking that this special meeting be called. Warner replied by introducing the members of the three-year contract to MGM, just returned from a personal appearance tour in the East.

New Child Actres

Lilly Lodge, three-year old daughter of John Davis Lodge, has been engaged by Radio for a part in “Little Women” in which her father is appearing.

OPEN FORUM

Hollywood Reporter: This is not a kick nor a complaint, but in the splendid notice your paper gave “Berkeley Square,” the release of Frank Lloyd, the director, was omitted.

From my point of view, whatever success the picture may have, apart from Leslie Howard’s brilliant performance, will be due to Frank Lloyd’s masterly direction.

His conception of the picture, his cooperation on the story, and his courage in undertaking it, have made the picture outstanding, in my opinion; and because Frank gave to it everything he had, I wish some tribute might be given to the genius he played in a production which would have been a real problem for many a fine director.

With kindest regards,

Jesse L. Lasky.

Ed. Note: The Reporter review said that “every department deserves special praise for excellent work; artistic and rendered.,” which, of course, it did. The omission of Mr. Lloyd’s name was a regrettable oversight, because certainly, without his sympathetic understanding, his skill and finesse, the picture would not have been the triumph that it is.

Foreclosure Asked

On Fox Poli Chain

New York.—The New York Trust Company, trustee for the first mortgage bonds of sixteen Fox-Poli theatres, yesterday petitioned the Federal Court in Hartford to foreclose on the properties.

Fox Theatres Inc., which holds the stock, opposed the petition, asking that judgment be delayed until appraiser can determine what portion of the property is personal.

Gaumont Starts

Production Drive

London.—After a closedown for a few weeks, Gaumont starts up again this week on one of the greatest programs, in point of both quantity and scope. Gaumont has a six-month organization that has ever experienced.

With the start of Gaumont, all other British production will probably start on their new season’s product.

Polly Moran In MGM

‘Hollywood Party’

Polly Moran has been signed by MGM to play in “Hollywood Party,” filmusical which will have a flock of stars and will be produced under direction of Edmund Goulding. The comedienne, formerly under term contract to MGM, just returned from a personal appearance tour in the East.

The Hollywood Reporter

Page Four

June 28, 1933
Trade News

Music Hall Sells
4,000,000th Ticket
New York.—The Radio City Music Hall is finding occasion to do some gloating over the sale of the 4,000,000th admission ticket. This, states Roxy, is the greatest attendance figure in theatrical history in six months time.

Doug's Illness Puts Him Out of 'Design'
Paramount has decided not to wait for Douglas Fairbanks Jr. for one of the leading roles in "Design For Living," due to his illness in New York. Accordingly, the company is looking for some one else for that spot and, immediately it is filled, shooting will begin under the direction of Ernst Lubitsch.

Fredric March and Miriam Hopkins are in the two other important roles.

Binyon and Butler Put On Chevalier Yarn
Cloude Binyon and Frank Butler have been taken off the Charles Rogers production, "She Made Her Bed," to work on the script of the Maurice Chevalier picture, "The Way To Love" for Paramount.

The team will likely go back on the script of the former yarn later.

Big Labs Organize To Draw Fair Practice Code
New York.—For the purpose of drawing up a fair practice code which will fix costs and profits for their gains in the industry, representatives of all the principal Eastern laboratories held a meeting yesterday and formed a tentative organization to be called the Motion Picture Laboratories Association, Inc.

Herbert J. Yates, of Consolidated, acted as chairman, and all the delegates approved the plan. A committee of five was named to perfect the organization and, after this is completed and incorporation papers have been issued the code will be drawn.

The committee includes Frank Meyer, of Paramount, Allen Friedman, S. (Continued on Page 11)

Marion Gering directed 'Jennie Gerhardt'

Every Branch Of Industry Fighting For It's Own Hand And No One Getting Anywhere
The necessity of formulating a code under the provisions of the Industrial Recovery Act which shall satisfy both the Government and the picture people has the industry in a turmoil. Every group in each branch of the business is positive that it is the only code which can and should draw such a code, and the result is that codes are being framed all over the place. Not one group seems to have yet come to the realization that any code which can possibly be approved must be for the industry as a whole and not for any particular clique.

Will Hays started all the fuss. When the other groups learned that he was drawing his idea of a code as a result of conferences in New York, there were wild yells, especially from Hollywood. The production end said that Mr. Hays could draw a code for the producers, the distributors and the exhibitors if he wanted to, but that the personnel of the production end would frame its own.

Similar complaints came from exhibitors.

Para. Trustees Won't Recognize Any Bank Claims
New York. — The Paramount-Publix trustees, through their counsel, Root, Clark and Buckner, have assured Mr. Shulman, attorney for the bondholders and creditors, that they will not compromise or recognize any of the twelve banks which have been made defendants in the suit over the transfer of assets to Film Productions Corporation.

The trustees also promise that they will ratify only contracts for personal service which have been made by the four Paramount subsidiaries with employees.

Keaton's Florida Idea Flops; Returning Here
St. Petersburg, Fla.—The proposed Buster Keaton Film Company that was to make a series of pictures with this comic from stories written by Lou Lipton, has hit the rocks, with both Keaton and Lipton returning to Hollywood.

Term For Lovett
Josephine Lovett's one picture deal at MGM has developed into a one year contract, which was signed yesterday. She is writing the screen play of the Helen Hayes picture, "The Old Maid."

MacKellar For Col.
Helen MacKellar, New York stage actress, was signed yesterday for a featured role in the Frank Borzage picture, "A Man's Castle," with Spencer Tracy and Loretta Young, for Columbia.

