

STAGE
SCREEN

PRICE 10 CENTS

RADIO
MUSIC

Only Theatrical Newspaper on the Pacific Coast

INSIDE FACTS

Of Stage and Screen.

EDITED BY JACK JOSEPHS

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No. 12

SPONSOR POLICY UNDER FIRE FROM RADIO EXEC

Levey to Take Over 2 Houses

Launching a \$1,000,000 picture corporation and two \$25,000 stage corporations, Bernard Levey, prominent New York producer, this week was taking over the Hollywood Playhouse and the Hollywood Music Box and preparing for early productions in both spots.

Levey, who arrived here last week, immediately organized a company, which in turn launched the three corporations.

One of these, formed for the purpose of making pictures, is designated as The Levey Talking Picture Corporation, Ltd., with capitalization of \$1,000,000.

Stage Companies

A second company, capitalized at \$25,000 for the purpose of presenting stage productions, is to be known as the Brovey Productions, Inc., Ltd., the name being derived from the first three letters of one of his associates, Mary K. Brooks, and the last three letters of Levey's name.

The third corporation, also capitalized for \$25,000, is the Yevyl Productions, Inc., Ltd., Yevyl being the name Levey spelled backwards. It also is for stage productions.

Levey plans to open the Playhouse April 20 with an original comedy drama by Miss Brooks. Title is "Kookab Wood."

Opens April 27

The Music Box will be opened about April 27 with the New York comedy, "Bedfellows," by Louise Carter.

Executive offices will be opened in the Hollywood Playhouse Building Monday, with subsidiary offices at the Music Box.

Associated with Levey and Miss Brooks is William P. Cullen, who has been in charge at the Playhouse. He will be Levey's general representative on the coast. Attorney for the organizations is Charles Summers, who arrived in Los Angeles about a year ago from Kansas City, where he was on the bench for 12 years.

FRANKLIN RESIGNS

J. J. Franklin, who was with Harold B. Franklin when the latter was West Coast president and more recently with him in the Hughes-Franklin chain, this week resigned from the latter organization. At the Hughes-Franklin office no statement was forthcoming other than that J. J. Franklin "has resigned to go into business for himself."



CHAS. W. HAMP
Dr. Strasska's Big Boy

More Pay to Talent Demanded

The cheap policy of a majority of radio's program sponsors came in for hearty condemnation at the hands of one of Southern California's most prominent executives this week.

The studio man, who for obvious reasons refused to allow his name to be published, foresaw disaster ahead for air entertainment unless a right-about-face is done on the extreme economy policy practiced by sponsors when time comes for hiring talent.

This practice, the exec stated, has its aftermath in that the advertisers fail to get value for their money, paying any price to reach the public and then failing to hold the public after it is reached.

Flea Circus

"It is as though a producer were to hire the Los Angeles Coliseum to pay out big money on advertising and then put on a flea circus, to which no one would come," he stated.

"Sponsors of programs, convinced of the power of radio to reach the people in their most receptive frame of mind, will gladly pay out \$1000 for an hour over a well established chain. And then, in hiring talent, they seem to think the time for budget trimming has come. They take the cheapest (and that usually means the least desirable) acts obtainable, or else pay the many excellent radio performers so poorly that they haven't the heart to do their best, and the public, after hearing the opening tunes cut, and what has the advertiser obtained: about two minutes of listeners-in for his \$1000 plus expenditure."

How To Get Value

"The man who more than gets his money's worth on the air is the man who hires talent that will deliver his message and pays them good salaries. For the man who does this, presuming he buys time on a good chain or station, there is no more valuable medium of advertising in the world today."

The executive also blamed sponsors for the loss of listeners through too much forced advertising.

"Program value is ruined by yanking in advertising by the heels," he declared. "The first blurb is the only one anyone listens to. Let that one be good, and the following ones are sufficient."

(Continued on Page 2)

AVERILL WITH LAUGHLIN

Bud Averill has been made assistant to Jack Laughlin, who is producing the stage shows for the Los Angeles and San Francisco Orpheum Theatres.

BUYS HOUSE

The Columbia Theatre at Santa Paula has been taken over by J. S. Asher and will be renamed the Lyric. Douglas sound equipment is being installed and the opening is scheduled for April 25.

TAKE OVER RIMPAU

As previously reported in Inside Facts, the Rimpau Theatre has been taken over by Hughes-Franklin. The name has been changed to Metro Theatre.

YOU'LL SEE IT IN FACTS

KMCS SALE TO STIFFEN COAST COMPETITION

L. A. Radio Cuts Ins

By Ralph Foland

The baffle board in the broadcasting studio at UBC is one of those gadgets to which radio performers always object at first, and then, after giving it a trial, they praise like everything. The baffle board leaves the higher frequencies alone and brings up the lower frequencies. Barring them thus brings them out, and the result is a much

improved tone. Suspended from the ceiling at a height that varies according to requirements, the baffle board is of particular value to dramatic casts in broadcasting. The group of players, instead of crowding and jostling around the mike, can be comfortably spaced under the baffle and the result is a better performance.

SHIELDS SEES NEW TYPE OF MATERIAL

Radio programs and the preferences of the listening public are tending more towards some definite form of entertainment other than the strictly musical, in the opinion of Frederic Shields, manager and general director of the Pickwick Broadcasting Company's Los Angeles station.

"This tendency extends even to the dramatization of what in the past would have been presented as strictly musical programs," Shields points out. "There is, of course, a reason for the popularity of this type of program aside from the purely dramatic—it gives the listener an insight into what he is pleased to interpret as the true character of the artist."

In many cases, in fact, the idea of the presentation is based on the true characters of the entertainers. An example of this type of program is the KTM Ranch Hour.

DAYLIGHT CHEAT RE CHAIN ORGANIZING

A national chain of 150-seat two-bit houses using the trans-Lux method of screening is reported to be in an advanced state of formation.

First of the houses are understood to have been taken over for speedy substitution of the trans-Lux machines and opening.

They will be a size of neighborhood drugstores, the first having 150 seats. Operation will be on an extreme economy policy. The doorman's plate will be taken by a turnstile, and there will be no waiters. Main portion of the staff will be a ticket girl, two operators and a manager.

In Daylight

The trans-Lux process is one which permits screening of a film in daylight. The projector machine operates from behind a glass plate screen and at a distance of eight feet casts a projection of eight feet in width. This permits operation in a low-ceilinged room and makes possible the use of the average already constructed area as a picture theatre. Standard film is used.

The daylight feature is being lauded as making theatre-going safer for women and children.

Trans-Lux made its appearance two years ago for use in brokers' offices for costing of quotations.

Smith Is Organizer

Perry Furber is president of the Daylight Picture Screen Corporation, and owns 40 per cent of the stock in the Trans-Lux Movie Corporation, of which RKO is understood to own 50 per cent. The rest is said to be owned by Howard Smith, a president of Trans-Lux Movies (a different corporation from the Trans-Lux Corporation). Smith is the reported organizer of the proposed two-bit chain.

The chain, unconnected the newest policy at the Embassy, New York and was reported to have cleared \$150,000 on an investment of \$20,000 in a venture.