New Schoedsack Term
Ernest B. Schoedsack has signed a new four picture contract with Radio. The director is working on "Jamboree," which will resume production soon.
MAKE-UP ARTISTS QUIT UNION: PLAN TO FORM LOCAL OF OWN

Dissatisfied With Fed. Studio Crafts

Dissension between the make-up artists of a branch of the Federated Studio Crafts local 235, and Charles Lassing, president of the Crafts, has resulted in an open break, the majority of the grease-paint and powder men walking out of the union at its meeting Wednesday night and swinging over to the Motion Picture Make-up Artists Association.

It is claimed that 52 out of 60 men withdrew from the local, which also includes scenic artists, art directors and set and hair dressers. Break was instigated by the leaders of the Association, a non-union group, seeking autonomy for the studio make-up men.

The artists asserted that permission to form an individual local with its own charter was promised them, but failed to materialize during the past two years. Subsequently, members of the union have been dropping out and joining the Association.

Both groups came together at the Wednesday night meeting where grievances among the make-up men came to a head during the discussion of a basic code for the Crafts. Lassing, it is charged, told the men that, unless they agreed on a code, their grievances would be ignored, and that only a code drawn up by the union would be recognized by Washington. Association members interpreted this as an attempt by the Crafts' president to swing them into the union's local, and thereafter bolting the Association.

"The Federated Studio Crafts as an organization," an Association leader said, "has failed during its existence to gain recognition by the producers and has demonstrated its lack of strength or power during critical conditions. Furthermore, it has been placed in an unofficial state of suspension from the American Federation of Labor group, owing to its failure to pay its per capita tax and meet its other obligations. As such, it is not representing us as a union, and we see it as an organization which in no shape, form or fashion can justify its claims to our membership.

"The make-up artists are not fully represented in their local and their efforts to become an individual group have been blocked by the double-crossing tactics of confirmed politicians. Our Association was an existence before the creation of the Crafts."

Holt In 'World Fair'

Columbia will star Jack Holt in the World's Fair yarn by Robert Riskin titled, "World Fair," which Rogell is slated to direct as his next picture.

Eight Promotions In RKO Sales Force

Eight important promotions within the RKO-Radio sales ranks were won during the past season, Jules Levy, general sales manager, reported at the New York convention.

H. J. Michaelson was promoted from Pittsburgh branch manager to eastern central district sales manager, L. E. Goldhammer was promoted from salesman in Minneapolis to branch manager. G. M. Lefko was advanced from the sales staff to succeed Michaelson as Pittsburgh branch manager. J. B. Brenchen stepped from office manager to salesman in the Dallas branch. J. J. McFadden, Philadelphia office manager, advanced to the position of sales man. E. J. Epstein, McFadden's successor as office manager.

Grey Funeral Monday

Funeral services for John Grey will be held Monday at 9 a.m. at St. Charles Catholic Church, North Hollywood.

Trop Forming Own Producing Outfit

New York.—D. Trop has resigned from the Remington Pictures Corporation, which is at present inactive, and is organizing a producing company of his own. He plans to make six feature pictures a year.

Stage Bid For Raymond

New York.—Herbert Shumlin is negotiating with Gene Raymond to take the top spot in Kenyon Nicholas's new play, "Fit as a Fiddle."

Tracy-Asther Cast

Lee Tracy and Nils Asther have been added to the cast of "Hollywood Party," which Edmund Goulding will direct for MGM.

Tradeviews

(Continued from Page 1)

out of the newly formed Motion Picture Laboratories Association Inc. and its sweep should be spread to the West Coast as well as the Eastern section. There are many laboratory evils that should be righted and can only be set right by such an association, fairly governed.

MISS ADRIENNE AMES
we thank you
for your patronage

RICHARDSON
& MARTIN, Inc.
The MUSIC LOVERS' SHOP
LOS ANGELES

Well, we've given you a day to think it over—now we go again.

WHAT'S IN A NAME?

Mr. Winfield Sheehan, Mr. Sol Wurtzel, Mr. John Stone and Messrs. Friedman and Ryan:

It's on the film, not in the speckled holes.

Mr. Merian Cooper, Mr. Lou Brock and Mr. Fred Schuessler:

Emulsion shows, say Eastman, Dupont, Agfa: Select a track tells, say Epi, RCA, Powors.

Mr. Carl Laemmle Jr., Mr. Henry Henigson and Mr. David Werner:

It isn't in the speckled holes, it's on the film, and gentlemen, we know a girl who puts what she's got and what you want, on.

PLUS WHAT A NAME.
written by

Preston Sturges
Directed by

WILLIAM K. HOWARD

GLORY" a FOX PRODUCTION
SPENCER TRACY
as
Tom Garner

RALPH MORGAN
as
Henry
Photographed by

JAMES WONG HOWE

With Much Gratitude to

JESSE L. LASKY

and

WILLIAM K. HOWARD

CLIFFORD JONES

as

TOMMY GARNER, Jr.

SARAH PADDEN

as

HENRY'S WIFE

GLORY" a FOX PRODUCTION
"The Power and the Glory"—

"O. K. for Action"—
Direction
BILL HOWARD

"O. K. for Sound"—
E. H. HANSEN
Director Sound-Recording
A. W. PROTZMAN
Recording Engineer

"O. K. for Picture"—
JAMES WONG HOWE
Chief Photographer
SID WAGNER
PAUL LOCKWOOD  HARRY WEBB
Staff

"O. K. for Films"—

EASTMAN
SUPERSENSITIVE PANCHROMATIC NEGATIVE
POSITIVE
"1559" SOUND RECORDING FILM

J. E. BRULATOUR, Inc.
NEW YORK  CHICAGO  HOLLYWOOD
Life Is Like That
On the Radio lot the other day, Ernest Schoedsack made a test of a woman player for a role which called for her to play the wife of one of the actors. After seeing the test, the director declared that the woman "wasn't right... and that the "didn't fit" to play the wife of that particular actor. But the joke is that the actor is really her husband.

Olivier Set For
Garbo Lead at MGM
Laurence Olivier is on his way from London to play the lead opposite Greta Garbo in "Queen Christina." This ends the search for the lead, but there is still a most important character (Magnus) to fill, and it looks as if the company will have as much difficulty with this piece of casting as it encountered with the part given Olivier.

Clive Brook Set For
Lead With Ann Harding
Clive Brook's first role at Radio will be one of the leading roles opposite Ann Harding in "Beautiful," with William Gargan. Brook's contract with Radio was officially signed yesterday, with the studio taking over the remainder of his Paramount time on a new three year deal.

Too Many Fingers in Code Pie
(Continued from Page 1)
roles and from independent producers and distributors. Each body started its own code, with the intention of sending it direct to Washington, the probabilities being that all will be rejected until one befitting the whole industry is found. If this is not done, and the outlook is not promising, there is always the chance that the Government will dictate one.

Mr. Hays of got the jump on everyone else by shooting his ideas to Washington almost before the ink was dry on the document. Hays and the producers felt that speed was necessary, both to beat everyone else to the punch and also to forestall Government interference which might be embarrassing. However, as Mr. Hays code obviously has been drawn with the producer interests uppermost, it undoubtedly will share the same fate as others.

The independent producers are split into factions. In New York, the Kpler-Harrison set-up has written a document loaded with personal grievances. The old Independent Association, here in Hollywood, is talking about a code, but is bewildered by its significance and incapable of doing anything while ignoring the Keppier-Blackwood-Scopes, which is considered the East and West, and is in the same predicament.

Another industrial factor is the Motion Picture Employees Code Conference. The unions and the Screen Writers' Guild met last week and talked code, but are blocked on action because it is impossible for the heads of the various locals to take official action since their locals are international and reach into other industries.

The Academy of Motion Picture Arts and Sciences is another body which proposes to draw a code. In this determination it runs against the Guild-union conference, which does not feel that the Academy should be permitted to do so because of the presence in that body of the producers. The General Manager was of the opinion that the employees should draw a code first and then get together with the producers, the Academy to furnish the meeting-ground if desired.

The exhibition field is probably in the worst shape of the lot because every group of exhibitors, big and little, has its private grievances and imagines that telling these is drawing a code.

Kane Back To U. S. For Fox Confabs
New York.—Robert T. Kane arrives here on the Paris today for a series of confabs with Sidney R. Kent, of Fox Film, regarding the company's situation in Europe. There is a possibility that Kane will not return to Europe, but will be given temporary control of the company in France. If Sheehan takes up his Fox headquarters in London about the middle of July.

Morosco Signs Up
Maritza For First
Chester Morris signed yesterday with Radio on the two-picture deal, negotiations on which were reported here this week. His first picture will be the leading role in "Waffles," the first independent production, tentatively set for release through Radio. Story is the Maude Fulton play and has the producer-director. The unit is renting space from KBS at Tiffany. Alan Mowbray and Ivan Simpson have supporting spots.

Morris For Two At 'U'; 'Kid Gloves' The First
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Radio Borrowos Scott
Radio has borrowed Randolph Scott from Paramount for the lead opposite Ginger Rogers in "Sweet Cheat," which William Seiter will direct. H. N. Swanson is supervising.

Brown Heads Masquers
Joe E. Brown was elected head of the Masquers Club for the coming year. He succeeded from Hardy as harlequin of the organization. Other new officers elected are Lowell Sherman, president; Donald W. Lee, Ponchiellino; Mitchell Lewis, Crosses; William Conklin, Pantaloons; and Noel Madi-

Making Strong Bid
For World Business
London.—Elimination of all "program pictures" for the 1933-34 season and reduction of a number of pictures from 50 to 20, will be the production policy of British International Pictures for next year. By reducing the amount of "picture making" the company will be able to make 20 special productions of such merit and box-office quality that practically all of them will be placed for distribution in the United States.

For the past few years, BIP has been making a general program of inexpensive pictures, aimed to recoup production costs from Great Britain and the colonies. Most of the stars and players were recruited from the English stage, and they were virtually unknown outside of the British Isles. The outside market for British-made pictures has opened up so amazingly during the past year, especially in Canada and Australia, that BIP will expand in its activity and scope in an attempt to be recognized on a par with the several major companies in Hollywood.

While endeavoring to become a factor in the world of pictures, BIP will use a number of stars and featured players who already have established reputations and box-office followings in previous American pictures. Local talent will be given a build-up in the meantime, so it can eventually attain feature rating for next year.

The 20 special releases of BIP for 1933-34 will include Bebe Daniels, Ben Lyon, who is under contract to Universal. BIP will use a number of stars and featured players who already have established reputations and box-office followings in previous American pictures. Local talent will be given a build-up in the meantime, so it can eventually attain feature rating for next year.

Took off the 1933-34 year.