FILMARTE

1228 Vine Street
Hollywood

GERMAN talking, singing photo-play

"Gretel and Liesel"

Comedy drama filmed at
OBERAMMERGAU

HEARST METHODS ON AIR FORECAST

Stiffened competition in the radio field is seen as an aftermath of the purchase of KMCS (formerly KMIC) by Frank P. Daugherty, attorney for William Randolph Hearst.

The deal was consummated two weeks ago, and word this week was that Daugherty intended to put across smash programs, using the Hearst newspaper methods on the air.

It is understood that the purchase was part of the Hearst policy of expanding his power on the Pacific Coast and nationally, a policy which the newspaper field has recognized as being considerably augmented within the last couple of years. Formerly Hearst was considered to be in the newspaper business, as are the rest of them, mainly for making money, but recently word around the newspaper fraternity has been that Hearst's new watchword is power at any price.

Grappening reports now current are that Daugherty, who is generally considered to be acting directly for Hearst, is planning a series of smash programs that will considerably elevate the whole scale of radio entertainment through better made programs than other stations and sponsors, it is said, will have to raise their ante to keep the dials from centering on the KMCS-KMTR broadcast.

Daugherty's purchase of the controlling stock of KMCS from Dalton, the auto man. A studio will be built on the Christie Metropolitan headquarters at Hollywood, with the transmitter maintained in its present location downtown. It will operate on 500.

KMCS has lately been broadcasting practically nothing but recordings.

Denver Radio

By Dusty Rhodes

DENVER, March 27.—Janet Bible, who croons with the Night-cappers on Monday nights and with the Troubadours on Saturday afternoons, will sing on the opening broadcast, is to be married on May 1 to Norris Schroeder, Denver barber. They will spend their honeymoon in California. Schroeder is to bring the baritone lead in a community oratorio given in Los Angeles on May 8.

"The Gypsy Trail" is the title of a new matinee program that begins at KOA, on Monday, April 6, at 3:30 p. m. A string quartette directed by Ruth Siskly Bello will form the nucleus of the program, sent as soloists. Mildred Kyffin, soprano, and George Rehn, baritone, will sing on the opening broadcast. Clarence C. Moore, announcer, will make all announcements in verse. Hulda Helen Edwards, director of finances at KOA, will have personal supervision of the new program.

What, Oh What Happened at the Hollywood M.B.

Mare Anthony lost his chance to be a Roman Emperor, Romeo lost his life and the Hollywood Music Box closed. And so says a story going the rounds, the reasons for the three happenings were no dissimilar, with slight biological variations.

It seems that one of the men high in the councils of the theatre management of the M.B. became anonymously incensed, according to the story, at what he branded as affection which farmers back in the Middle West say, "aint" things like that don't happen."

And after the party of the second part refused he a party of the second part, it is stated, the good people of the Bowl Association heard all about it. Whereupon the ladies withdrew their support from the Repertoire, and the doors closed.

Believe it or not.

S. F. Radio Cut-Ins

By Harold Beck

SAN FRANCISCO, March 27.—One of the so-called big radio shots is rapidly proving more unpopular each day. One of the greatest gags you could meet before he was a "name," he now gets tangled up in a lot of deals and is losing more money than he can afford to pay. His latest stunt came to light the other day when he backed out of a deal with a music publisher. He liked a tune that had been written expressly for him, agreed to buy it, and was cut in on whatever intine there might be. But when the publisher wouldn't put out tunes of the big shot's pal, the big shot backed out, refused to plug the tune and won't even turn back to the publisher his cut-in on the number.

Shell Oil has signed Walt Roesser and his Fox Concert Orchestra for Monday morning broadcasts over KPO and the Coast network of NBC on Dobbs' hour. It's 8 to 9 a. m. The Roesser group was recommended as a radio feature by this column some time ago.

Pacific Greyhound transportation company has bought KATB's Pep-Bop program, and was cut in on every Wednesday night.

John Moss, basso, has left KFRC for Los Angeles.

Kodak hour has returned to NBC with a program that includes Marion Merrick and Orchestra, Gail Taylor, soprano and a male quartet.

Frank Galvin and Al Jacobs have a way of putting over a recorded KFC program. Radio stations, they call it, and in it they have worked such gags as "What Did Napoleon Say Yesterday?" He said "This is a phonograph record."

Incidentally, Al Jacobs' tune "Song of the Hills" is being published by Feist.

In addition to her KVA contract, Grete Gahler is announcing over her own programs, Robert Olsen of KFRC is another to work the same stunt.

A Columbia chain feature "Vital Personalities" is being burlesqued over KFRC with Bill Wright as m. c. Edna O'Keefe was the first personality.

Chuck Mandell, pianist, has joined KJBS.

DALTON BRINGS NEW CAST FROM EAST

Figuring that the present company will not hold business up under the new weather, Dalton O'Neil and George Rehn, comedians; Johnny Cook, straight; Thelma Lawrence, soub; Allan Parks, and 36 line girls. Manager "Webb" has augmented the company with a 20 people all-creation revue.

Strass's Big Boy Leaves For Chicago Date

Chas. W. Hamp, whose picture appears on the front cover of this issue, is Dr. Strass's Big Boy and his date, Damao and Pythias, and brass and pretzels, and Hamp and Strass are together in the famous combinations racket, the Dr.

one who had to tell anyone what Hamp does these days. Wherever there's a radio, there also is the Big Boy's voice, playing and art personality coming over the ether waves in the well known combination of singing, playing and sunshine spreading. So when his picture recently appeared in the paper as radio's "Norma child, no one was surprised. Popularity like his is worth money and lots of it.

Hamp is leaving L. A. today (March 28), for a 13-week radio engagement over WGBM, Chicago.

Dick Rickard is announcer and m. c. on a new KFRC program, Sunday Sunshine, an impromptu hour with Walter Kealey and Orchestra and others.

Believe it or not, the Red Eilers of L. A. are planning a summer vacation trip through Texas on a Harley-Davidson puddle jumper.

CHEAP POLICY OF SPONSORS FLAYED

(Continued from Page 1)
cent to hold the dialers for a final ad message when the program is over, and there you get real value.

Not To Blame
"Also this so-called subtlety in advertising is a fallacy. The public understands that the sponsors must get across an ad in return for furnishing the program, and there is no reason why an ad is given in good straight language."

"Radio m. c.'s and announcers are usually given the blame for the over-indulgence in advertising. That's wrong. What is a poor announcer or m. c. going to do when he knows his salary-paid is listening in for the sole purpose of hearing how much boosting his product he can get by causing general dissatisfaction with a station."

"And multiply this by almost the entire industry of stations in the United States and you can readily see that the entire radio industry is being run by a few millionaires. Sponsors are educated to buy the best available talent and pay good money for it," he concluded.

LENT PUS HEAT KNOCKS RECEIPTS

More Lent and Saturday and Sunday, the weather is a mean handful of change thanks to super-sunny heat, combined to pull down the figures as much as \$5,000 under last week's intake at some houses. And last week was no summer box-office triumph either. The Paramount, with a second run feature, "Morocco," first time at pop prices, did neat business with the exception of a few states. The picture, which failed to show up, "The Conquering Hero," at the United Artists, proved a weak draw for the whole seven days.