Other stars being considered for the company's roster are Jumbo Hall, Gloria Swanson, Allama Dwan, and Constance Bennett.}

We overheard a conversation coming down in the elevator from a theoretical executive practically assuring the return of prosperity. One out of work actor greeted a fellow artist with the usual "How are things?" And got the reply of "Oh, it's getting pretty bad, you know, with all that unemployment." Whereupon the first out of work actor said, "You're right there. No sense in complaining, no matter what country you're in. Try as you may just said "Yeah.' And for the rest of the conversation he said "Yeah" so often and with such regularity, we pretty positive he must be in training for a Hollywood job. However, to continue with this uncalled for digression, we were just about to write about the first o.o.w.a. went on to say: "But, ya know, prosperity sure is on the way back. And not for just a little bit either. The English here, it's gonna stay. And you know who ya can thank for it? The presi- dont! Yessir! Yessir! All his ac-

Things are looking up, in fact, I think he's one of the best president we ever had! Which is something like manager, I believe, is colossal but improving slowly.

It now looks as though Tallulah Bankhead has just about definitely made up her mind as to what she's going to do. After having turned down offers from the Theatre Guild and from the pictures, (that evidently didn't know what it costs a star to live,) she has agreed to appear in "Jezebel," a play by the prolific Eugene Davis, that Guthrie McClintock will put on in the Fall. Europe seems to be out of the picture but Hollywood may still be a possibility.

Jerry Horwin just got back to town from full of jolly ole Lunnor and stories about the best people. The thing that really made him smile was when he went to a veddy swanky debutante party at which were gathered the fairest dowagers in all England. When Miss Horwin was introduced to the oldest and staidest of the lot, if not the fairest, to have her ask him the very first thing for him to tell her all he knew about Gary Cooper and George Raft.

After a trade showing of "Forty-Second Street" Jerry asked the foreign representative of a veddy large company what he thought its chances were. The f. r. thought they were more than even and added that the English people couldn't possibly care for the ultra-American accents, whereas they were all currazy about the way the company's productions carried on in the pseudo-English manahh. It must have been quite a shock to the pictures coming from the world's oldest business, "Forty-Second Street" turned out to be such a smash hit and the current picture on his own company's program, which attempted to reproduce the original show and act as a sequel, took a terrific nosedive... And what a reception awaits Jimmy Durante, should he get a contract for the film to visit the ancestral tombs... they're "mad about the boy."
Three Months Old
And Doing Adult Business

Wishes to thank each and every person who has made this success possible.

We never dreamed of doing as much business at this early stage and it has been done because of pleased patrons, served pleasant foods from both our store and restaurant.

We will continue in our efforts to cause the best of the world's foods to be brought to Hollywood's door. We will continue our preparation of new and tempting dishes for our restaurant clientele.

THANKS

6666
Hollywood 1666
OPEN FROM 9 A. M. TO MIDNIGHT

Jewel Smith writes "What Fan Mail Means to Stars," and Marcella Burke offers "The Truth about Mae West."

SCREENLAND
98 pages and cover
COVER DISPLAY: Greta Garbo (MGM)
Publicity Space (Approximate):

MGM 952 sq. inches
RKo 804 sq. inches
Paramount 647 sq. inches
Fox 545 sq. inches
Warners 445 sq. inches
United Artists 516 sq. inches
Universal 78 sq. inches
Columbia 70 sq. inches

Radio runs MGM a pretty close race for space in the August issue of Screenland, on account of there being TEN pictures (count 'em) of Katharine Hepburn (some with young Fairbanks) having to do with "Morning Glory."

Ida Zeppelin writes her second and final installment on Edward G. Robinson, and Ruth Bryan Owen makes a few remarks about the picture industry.

James M. Fidler's story, "Is Garbo Bluffing?" is a wee bit hard on the Swedish star, but then, it's mostly conjecture. Well done, however.


Franchot Tone, Sally Blane, Clark Gable, Adrianne Ames, Elizabeth Young and Henry Garat are interviewed, and Hale Horton offers "Joan Crawford Through Connie Bennett's Eyes."

S. R. Mook describes "The House That Love Built!" (The Richard Arlen's) and William E. Benton dissected the facial characteristics of Joan Crawford and Fairbanks, Jr.

Czechoslovakia Has 818 Theatres With Sound

Prague.—In Czechoslovakia at the end of 1932 there were 818 motion picture theatres wired for the reproduction of sound films and more than 1,200 silent cinemas.

As regards seating capacity the ratio was just reversed since sound film theatres are, as a rule, large houses whereas the smaller theatres have not as yet been allowed to install sound reproducing sets. The sound film theatres have a seating capacity of approximately 350,000 and the silent theatres only 260,000.

'Rasputin' Flops
At London Opening

London.—One of the greatest surprises the local industry has had in a long time was the Metro-Goldwyn-Mayer production of "Rasputin."

It not only flopped from a box-office standpoint at its showing at the Empire, but from the point of view as to its quality in entertainment.

"Peg of My Heart" replaced it at the Empire.

HOLLYWOOD MOVIE NOVELS
66 pages and cover
COVER DISPLAY:...James Dunn and Sally Eilers (Fox)
Publicity Space (Approximate):

Paramount 797 sq. inches
MGM 787 sq. inches
Fox 759 sq. inches
Columbia 65 sq. inches
Warners 34 sq. inches
Universal 8 sq. inches

The Hollywood Movie Novels for August also gives Paramount a slight edge in space over MGM.

 Pictures: S. R. Mook describes "The House That Love Built!" (The Richard Arlen's) and William E. Benton dissected the facial characteristics of Joan Crawford and Fairbanks, Jr.

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Indies Meeting to Take Action on Code

New York.—The Independent Motion Picture Theatre Owners Protective Association is calling a mass meeting of all independent exhibitors to be held tonight at 1 o'clock in its offices on the preparation of a code. Charles O'Reilly has been invited to attend and to have the TOCC represented by a committee.

Actors Ratify New Acad. Constitution

The Actors Branch of the Academy met last night at the Beverly Wilshire, with the 100 members endorsing the new constitution and by-laws of the organization, in addition to pledging fullest support in obtaining the newly increased membership for the Branch.

Adolphe Menjou presided at what members later declared was the most businesslike gathering of actors ever held in Hollywood.

Robert Montgomery briefly outlined the purposes of the Industrial Recovery Plan, which is being discussed by the entire branch. He stressed the down-to-earth and up to the minute, holds interest enough and laughs aplenty for kids and grown-ups and should make the comics clink, for you and Paramount. The film needs exposition, and the title is a natural for ideal advertising.

Charlie Ruggles finishes the picture in the star class, even though he shares billing honors with others. His characterization of the waggoner who, in a highly comic situation, suddenly finds himself Commissioner of Playgrounds in a large city, is the best thing he has ever done. The best thing about his entirely sympathetic and extremely funny interpretation, is the fact that he is himself.

Mary Boland, too, as the wife, was splendidly natural in a role that could have become annoying before the fade-out.

We are not losing sight of the fact that "Mama Loves Papa" is a blue-ribboner in its class because of the perfect direction given every scene by Norman MacLeod—he knows his mammas and poppas—and onions too. The original casting by Leo McCarey and Douglas MacLean is refreshingly new and has been given a thoroughly believable and always amusing setting by Arras Johnson and Arthur Kober. The dialogue is terribly funny—with a few good gags well worked in.

Lilyan Tashman highlights a few scenes with some tipsy high-jinks, and George Barbier, Morgan Wallace, Walter Catlett and others in support. It's one of those pictures that sneaks in on you and makes you sorry that you didn't know about it in time to cash in on its full values.

So get ready—give it the works and your audience will thank you.

Acad. Committee Sets Rules For Writer Credits

Revisions of the Writer-Producer Code of Practice have been completed by a committee of the Academy, which is headed by Kubec Glasmon. The changes clarify writer credits on pictures, after investigation covering operation of the Code for the previous year. The changes are approved.

Any person functioning as a producer, supervisor or director shall be eligible for screen play credit only when he is responsible for the production of the screen play, or when he has contributed materially in the authorship with not more than one screen writer.

When two writers have joined as a writing team and have received joint screen credit on at least one previous picture, their names shall be counted as one, with both surnames hyphenated for screen credit use.

If a group of writers have worked on a screen play, titles are to get together on notice of the producer and designate in writing the names of the one or two or three screen credits for the picture. If all have not unanimously designated their selections immediately, the producer has the right to designate the one or two or three credits.

The producer retains the right as to which title card on the feature screen writing credit shall be given to whom. He can also arrange for pictures, after pictures are completed and written credits designated, shall file writing information on the back of the title card in the branch of the Academy. The Academy will compile the information received each month and distribute it in booklet form to studios, writers, directors and licensed agents.

Newspaper Story

Sought for Kay Francis

Warner's are negotiating for the purchase of the properties of the story, "Newspaper Woman," in which they plan to star Kay Francis, following her current picture with Edward G. Robinson, "Red Meat."

Four Set For Van Dyke

MGM has scheduled W. S. Van Dyke for the next production, the completion of which is set for this fall. He is now working on completing "Esmero," he co-directs with Cedric Gibbons "Tarzan and His Mate," and is slated to handle "Penthouse" and "Treasure Island."

Gift For Griffith

The cast of MGM's "Another Language," produced then for the perfect direction of Leo McCarey and Robert Montgomery, yesterday presented E. H. Griffith, the director, with a Playhouse tea set of English china.

MacArthur Returning

Charles MacArthur returns to Hollywood tonight from a two months sojourn in Europe, most of the time being spent with Irving Thalberg.

MacArthur wonders how Powell could have been approached by her; and others are George Meeker, Kay Hammond, Lillian Bond, Lucille Browne, Miss Harding's young mannequin of a sister, Henry Stephenson is her father; Lillian Bond is such a disagreeable person that one
THIS IS THE YEAR
for
SHORTS

With the elimination of double-bills, due to the shortage of feature length product, short reels will take on a greater importance than ever before in the history of pictures.

TELL THE EXHIBITOR WHAT YOU WILL HAVE

TELL THE PRODUCER YOUR STORY IDEAS

TELL THE DIRECTOR WHO YOU ARE

TELL IT ALL

in the Third Annual Shorts Announcement of
THE HOLLYWOOD REPORTER
Published on or about July 20
Resolution Calling On All Members to Resign From the Academy Wins by Big Margin

By an overwhelming majority, members of the Screen Writers’ Guild, meeting at the Writers’ Club last night, voted to accept the recommendation of the Guild executive board that Guild members who are also in the Writers’ Branch of the Academy resign from the latter organization. The resolution read as follows:

The Executive Board of the Screen Writers’ Guild recommends to the membership, both active and associate, of the Guild, that they resign forthwith from the Writers’ Branch of the Academy of Motion Picture Arts and Sciences. The President is instructed to read this resolution to the Members at the meeting.

(Continued on Page 4)

Warners Sign Muni For Eight Pictures

Warners have signed Paul Muni for four years to do two pictures each year.

This contract permits Muni to do a play each year during the term of this contract. Warners will finance his plays if the star wishes, with both star and play to come to their studies after the run.

Chevalier-MGM Dicker For ‘Merry Widow’ Spot

MGM is reported dickering with Maurice Chevalier to take the starring spot in the proposed filmic remake of the ‘Merry Widow’. Chevalier finishes his term deal with Paramount upon completion of his next picture, “The Way To Love.”