"2-2-2-2 Horn," in its ninth week at 4 c. Chinese, slipped off, but not seriously, bringing in \$13,500 for the week. Loew's State with "Parlor, Bedroom and Bath," featuring Bessie and Charles Greenwald, got \$18,622, which is plenty low for this house, but a couple of thousand ahead of the previous week's intake. Grand Hotel, Norma Shearer in "Strangers May Kiss" in the second week of its run, and the second and third weeks at \$12,244. The Hollywood Pantages, "Firm and Habit" with the second and third weeks at \$12,244. The Hollywood Pantages, "Firm and Habit" with the second and third weeks at \$12,244. The Hollywood Pantages, "Firm and Habit" with the second and third weeks at \$12,244.

The last five days of "Millie" brought in \$10,045 at the Orpheum, \$8,600 at the Grand Hotel, and \$7,240 at the RKO Elks. The same for Norma with Edward Horton in "Lonely Wives."

WANT THEATRICAL MANAGER For A-1 Proprietor

Production Now in Rehearsal

All Rights Intact

Call Mr. Brodie, DuKink 9616

BARBARA LEE FRANKLIN
At Pantages Theatre
With Meglin Kiddie

HAS STRAND
Paul Swick has taken over the Belvedere Strand Theatre, in Los Angeles. The house will be closed six days for repairs.

STORY OF THE BULL

Pictures

By Vi Hegyi.

"THE CONQUERING HORDE"

PARAMOUNT PICTURE

United Artists Theatre

As a western, "The Conquering Horde" serves up fair enough entertainment. As a western it's okay on story and action. For a western the love interest is all right, too. There is a set of villains and a head villain of the mustachioed, sneering school. There's a brave, brave gal and a strong silent hero who is misunderstood by the non-villains in the piece until the last 10 minutes of the opus. And naturally the nice old foreman of the ranch's gall is present for his tuning. Indians and a cavalry troop fighting side by side against the dirty dogs, have their parts, along with the comic town mayor and the cattle. Incidentally the cattle stampede comes a bit too late in the picture to amount to much in the way of thrill building, but it's a very nice stampede anyway. None of the thrill shots get strong reaction despite good photography by Archie Stout and direction by Edward Salmson. Surrounding construction did nothing to build them to sufficiently forearm proportions for this class of picture.

Claude Gillingwater and Richard Arlen were the most satisfactorily cast. Gillingwater as the foreman furnished what laughs there were and trooped with his usual excellence. Richard Arlen checked up well as the pioneer hero. Fay Wray, apparently aiming at a strong, hard characterization, missed far and wide. She was rigid and aloof without being convincingly commanding, and suspiciously well groomed through strile and storm. George Mendoza put a lot of appeal into a bit in which he stood out above the rest of the lengthy cast, which included Ian MacLaren, Frank Rice, Arthur Stone, James Durkin, Edwin Brady, Charles Stevens, Robert Kortman, Harry Cording, John Elmer, Chief Standing Bear and Kathryn Claire Ward.

The screen play is by Grover Jones and William Slavice McNutt, from the story by Emmerson Hough.

"BAD SISTER"

UNIVERSAL PICTURE

RKO Hillstreet Theatre

Another small town gal goes

wrong and another city slicker gets away with it. Another set of small town habits runs its typical gamut of grief and another "gripping, human" story is depicted, but "Bad Sister" is in the picture. Not all the antics, love scenes or sob stuff throughout got a fraction of the response that was accorded her most trifling gesture, gulp or eloquent look.

Sidney Fox, comparative newcomer to talkers, established herself as a competent and plant picture material carrying the name part of the opus. Her beauty and ability are outstanding. Conrad Nagel with no serious dramatic demands placed upon him nevertheless succeeded in holding interest during his scenes. Bette Davis in the part of Laura, the shy and retiring sister in love with Nagel, played with an air of sincerity that added importance to what might otherwise have been a colorless role. Zasu Pitts, maid of all work, stepped into a scene the house waited for something to happen—and it did, to the full satisfaction and delight of all concerned.

Charles Winninger as the father who is brought to financial ruin by falling for a fake business deal that is climaxed when the "Bad Sister" forces her name, rates on his portrait. Slim Summerville and Humphrey Bogart (that city fellow) also gave good accounts of themselves. Emma Dunn, Bert Roach and David Durand filled out the cast.

Holart Henley injected some excellent directorial touches which more than pulled up the quality of entertainment. Adaption from Booth Tarkington's novel, "The Fire" and the screen play are credited to Tom Reed and R. L. Schrock. The dialogue, by Edwin G. Knopf was well constructed.

"THE SEAS BENEATH"

FOX PICTURE

Loew's State Theatre

"The Seas Beneath," war story from the under-sea viewpoint is notable chiefly for its use of photography (for which no credits are given), and the brilliant characterizations of Gaylord Penderleton, juvenile, and Mona Marks, teen heavy de luxe. Neither received major billing, but both were accorded major audience interest at this viewing.

There is little love interest in the

story which purports to expose the espionage system; always good material, but this is a little overdone. Under John Ford's direction the pictures take form despite story shortcomings, and assumes the aspect of a well constructed unit in which values are given keenly balanced proportions. Much of the dialogue is spoken in German, but without alloying interest, this touch lends authenticity to the sequences in which it is used.

George O'Brien displayed personality and understanding of his part by the rugged characterization he developed in German, but was forcing but plenty of force in his work. Mona Marks and Gaylord Penderleton made more of their parts than was originally intended. Warren Hymer, William Collier, Sr., Walter McGrath, Molly Kent and Ferdinand Schumann-Henke were well cast, each making a noteworthy individual showing.

"KISS ME AGAIN"

FIRST NATIONAL PICTURE

Warners' Hollywood Theatre

As spectacular all-color operetta, this 1931 version of "Milk and Honey" is sufficiently gratifying; musically and pictorially it's on the up and up. The story too shows improvement. Under Warren Hymer, William Collier, Sr., Walter McGrath, Molly Kent and Ferdinand Schumann-Henke were well cast, each making a noteworthy individual showing.

Bernice Claire carried the part of Fifi with her pleasing appearance and voice. As the little gal who does a Cinderella from rags to riches and love in a castle, she was satisfying if not sensational. Edward Everett Horton, director, the fact that he is heavily billed as the star of "Kiss Me Again," was given so little credit for his services that he have been doubled into the part with just as good results. Horton's performance drew the crowd up to the ticket window, but the name won't be helped any by being, as it were, taken in vain. Another performer whose talents were buried in this one is Walter Pidgeon, who was doled out one meager half hour of the theme, and in the part of the officer lover of Fifi, Pidgeon has a voice that has always been up well in the picture, and up to better exploitation value than one-half of one chorus—in a duet at that.

Frank McHugh gathered into himself most of the laughs in a very knowing way. Quietly, unobtrusively, playing a sap part up to the hilt, he convinced the chair warmers that he was a hilarious funny fellow. And he was. Claude Gillingwater, as the Count, father of Fifi's pursuer, struck with resounding force the right note for the heavy part of musical comedy persuasion. Just one of those old timers who is up to any male character part written on stage or talkie version, and his song, "I Want What I Want When I Want It," was the highlight of the merry portion of the picture. June Colyer was briefly and beautifully on screen as Marie, and Jack Vossell and Albert Gran played other small parts.

Paul Perez, the great job as art director, the original Victor Herbert music was used with book and lyrics by Herbert Blossom. Photography by Lee Garmes and Al Glicks was effective. Julien Josephson and Paul Perez are credited with the screen version.

"MAN OF THE WORLD"

PARAMOUNT PICTURE

Paramount Theatre

Here is worldly fare that scores the usual gesture of bowing to popular taste; the kind of thing that will draw its audience from the more selective trade and flourish best in class houses. William Powell has again evolved a suave, strong character whose behavior bears the marks of reality. The story by Herman Mankiewicz is intelligently conceived and direction by Richard Wallace is equally intelligently executed.

A former newspaperman, after taking the rap for dirty doings in America, becomes a Parisian expatriate carrying on a profitable blackmail sheet with the assistance of a pseudo guide and a lady with

a past. He works his game with a wealthy American and then falls in love with the maid, and a working lady. He comes clean when things get serious between them while, in thoroughbred style, is willing to sacrifice his own life for her. He is a man who is such a man and he pretends that the whole affair was just part of the game. He is a man who is a woman clear out and the girl marries a "good" man.

Powell gave his usual fine performance with surety and ease. Carol Lombard was distinctive, beautiful and very much in her element as the girl, and played her part with skill besides. The other woman, Wynne Gibson, delivered with exactly the right degree of hardness and womanly wistfulness. Guy Kibbee created a believable, honest-to-God character as the uncle who expands under the influence of Paris. He furnished laughs, got sympathy, and deserves the credit of having been able to do but did it well in his clean cut personable manner. Arthur Hodge, George Chandler and Tom Costello completed the small, but astutely chosen cast.

"WIDOW FROM CHICAGO"

FIRST NATIONAL PICTURE

Warners' Downtown Theatre

A good all around programmer this "Widow From Chicago" is a fine, punchy racketeer story presented by a cast that couldn't be improved upon from star to specialist bit player. Good judgment was shown in not hitting for a special with this production. There is nothing special about it, just straight crook melo. There was no angling after angles, no casting about for opportunities, fortuitous or contrived, to emphasize characters or characterizations, no mighty moral lessons, no sentimentalizing, no plays of any kind to detract from the straight presentation of the picture.

Hence, it is as stated, a good picture, about its just straight set of reasons, just a good program picture. Director Edward Chae has put it over with assurance and consistent showmanship, very acceptable substitutes for the distinctive and unique—especially at the box office.

Edward G. Robinson is seen as Dominic, a big time racketeer, who outsmarts 'em all until he comes up against a little blonde whose dick brother he has killed. As the "Widow From Chicago" she comes to work at his dive and finally tricks him into a confession of the killing. Robinson is a perfect kind of the high pressure brotherhood. His attitudes and mannerisms of speech and action are perfect for revenge. He is fully enough to convince Capone himself. Alice White was highly persuasive as the fake gangster and widow who fights for revenge. Her gradual falling for the charms of "Swifty" Dorgan, the man her brother was after when Dominic killed him, was a well constructed piece of work. She got a full quota of sympathy into her part without slipping over into sentimentality.

Neil Hamilton put across the impression that "Swifty" Dorgan was a strong, lovable guy who couldn't make the step from bootlegging to business and legal sanity with complete success. As a natural actor, he needs no histrionics to put his points across. Frank McHugh, as the "just come out of the slammer" step up and take another bow for scene stealing. All he has to do is look just a little bit like a criminal, move from here to there—or stand still, and the house pays tribute to his screen ability as a comedian by offering up geiges of giggles and

laughter. Frank McHugh is the name.

The cast is completed by Lee Shuman, Brooks Benedict, E. H. Calvert, Betty Francisco and Harold Goodwin in small parts, all well played.

Presentations

PARAMOUNT THEATRE

Loew's State Theatre

(Reviewed March 26)

This was a big music week for the Loew's State Theatre, and the customers approved of every note at the opening day matinee. Max Fisher and his Band, Jose Ariza with his Mexican Tipica Orchestra in Rosita Moreno's act, and Oscar Baum, the house's tip top musical personality with his band, Jack Partington is in charge of the entire stage show from now on and this first offering is a noteworthy lineup of talent.

Fisher's orchestra opened with a pop medley starting them off in a rumbalumbal style. The arrangement and presentation were enthusiastically received. Hale, the Loew's State Theatre, gave out a rumbalumbal interpretation that got 'em hot and hiccuppy out front. Florence Hinlow, Oriental child dancer, drew the big band of the act with a sensational and speedy contortion routine that finished with an amazing series of tricky flips. The closing number, with Fisher at the fiddle was effective for a strong finish.

Rosita Moreno demonstrated her ability as a dancer with a Spanish number of brilliant, executed and enthusiastically received. The Paramount Girls building up the scene. Miss Moreno is strong on flash, style, beauty and rhythm, tops all this off with distinctive showmanship. She closed with a tap, a strong, rolling simple steps to great returns.

Jose Ariza's Tipica Band opened two new tunes typical of Mexican. Baum's band came on for the closing, backing the number and with Baum adding his punchy batoning for a strong finish.

LOEW'S STATE

Angels

(Reviewed March 26)

Two musical numbers by Vic Ince and the Loew's State Orchestra started off the flesh entertainment; a medley from "The Student Prince" and a hot tune with one of Ince's ace cornet solos spotted and a vocal number by one of the boys. "Russian Air" Idea features a couple of corking stop-stopping comedians, Bill Telak and Bud Hanley; a pair of top notch comedians, Valerius and the great Olga and Mishka, class dancers, Ed Kube in one of his fast routines, Wania, with a trick sword dance on toe and back stepping to his own accordion accompaniment, and Dena Larena vocalist whose appearance fits in well with the spectacular beauty of the sets.

Telak, in the role of m.c., had a way of offering gags and chatter that clicked. He and Bud Hanley know just what degree their material must be emphasized to hit hard out front. The Walter Duo got big returns on their sensational contortions. Tricks are new and original, and the material of what is usually offered by this type of entertainer. The closing spinning act, a couple of cornet solos and a vocal number by one of the boys.

Olga and Mishka's ballroom open act, a pleasing and effective, effortless, and performed with distinction. Olga, in a toe dance in a Russian. Minutene scene for work with charm. Dessoff's Bale

HARVEY

KARELS

VALLIE

7377 Beverly Boulevard

OREgon 2688

SCHOOL OF DANCING

KMTR

EARLE WATERMAN

Address—INSIDE FACTS

"The Canadian Singing Fool" (Toronto)

George Gramlich

at the wheel on the

"Highway of Song"

KFWB

Tuesdays—Thursdays—Sundays

7:30-7:45 P. M.