Darmour Will Make ‘McGuires For Col.’

Larry Darmour has closed with Columbia for distribution of a series of 12 two-reel Mickey McGuire comedies for next season. Darmour has been making the series for the past six years, with distribution via Radio, and made a total of $58 in that period.

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Score Charges To Stick, Say Majors

New York — The bitter fight being made by the exhibitors of the country against paying score charges on pictures seems at present to be without avail. All the major distributors have announced that, in spite of the objections, they will continue to impose the score charges in the line-up for the coming season.

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Propaganda For Hollywood At Fair

Chicago.—The Hollywood exhibit at the World’s Fair seems to be doing a lot to help Hollywood and the picture industry and in a way which also shows the public how pictures are made, thereby making propaganda interesting.

Gen. W. J. Leske and Jack Sullivan have a plant at the Fair in which they are making featurettes, with Rosco Ates and his daughter, Dorothy. The entire process of making pictures is explained to the audiences, and the hard, serious work and long hours needed in production are stressed. The exhibit, taking the right approach of making visitors, is doing much to upset the idea that Hollywood is merely a play spot.

Ralph Murphy East To Shoot The Wheat Pit

Ralph Murphy pulled out for Chicago last night, via plane, to secure scenes of the wheat pit trading for use in Chicago’s Robert M. Smith picture for Paramount, “Golden Harvest.”

Raoul Peck, assistant director, is in Chicago with him. The wild trading in the wheat pit during the past few days decided the producer to send Murphy East to supervise the shooting of the stock scenes.

Arkuckle Finishes Job Just Before Death

New York.—Roscoe Arbuckle, who died early yesterday morning, had just completed work in a comedy a few hours before death called him. The short was “In the Dough,” which Ray McCarey directed.

McCarthy To Radio

Henry McCarthy has joined the Radio writing staff to collaborate with Humphrey Pearson on the screen play of “Wheatful,” the Ann Harding production which Myles Connolly is producing.

Donald Meek To ‘U

Universal yesterday signed Donald Meek for an important role in “Oh Promise Me,” which Eddie Buzell is directing with Summerville and Pitts starred.

Two For ‘Road To Ruin’

Wills Kent has signed Paul Page and Neil O’Day for the leading parts in “Road To Ruin,” which he has placed in work under the direction of Mrs. Wallace Reid.

Term For Pat O’Brien

Walters have taken an option on the services of Pat O’Brien for a long-term contract. The ticket, if exercised, goes into effect following the player’s assignment in “Bureau of Missing Persons,” which Roy Del Ruth is directing.

Radio Seeks Title

Radio is looking for a suitable re-release title for Richard Dix’s air picture, now being made under temporary title of “Birds of Prey.”

Goldsmith Will Make Six Features

Ken Goldsmith announced yesterday that he would make six pictures for his new state right program.

The first is “Carnival Kid,” by Harold Tashisch. Others are “Taxi Dancer,” “Working Wives,” “Bargain Day,” “Nobody’s Children,” and an untitled special.

Roscoe Arbuckle returned from a visit to the territories and has closed deals to handle his pictures through the following exchanges: Pathé Pictures, New York; Universal, Hollywood, New York; Cameron, New England; Cooperative, Cal.; Excellent, Detroit; Security, Chicago; Select, Chicago; World, San Francisco; Kansas City; Capital, Salt Lake, Denver, Portland, Seattle; Affiliated Producers, Atlanta and South, and Sack Amusement, Texas, Oklahoma and Arkansas.

U. A. Western Execs East For Convention

Sam Goldwyn, Joseph Schenck, G. P. Sully, Lynn Forell and Al Lichtman will leave for Chicago on July 9 to attend the United Artists convention, which will be held July 17-20. Lichtman will arrive here from New York on July 8 for one day’s conferences before going to the convention.

George Marion Jr. On ‘Cruise To Nowhere’

Paramount has signed George Marion Jr. to collaborate with Lewis Gensler on the screen play of Walton Hall Smith’s yarn, “A Cruise to Nowhere,” a musical picture which Barney Glazer is producing. The Schuberg-Feldman office made the deal.

British Writer Here

Kathleen Hayden, a British writer who represents nine publications, which include the Sunday People, with a circulation of 4,000,000, has returned to Hollywood. She is also a correspondent for some of the Amalgamated Press publications.

Joe Schenck Lauds ‘Fatty’ Arbuckle

Probably the most griefed of all of Roscoe Arbuckle’s friends here in Hollywood was Joseph Schenck, long manager, business associate and friend of Arbuckle. Schenck stated:

“All who have ever known the real Roscoe Arbuckle will always treasure the memory of the great, generous heart of the man—a heart big enough to embrace in its warmth everyone who came to him for help, stranger or friend alike.

“It was this quality which led to his downfall after he had struggled from poverty to fame in which the children throughout the world worshipped him, those who knew him for the great artist he was, admired him.

“His was the tragedy of a man born to make the world laugh, and to receive only suffering as his reward. And yet, at the end, he held no malice. I, who knew him so well, can say this—and I hope it will give some ease to the minds of those who may now feel some compunction about their attitude toward him. He felt that he had done no wrong, the courts of justice confirmed him in that belief, and yet—Destiny had turned its back on him. That is how I feel I felt that no one personally was against him, but merely fate.