Appearing Exclusively for

The Allan M. Wilson Company

—ADVERTISING—

Garfield Bldg., Los Angeles TUCKER 8520

HARVEY

KARELS

VALLIE

7377 Beverly Boulevard

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leika Orchestra of eight pieces, with a little fiddling, and a touch of phlegm and entertaining touch. A trick drop for the vocal quartette drew a share of appreciation. The whole idea is set in colonial, futuristic manner making a flash that hit strong. The song and dance routines of the line boys and girls were effectively staged and costumed.

LOEW'S WARFIELD San Francisco (Reviewed March 20)

An all 'round good show from front to stage and one that looked like it would do some okay business before the week ended. Celluloid attraction was Lawrence Tibbett in "The Prodigious" and fancy entertainment included Rube Wolf as m. c. and a fast moving "Moroccan" idea on stage.

The Wolf contributions, done with the orchestra in the pit, featured Rube and Frank McKee, both drawing laughs and applause for their efforts.

"Moroccan" idea was a pie, being both colorful and speedy. Setting, too, was plenty good, but sitting in the size for this house was a waste. Hadji Ali drew the featured spot with amazing demonstrations that entailed reorganization of water, mints and keroseene. Ali Ben Hassan troupe provided a spirited flash with their rapid tumbling. Gayle Bert and Daro, and also, Sherry Louise, vocalist; Ferdina and Co., Lilya Vallon, naïveté dancer; Eva Nightingale, actress; and Gaston and Oscar Taylor, vocalists completed the layout.

Two comedies, an Eddie Buzzell and a Murray-Sidney completed the show.

FOX OAKLAND Oakland (Reviewed March 22)

It was "welcome home" week for Hermie King, and Frank R. Newman didn't miss a thing in building up the return of the popular m. c. and conductor. Add to that the drawing power of Will Rogers in Connecticut Yankee and you have a combination that, were it not for "fantees" length, would come fully awarded, close to creating a house record.

To Seattle for eight weeks and holding over for four more, King returned just as popular as ever. Included in his current bag of tricks was direction of the concert orchestra in a medley of operatic airs with Mill Barnes and Jess Jessup featured. Later King appeared on stage wearing a flock of pop tunes in flashy style and drew mighty heavy applause.

Fanchio and Marco, the "Golden West," with Jimmie Ames Chief Eagle Feather, the Hutchins and Valerie Wade. Idea was cast in several, several line numbers being left out to make time for King's specialties. Billy Knox was at the organ.

DENVER THEATRE Denver, Colo. (Reviewed March 22)

Fred Schmitt and the Denver Grand Ole Orchestra started the show off with "Lively Musical Moments," Schmitt's own arrangement of several of his compositions. Plenty hot and came in for a big hand.

The Public "Rockies" Unit, devised and staged by Will Harris, is far below the usual standards of this house. Unit opens with the Lanius Dancers, 12 lovely, young boys doing a military tap routine, with an unbridled lad singing in an earnest way.

Karl Dane and Geo. K. Arthur,

screen players, making personal appearances here, pulled some gags, which were aged, but well sold.

The Lambert Dancers offered next, "A Study in Black and White." A novelty routine that was good and well received.

Harrison and Elmo, in cork, pulled some fast comedy that was funny shooting a bit for the house.

Dave Craig, directed the stage hand, vocalizing "Would You Like To Take a Walk."

This lad is going great guns here as m. c., filling a tough spot left vacant by Ted Mack, home town hero who went to the Paramount in New York after three years here.

Sorell and Val, tap artists, gave them several difficult routines, one by the girl being plenty good.

Dane and Arthur were back for a lot of chatter on Hollywood, getting over well with some funny business for closing.

Paramount's "Honor Among Lovers," was the feature. Among was good.

**FOX EL CAPITAN
San Francisco
(Reviewed March 22)**

Plenty of good stuff on this show which was sure fire all the way through. Jay Brower copped top honors with two band numbers that were japs, the first being a medley of pop tunes in which Brower compered through "Just A Gigolo" and the second being Brower's original travesty on Al Capone, with Dick Nelson, Henry Cohen and Pie Smith featured.

Visiting acts were Armando Chirrot, who scored heavily by sopranoing "Love Is in the Springtime" and Bobby Reed, who did very well with several hooing numbers; Sargent and Lewis sang and danced that were well taken.

Don Smith, in his 'stentch hold-over week, did "Lover's Serenade" and "Last of the Old Time Dancer," scoring with each. Line of girls did several numbers, Dorothy Whis being featured in one and Jean Carter in another.

Mel Hertz again cleaned up with his comical sing stuff.

Picture was "Man Who Came Back" and business was surprisingly good.

RKO GOLDEN GATE San Francisco (Reviewed March 25)

Another of the eight-act bills with a second act, Nelly Ann and Bros., Fritz and Jean Hubert and Tom and Roy Roanaine as unit turns and four Coast-hoed acts. Richard Wally, Moreno, Camille and Consuelo, Malacca and Chang, and the Eddie Sheriff Four completing the layout. The first two were quite satisfactory, but these others were no great shakes. Show ran about 20 minutes longer than it should have.

Price was in next-to-shut spot with a turn of gags and songs and the opening material crowd received his stuff heartily. Used a statuette redhead from the Roanaine act as a dancing feature and a few gags, and altogether mopped up.

Tom and Ray Roanaine, twins, with two neat looking fem assistants, did well in sixth spot with a sketch built around the boys' similarity. A few hooing episodes were well worked in and the turn got over in okay style.

Fritz and Jean Hubert were in fifth frame with their familiar

drunk stuff. A speech testified to their reception. Nelly Ann and Bros. did their vamping along with dancing and acrobatics and closed with their whistling stuff, that was far the best thing in the turn.

Richard Wally opened the Billy with his human billiard table act. Moreno, Camille and Consuelo, did a little tap, and put over a Spanish and Apache dance, though handicapped by a pair of Wally's billiard cues inadvertently left on center stage. Consuelo sang nicely. Malacca and Chang were in trey position with a song and instruments, Malacca carrying the act alone.

Eddie Sheriff Four closed, doing acrobatics and untidy songs.

Claude Sweeten and RKOlians came through with an okay medley of Oriental numbers with various head members featured. Picture was "Lonely Wives."

**RKO HILLSTREET
Los Angeles
(Reviewed March 26)**

Al Erickson and his RKO-lians gave the bill a snappy send-off from the pit with variations of "Sing Something Simple," done in various moods. The act was a song and a minute to down-to-the-minute hot arrangement.

Risiero and Ashford, mixed aerobic duo, opened the locally looked acts with a routine of work that featured trapeze balancing feats from the m. c. and Al, in the two spot, fared just passably well, with three hooing numbers. Bert

and his partner, after a dull opening, getting far attention from the house but not selling as good as usual, and finally to take the act's running time.

They cut down to the point where he could spend any of it on salesmanship. Lane and Harper, after a dull opening, using the two telephone gag to take them through a medley of "Last of the Old Time Dancer" and a baseball song board which gave them an opportunity to pull a

trick, took the house that it was blue haze of indifference. Their question and answer stuff, keeping score on the board, was well received and could be built up to play to bigger returns.

Roxy La Rocca, first of the unit act, got the most out of his act, playing by gassing it out of the realm of highbrow entertainment. He even drew a "drumme" cumber into the act, a funny thing, idea, no mean feat with the house on hand at this showing.

Ann Seymour sang and clowned her way, full stage, into a plenty good reception. Brother Harry assisted with a medley of songs and Jack Frost was at the piano. Costuming, chatter and singing all up to her usual standard, with laughs all along the line.

The Diamond Boys, three of them, snashed over their fast moment, offering to prolonged, and hearty applause that carried into the next act. Their clowning, and a few knockabout, and funny stuff in all of it, was the real high spot of the bill. The boys are experts in their line.

The Five Jewels, girl juggling act in the closing spot, held 'em in their seats till the last flashy and intricate act. The turn, put them in a very nice and comical, coupled with their standabout ability and presentation of the turn, puts them in the top of the heap among ace closing acts.

HIPPOTROME Los Angeles (Reviewed March 24)

The brook office is quite consistent in spotting good shows here on Tuesday and Friday nights, when four acts are added to the regular six act bill.

The Rocky Mountaineers, dished out a fair bit of string ensemble and vocal work. Six boys wardrobe as hillbilly openers vocalizing "Golden Slippers" to a good hand, "Carolina Moon" yodeling and Jimmie Orr, scored. This outfit has been heard over one of the local broadcasting stations for some time. Offering very well received at this house.

On second, The Melodists, four colored boys, offered a brand of harmony singing that might have sounded okay if the boys had not been panicky from stage fright. This showing act failed to click.

The Hollywood Stars Double Revue, 11 people flag is the one of offering that will make it easier for vaude to come back. Without satire, or any suggestion of belittling stars of the screen, act selling

in a big way, and should panic them in the class houses.

Act unfolded with m. c. calling doubles, spotted in audience on stage to speak through prop mike, introducing them as doubles of Billy Wade, Dolores Del Rio, Mary Nolan, Greta Garbo, Betty Compton, Jack Oakie, Lawrence Tibbett, Buster Keaton, Wallace Beery, and Jack Gilbert.

Make up and class wardrobe added to natural likenesses and desired effect, each double receiving tremendous applause. Nautch, par, and class, and a few more well received. Nautch number capably burlesqued by double of Keaton, checked well. Comedy skits highlighted the offering. Tibbett's double vocalized to a good hand.

Dressing of act is a stand-out entire offering new and novel, and of the type demanded by modern audiences. On next to closing, the turn registered heavily, and looks like a big time ticket.

Ryan and Odair, mixed team in this closing position stopped the cold with nitty pat dancing. Miss Odair has a most pleasing personality and sells her wares with a punch. A correct good double, and an asset on any bill.

HIPPOTROME (Reviewed March 22)

Another of those relicky shows that recalled memories of days long by when The Hip acts worked to kid glove audiences. House near capacity at this show with regulars ready to go for anything that looked like a laugh.

Novelty Clintons opened with high jumping stunts by male member, getting far returns for efforts. Jumping over lighted candles was a good stunt and should have registered better. Blonde assistant, with unity appearance, offered high kicks and bends, selling her line well. Turn closed by Clinton jumping through hoops, emerging therefrom with complete wardrobe change. Act would have done better spotted further down.

Meril Gilbert in the deuce spot used to cool them in the days of Webster, Fisher and Levey with his violin playing, but did not do so well at this showing. "Just a Song at Twilight" as rendered by Gilbert would be okay for concert but was over their heads here. Trick fiddling pleased 'em better, Gilbert bowing off to good applause.

Harry and Fields, carry billing of "What's It All About." Good bill for this act, but that's about all. Opening in one, going to two or no good reason at all, team or

fered domestic skit, chatting something or other about a family budget system and the proposed purchase of a car. Entire offering dull and uninteresting. Failed to click.

Joe Chapell and Raynor Twins, in fourth position, put over a mild routine of contortion and acrobatic work. Twins did most of the work, the applause larels going to one of the girls for clever contortions.

Wyse and Wyser, next-to-shut, lived up to the billing of boken impersonated. Entering through house as traffic cop and, say, the boys sew them with a laid head-holding in the applause aside, down, mother-in-law gags and jokes probably extracted from the 1915 edition of Madison's. Closing with vocal imitation of steel guitar, they were the laugh-and-applause hit of the show.

In the shut spot, Brindamoor, with handkerchiefs, leg irons and cabinets offered escapes that mystified and pleased.

"The Fall Guy" (Radio), featuring Jack Mulhall, completed the bill.

MILLION DOLLAR LOS ANGELES (Reviewed March 22)

Variety in abundance, added to a well balanced bill, clicked with the bargain hunters of Broadway, as evidenced by a well filled house at this showing.

Chester Morris, in the mystery thriller "The Whispers," left 'em droopy from excitement.

Visner Trio, two men and a sprightly m. c., opened the vaude variety show with a skillful pole balancing, the top man keeping the fans' nerves on edge. Using a duck for laughs in a singing number brought results. Following with a Scotch dance, the firm of the act did not do so well on the platform end. Fast spin around on balancing pole topped off to hectic applause.

Al and Louise, in the deuce, put their offering over in fast style, the double eccentric dance drawing laughs aplenty. An abbreviated costume worn by the female members in their closing number was all uncalled for, but the fans liked it and sent them off okay.

The Ushers, spotted in the trey, used special drop showing illuminated airplane in flight, then stopping on roof of skyscraper to discharge passengers and descent of elevator to ground floor, building up a neat entrance for team. Male member offered mimicry of ordinary calibre, followed by usual routine of mind-reading by lady, then man working in the audience. Building up no good reason at all, team or

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JACK JOSEPHS - President and Editor

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More Fodder for the Graham Boys

Unless Hollywood is entirely wrong, and that seldom happens, Carl Laemmle, Sr., supplied the material for the most delightful part of that delightful satire, "Queer People," scribed by Garrett and Carroll Graham.

But proficient as Mr. Laemmle, Senior, was in this respect, he bids fair to be far outdone by the rising young generation known as Carl Laemmle, Jr.

Not, it is to be understood, that Junior is not a delightful personality. He is. But young Laemmle frequently fails to give consideration to points upon which more mature judgment would decide issues.

He has recently placed himself upon a pinnacle where ultra-satirical shafts are in order. And also rated himself a vote of disapprobation from the entire acting profession. He has reverted (one is tempted to use the term atavistic here) to that ancient, almost entirely foolish and unfair former Hollywood custom of going into the highways and by-ways seeking alleged acting talent. Perhaps Junior does not remember back to the time, several years past, when this custom was finally pronounced unfit for an industry even so hectic as that of pictures. Or maybe he likes the adulation which comes when one (particularly a young one) goes forth in the role of God to make fortunes for young men and young ladies (pardon, ladies, we should have placed you first) to the foot of the throne.

But Laemmle Junior exceeded even the most foolish ancient customs in this regard. He didn't even pick his favored ones in Hollywood. Oh, no, indeed! This crop must be fresh for the garnering. He actually sent scouts to the universities of the country to seek out those upon whom God should smile—to have them report here for "tests" during Easter vacation.