“I cannot speak of him without recalling also his greatness as a screen star. No artist was ever held in more universal affection than ‘Fatty’ at the height of his fame. The rewards of that fame he shared with others, the undeserved misfortune which resulted wholly from the fact that fame made him conspicuous, he suffered alone. Not only the whole motion picture industry but the whole world felt that he had lost a friend and was thereby the loser when Roscoe Arbuckle died.”

EXTRA PERCENTAGE

That extra percentage that comes from other countries in which your pictures and/or stars—with few exceptions—do not appeal, might make the difference between profit and loss if you use the girl whose name we’ve promised to tell you. That international stage and screen star, Rosita Moreno, Darling of Broadway, pot of Spain, and twenty-six other Spanish-humming talents in her country. She has what will make your picture glamorous and different, and will get you that extra percentage.

Rosita Moreno

Rent a Typewriter

3 Months for $5.00

Hollywood Typewriter Shop
6681 Hollywood Boulevard
Granite 3302 and 3303

The Hollywood Reporter  
June 30, 1933  
W. R. WILKERSON Editor and Publisher
FRANK POPE Managing Editor


Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1935.
Almost As Dirty
As Its Advertising

A blind man, seated in the fairly well-filled theatre where a picture was being shown titled "The Seventh Commandment" was exhibited last night, would have come to the conclusion, after listening to the uproar of laughter of the audience, that a high-powered comedy was being run off.

More than one expensive feature from a major studio, do has failed to get the belly-laughs that this pic- torial pamphlet actually dealing with general disease won without a struggle.

Advertising that goes the length in calling a spade a spade is used outside the theatre to yank the passerby in to see what purports to be a red hot "Adults Only" film.

What he gets for his fifteen or twenty cents and trends to the wretched photography, acting that would break up an amateur night and the world's worst recording—includes these highlights:

(1) A drunken strip poker party, with three females finally romping around in pantie lingerie, one suppos- edly wearing nothing but a brassi- sere. You can't prove it because the final shot, from under the piano, cuts just as the three girls face the wall. But the dialogue tells you all about it.

(2) Several scenes from a pants "drag" supposedly shot in B.B.B.'s Cellar, including song, "fashion parade" that is the last word, my dear, in what the well-undressed audience is wearing this season. It's all part of the "uptilt" in "the battle against society's scourge," or words to that effect.

(3) A bachelor affair, on the eve of the hero's wedding, at a nonde- script apartment that has all the earmarks of being a "call house." It in- cludes several brandies of the woman, in particular a couple of shots of a Lesbian and her quarry. This sequence is just as far from the low, and considerably farther than the Hays code permits, even in "educational films."

The rest of it deals, in the same manner as all films of this ilk, with the hero's discovery of his plights, his adventures with a Main Street suzak, the birth of the diseased baby—and then the happy ending after meeting a tramp in the railroad yards who provides a solution in the best Sin- clair Lewis English.

It is just possible that there are theatres in this country whose stand- ing with their patrons would not be jeopardized by showing pictures of this kind. Other showmen will do what it takes to give it a wide berth.

The picture was produced by Dwain Esper. A foreword states that "the well-known men and women who gave their time and talents to the making of the picture" prefer to remain anonymous. This reporter has seen several hundred pictures over a period and a careful scrutiny of the cast convinced him that he could not have violated their incognito if he had wanted to. In one instance there was a familiar face and name. Charity and compassion forbid the mention of it.—R. I. P.

Fox Surrenders
To Newsreel Men

New York.—Fox Movietone has finally given in to the news- reel men and has settled its demands, giving checks in full for the money held out in cuts. It took a strike threat to force the settlement.

Believe It or Not,
Connolly Likes Us

New York.—Marc Connolly has again shown that he is not like other "rubber men" and has taken over from Fox yesterday on a 42-day cruise, he had only praise for Hollywood, the picture busi- ness.

"I saw many evidences of great ef- ficiency on the Paramount lot," he said, and I was associated with as a group of personalities as I ever have met."

Brecher-Tri Ergon Suit
Decision Is Reserved

New York.—The suit of Tri Ergon against Leo Brecher on charges of infringing Tobis patents was argued in the New York Supreme Court yesterday and decision was reserved.

David Podell represented Tri Ergon, and Louis Nizer was the Brecher coun- sel.

Term For Sparkuhl

Paramount has signed Theodor Sparkuhl, former cameraman to Ernst Lubitsch at UFA, to a five year con- tract, following his work on "Midnight Mission," next in line for release will be "Too Much Harmony," which Edward Sutherland will direct.

Rogers On 'Tarzan"

MGM has assigned Howard Emmett Rogers to work on the script of "Tar- zan and His Mate," the Johnny Weiss- muller opus, which is scheduled to get under way next week. Cedric Gibbons will direct.

Solow To Warners

Eugene Solow, New York play- wright, has been brought out here from New York by Warners on a term writing ticket. His first assignment is to write an original story.

Warburton With Fox

Fox has signed John Warburton for the leading male role in "The House Without a Key," which the Sol Wurt- zel unit is producing. The Edington- Vincent office made the deal.

have violated their incognito if he had wanted to. In one instance there was a familiar face and name. Charity and compassion forbid the mention of it.—R. I. P.

Bennett Signs
For One At Radio

Constance Bennett signed with Ra- dio yesterday to star in one picture for that company next year. Her pres- ent contract with that company has several weeks to go, while her new deal with Twentieth Century for next year allows her to make one picture on the outside for another company. It is understood Radio will pay Ben- nett around $100,000 for appearance in the one picture.

Jimmy Bryson In
New Business In London

London.—James V. Bryson, former- ly with Universal, has taken over the British Polychrome and the British Publicity Talking Pictures Company, and a former a new organization to supply color units for British studios. He is also planning to build a new studio at Elstree to make color films.