How silly the whole thing is! On the one hand the producers, hectically warning screen aspirants to stay away, send out statement after statement, saying that no new talent is needed in Hollywood; that those already here are more than able to take care of all possible picture assignments, and then some young doc (why does it always seem to be the young ones who do it?) makes himself ridiculous by actually sending out scouts to bring up the young men and young ladies (pardon, ladies, we should have placed you first) to the foot of the throne.

As a matter of fact, if Universal and every other lot in town went full blast, with every stage occupied and every light burning, there would still be more than enough highly capable actors and actresses here in town for all the parts, and a goodly residue left over. These people have been loyal, co-operative, and deserve far better at a producer's hands than to have him ship in, on the hoof, carloads of young college debs and playboys to take their jobs away from them, because—

Well, anyway, if the actors and actresses were to pull an equally dirty trick on Mr. Carl Laemmle, Junior, there would be an "unfair" howl that could be heard from here to Jericho. Your "All Out on the Western Front" was a great picture, Mr. Laemmle. Why foolishly undo the good opinion you gained for yourself through it? It wasn't mere energy that made that picture great; it took brains also. And this so-called "School of Screen Apprenticeship" certainly bespeaks vastly more of energy than of brains.

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CARE IN PROGRAM VERY IMPORTANT

Radio programs must be built as carefully as newspapers, vaudeville bills and other forms of material appealing to the public mind, according to Rush Hughes, production manager for the UBC chain.

"Listeners sense the difference between well and illly constructed programs," Hughes declares. "They may not be able to analyze the reason therefore, but they know when a program is pleasing in its entirety."

"Radio to date largely has had no technique of its own, and it has adopted that of publications. This is poor."

Like Newspaper
In building the UBC programs, Hughes is following the general policy of presentation followed in newspaper offices. Where they have special pages for certain departments, such as sports, women's interest stuff, etc., he is allowing certain hours to certain classes of broadcasting, such as drama, music, educational matter, news, etc. These departments will hold their same hour daily, Hughes believing that listeners will become educated to look for them at a certain time just as newspaper readers are educated to look for certain material in certain pages.

"It will bring order out of chaos in people's minds," he commented.

All the UBC staff of managers, writers, performers, etc., are ex-theatre people, and know how to build programs for great effectiveness.

"They can troupe, too," Hughes states, citing a recent instance to prove it. It seems that a certain good comedian attempted to sing, and the singing was a terrible. So he stopped, the orchestra went right on through two more choruses, making the tunes forgotten the terrible singing and remember only the good comedy.

Hughes prefers slow talkers. He says they allow the listeners to relax, and people like this in general, though some fast talkers get over very well for awhile.

Luce Beaumont has been added to the cast of Norma Shearer's M-G-M "A Free Soul," which Clarence Brown is directing.

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Rambling Around Film Row

By Vi Hegy

Salesman W. T. Wall, of Fox, is off on the coast trip; B. F. Rollins, city salesman, was away from his desk again for a few days, which gives him the credit of chief expert in exponent at that exchange.

Fox convention is slated to take place in New York, April 27, at the Park Central Hotel.

Nick Diamis is taking over the George Mock Circuit (Phoenix Amusement Co.) which operates in Arizona. The following houses are included in the chain: Rex Theatres at Hayden; Oasis at Aris; Iris at Ray; Mock at Superior; Isis at Florence; Sonora at Sonora.

In a letter sent to one of the exchanges by a w. k. exhibitor of years standing, appeared an inquiry as to whether or not RKO has a film exchange in this locality. Of, well, well, boys, and also tut-tut.

Now that C. F. Buchanan's wife has recovered sufficiently to come home from the hospital, Buchanan, MGM Spanish version salesman, is leaving for two weeks' Arizona trip. Irving Carlin, outstate salesman, exhibits great glee around the exchange and attributes it to come from his whirlwind trip north. Ralph Carmichael, office manager, was full of pep, too. It must be because he broke 100 at his last golf session.

Ether Pipit, Ray Winnick and Sylvia Smith, of M-G-M, were host-

esses at a "hen party" for 22 of the girls. No detailed information about it was forthcoming except a highly intriguing description of a certain white cake with green icing in Old English lettering that read "M-G-M Girls."

In town buying and booking for Public, Harry Nace, of Phoenix, and Harry Sachs, of Dallas, were very much on the Row.

Herb MacIntyre, RKO-Pathé distribution manager, is back in his office after a northern trip, during which several important changes were made. Branch Manager Harry Perry was advanced from Portland to the Seattle office. Lon Hoss was promoted from sales representative in Salt Lake to Portland manager-ship; Joe Ashby is replacing Howard Butler at the Denver branch.

Now that Columbia's "Dirigible" is going into the Chinese Theatre the boys at the exchange are wondering if they should prepare to shake the moth balls from their trucks for the opening.

NEW UBC FEATURE
A series of skits written around the lives of two vaudeville dancers, LaVerne and Valentine, will make an annual bow over the United Broadcasting Company's mike Mar. 30. The series, titled "The Heavies," will be broadcast from the Los Angeles UBC studios daily except Sunday.

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**MERCURY DOWN ON
PICTURE RECEIPTS**

SAN FRANCISCO, March 27.—With poor pictures and swell weather the reasons, local picture houses brooded sadly, several of them striking their lowest low in weeks. "Prodigal," at the Warfield, second week of "Mille" at the Orpheum, "Doctor's Wives" at the Fox were among those drawing long-faced grosses.

While Lawrence Tibbett in Metro's "Prodigal" was considered an okay flicker, picture here seems to be of Tibbett, excepting the usual run of songs. Picture built up and toward end of the week was doing pretty nicely, but the gross was only \$18,000, and that with Rube Wold and stage show in support. "Not Exactly Gentlemen" there now.

"Doctor's Wives" grabbed off a week \$32,500 for the Fox, aided by Walt Roemer and the Fox Folies. Not to hint. William Powell in "Man of the World," is current, and is the first Paramount picture to play a local Fox house in months and months.

Radio's "Mille" copped off a plenty week \$10,000 for the Orpheum on its second and final run, supported by a stage show. "Dracula" is current and looks okay enough.

Warner Bros. had "Fifty Million Frenchmen" doing a quite satisfactory \$11,000. Second week, Fox California had Will Rogers in "Connecticut Yankee" moved down from the Fox. "Conquering Horde" in now.

Paramount had Chatterton in "Unfaithful" and the gross was not up to usual Chatterton receipts, being around \$18,000. "Two Hearts In Walt Time" is going nicely at Erlanger's Columbia, and might even do four weeks.

Charles Colman and Karen Morley have been added to the cast of Radio's "High Sicks."

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SAN FRANCISCO, March 27.—Lee Wilmut says he's in town for personal appearances at the Fox. and lots of other Hollywoodites here too. . . . including Eddie McKiernan, publicity maestro de luxe. . . . Bill Irving, who was up on his big business deal. . . . Phyllis Haver, who sailed for a Honolulu vacation minus her husband, Bill Seeman, but with her sister-in-law, Marion Ellis, and her father-in-law.