Technicians Approve
New Acad. Constitution

The Technicians Branch of the Academy last night voted approval of the new constitution and by-laws of the organization. Max Parker gave a survey of the financial condition of the Academy, and Alwyn Wykoff spoke on the progress of the commit- tee working on the Industrial Re- cording codes and plans.

Questioned on the status of mem- bers who were affiliated with a labor union, an Academy spokesman ex- plained that the new constitution did not prevent activities of members with union crafts.

Talmadge Yarn Picked

"Pirate's Treasure" has been se- lected as the serial which will star Richard Talmadge at Universal. Yarn is to be directed by Ella O'Neill, and the picture is slated for production in about three weeks, with Ray Taylor di- recting.

MGM Wants Mack

MGM has registered a bid with Ra- dio for the loan of Helen Mack. She is wanted for "Christopher Bean," which has Lionel Barrymore and Marie Dressler in top spots.

Sullivan-Seward Team

Fox has signed Wallace Sullivan and Edmund Seward to write the screen play for "Walls of Gold," the Kath- leen Norris story. Ivan Kahn set the deal.

Speed From Goldstone

Phil Goldstone, directing his own Majestic picture, "The Woman in the Chair," brought the production to a close four days under schedule.

Florine McKinney Cast
Florine McKinney has been added the cast of the Joan Crawford picture "Dancing Lady," which Robert Z. Leonard is directing for MGM.

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Agency Says Studio Exec Tips Off Deals

With the raiding situation among the agents growing rapidly worse, rumors of an imminent raid were taken yesterday when one of the oldest offices in town declared that it was giving a $100-a-week tip to a rival employee in the business department of a major studio was acting as a spy for another agency, tipping off deals so that the raiding agency could close in on negotiations while they were in their primary stages.

The employee, whose name is withheld, charges are officially made to the head of the studio, is a subordinate executive through whose hands the studio's daily business flows. Deals started for players, directors and writers have been tipped off to a favored agency. That agency then approaches the studio management, and agrees to take the deal away from the agent who had already started negotiations. The scheme of the raiders is concerned less with commission sharing in deals than with the desire to swing the artists over to their list. Their invariable sales talk is to the effect, "Only we can get you the assignment which is going to be so important that it will very likely bring you big offers from other producers. So, in view of the benefits that will result, we feel entitled to share your future good fortune. Sign up with us.

Besides the office which is preparing charges against the studio employee, there have been no less than the six complaints, from smaller offices, against the same man. These agents have been amazed to discover that deals which they had created were being "stolen" by the raiders. Investigations revealed that the cause, and all are Oxidant, ready to back up the one printing office.

Dura, the complainant agency is planning beak an interview with the studio head within 5, following which it will state its grievances to the press.

'Take A Chance' To Have New Music On Screen

New York — Billy Rose, Harold Arlen and E. Y. Harburg are writing new music for the screen version of "Take A Chance," which Lawrence Schaw and Rowland and Brice will produce.

Schaw and Brice will co-direct, and Rowland will supervise.

Fox Holiday Shutdown

Fox studios notified employees yesterday that the plant would be closed from February 26th through Wednesday. The three day holiday was decided on because of Independence Day observance Tuesday.

New Job For Sutherland

Sidney Sutherland, who has just signed a new contract with Warner brothers, has been assigned to work in the New York office of the studio known generally called "Hell Hounds of France."

Jean Carmen At Radio

Jean Carmen is latest addition to cast of "Clown Command" at Radio.

Hays Strong For Prohibition Repeal

San Francisco—Will H. Hays, stopping off here en route to Hollywood, came out strongly yesterday in favor of repeal of the prohibition law. In spite of the fact that he never has tasted liquor, he feels that prohibition is wrong.

55 In Universal's Summer School

Harold Merrill Turney, Dean of the Drama School at Los Angeles Junior College, is in charge of the Summer class this year. Fifty-five girls and boys were selected from 3,500 and, in addition to a group of one act playlets to be done in little theatre on the lot, they will be given extra work and part. The studio has an option on all of them at the end of the term, in case any of them should show talent.

McLeod Assigned

Norman McLeod has been set to direct Douglas MacLean's next production for Paramount, "Tillie and Gus," which will co-star W. C. Fields and Alison Skipworth.

GUILD VOTES TO SPLIT WITH ACADEMY

(Carried on Page 1)

of the resignation plan, as did Seton Miller and Ralph Block. Block, however, warned the members that they should create some sort of bond with the other creative branches. John Goodrich spoke for tolerance, saying that, if the Guild did pass the resolution, it should leave the Academy gracefully and with no hard feelings.

A standing vote was taken, and so many voted in favor that it was not necessary to call for the negative vote. The negative vote was explained to the effect that the Guild could not bind every writer to resign from the Academy if he did not wish to do so, but that it represented the consensus of opinion of the Guild members.

The Guild also last night elected three new members of the Executive Board to replace Grover Jones, Laurence Stallings and Howard Green, who have resigned. The new members are Jack Natterford, John Meehan and Harvey Thaw.

Laurence Bellenson, the Guild counsel, who went East to negotiate with the Dramatists Guild and the Authors Guild, reported to the meeting that the other creative branches have met with both bodies which would undoubtedly be approved early in the Fall when their boards met.

The agreement in each case provided that the producer is declared by the Guild to be unfair, the Dramatists Guild will cut off his supply of plays and no member of the Guild will take a Screen Writers Guild man's place. The same agreement was reached with the Authors Guild with respect to novels and stories.