Ralph Brunton, lustily engaged in his KJBS managerial job. . . . Frank Xavier Galvin, another hard working KJBSer. . . . Walter Sack, visiting this sheet. . . . Walter Gilbert is back from Spokane and says "hi". . . . Jim Edwards is doorman at the Orpheum; for 14 years he was with Pan. . . . Eddie Levy has left for New York.

Here's that name you wanted, Jack Petty. . . . Jack Petty, Jack Petty, Jack Petty. . . . Joel Cohen in his new spring suit and loomed at the entry of all Golden Gate Avenue belts. . . . Jack Greenman, Capitol comic, nearly got pinched the other night when he dashed out of his dressing room with his red nose still on.

Sam Miller and his cohort, Harold Wenzler, checking the concession at the Boat Show. . . . which affair, by the way, didn't go so well this year. . . . Paul Spier enjoying an attack of flu. . . . Hughie Kavanagh gets his breakfast three hours after arising. . . . Bill De Rocher doubling in brass

between 8th and 9th Streets. . . . Gordon Sullivan admiring his Davies lobby. . . . Tex Goom's ready smile. . . . Marvin Bigford boasting of "City Lights". . . . Joe Mealy squinting at the sun through "Educational's" windows. . . . Dutch Rotter, making his daily dozen calls. . . . Paul Reiter, dance shoe designer, poses daily in front of the Warfield building. . . .

Tommy Harris is the world's wildest driver. . . . the Norman Nilsens, Al and Cal Pearce and a gang of others all mixed up in a huge cake. . . . wonder how Hermie King would look if he lost all his hair? . . . Vic de Roco on the phone. . . . hustle and bustle around the Orpheum on opening day. . . . Cliff Work penning a block of notation.

Jack Gross discussing the show. . . . Jack Laughlin hustled right back to Los Angeles after the opening. . . . Emilumann laying out an ad. . . . The Jack Archers hold a preview for the press of young Jack Archer, Jr. . . . and such a babe. . . . Lucky Wilber and Mr. Arthur X. Schwartz

do a little song plugging. . . . Al Burgess is in town for Freed-Forens. . . . Bill Penzner has written a tune, "Crying My Eyes Out For You," which Eddie Bush's trio did the other night. . . . Ale Bloom is up and about again. . . . Arvid Erickson double's off the Inside Facts photographic display. . . . Mr. and Mrs. Henry Pinus are back after a three weeks' honeymoon. . . .

SAN FRANCISCO, March 27.—A syndicate of 15 wealthy San Franciscans are planning construction of a \$13,000,000 combination theatre-hotel at Ninth and Market and negotiations are reported under way with at least three picture firms for leasing of the theatre.

Five thousand seat house is being sought, it is reported, by Warner Bros., United Artists and Hughes-Franklin, with the former corporation considered the most likely contender. . . . Monthly rental being asked is said to be \$17,500, under a 25-year lease agreement, a total rental of \$4,375,000.

Woods-Drury, operators of the William Taylor and Whitecomb hotels, are almost set to deal to operate the hotel. Building will be almost directly across Market Street from the equally pretentious Fox theatre.

ENGLEMAN BACK

SAN JOSE, March 27.—Eph Engleman returns April 9 a.s.m.c. at the Fox California, when Jack Soule leaves for the Fox Grand Lake, Oakland.

SAN FRANCISCO, March 27.—Joe E. Brown is going great guns in "Elmer The Great" in Duff's re-opening of the Alcazar.

ADDING

to my PICTOGRAPH business which by the way, is growing by leaps and bounds, I am making reproductions of photographs and layouts in any size or quantities. Miniatures are the most popular and the least expensive, making a very attractive professional card.

Watch for announcement of new address, but in the meantime, still—

JAY PERRY SILVEYSan Francisco Office
Inside Facts**Dance Notes**

SAN FRANCISCO, March 27.—There's much activity in the local dance field at the present time, with a number of theatres, previously without flesh, using dancers.

Additionally the studios are turning a flock of pupils, some of them doing their best business in months and others holding up quite well.

Recitals, too, are drawing interest. Conrad will present seven-year-old Alice Gloria Clinton, daughter of the cafeteria owner, in a recital Sunday afternoon at the Women's Club. Estelle Reed is slated for an April 12 concert at the Geary Theatre prior to her departure for the East. George Pring, formerly with Kostoff, has opened his own studio.

Lucille Byrne is rehearsing her kiddie and adult classes for a May 24 recital at the Community Playhouse.

Low Serlin, of the Dance Art Sho Co. has just outlined 75 of the O'Neill Sisters pupils with specially designed uniform ballet costumes, each with the O'Neill name embroidered across the front.

MUSICAL WALSH DIES

SAN FRANCISCO, March 27.—Richard N. "Musical" Walsh died suddenly last Monday as a result of stomach ulcers. A Kress building figure for several years, he formerly did a vaude act with his wife, Walsh and Ligon, but lately did a comedy single around here in song and fair dates. Walsh headquartered in the Lou Emmel office.

DAVIS IN ADVANCE

SAN FRANCISCO, March 27.—Harry Davis is advance press agenting for Metro's "Trader Horn," which opens April 4 at the Columbia at a \$150,000.

PARVIN IN ADVANCE

SAN FRANCISCO, March 27.—Lee Parvin is here as advance man for Sid Grauman's "Once In A Lifetime," which opens two weeks run at the Curran on April 6.

Charlie O'Malley has been cast for a part in "Radio Pictures" "Waiting at the Church."

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"STRINGS" HITS ROAD

SAN FRANCISCO, March 27.—Closing Saturday night after five weeks at the Geary, Kolb and Dill will take their "Apron Strings" show on the road for two weeks. Will play a block of one night stands including Reno, Stockton, Fresno, Visalia, Bakersfield, Turlock and Modesto. Open in Los Angeles at the Majestic about April 12.

GOES TO FOUR SHOWS

OAKLAND, March 27.—Fox Oakland has gone four shows daily instead of the previous three a day that marked this spot as easy work for the Fanchon and Marco Ideas.

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A SENSATION IN FANCHON AND MARCO'S "MOROCCAN" IDEA

IN UNDUPLICATED FEATS
NOW—FOX OAKLAND THEATRE

In Hollywood Now

By BUD MURRAY

AGUA CALIENTE, Baja, Calif., March 22.—O-U-C-H in spades—Well, I'm a — How have you been, Mike Hall—and dear old **San Benito**—whatever became of that horse in the \$100,000 Agua Caliente Handicap? Close to 30,000 boss-crazy fans came down to witness this most talked of classic, and there wasn't a chance for any horse but **San Benito**—so they told us—and being a natural born "sucker" we went to it on the nose, and "There were 30,000 other 'suckers' who went the 'Way of all flesh'—At the finish, when that poor 7-year-old horse, Mike Hall, came down about six lengths ahead, not a soul rooted, no one knew what horse it was or why —The fans just sat and gaped at one another and with what money they had left the Casino and games of chance got a terrific play—these suckers were going to try and take it out on the tables—Hi Ho—we were there, but, as usual, the ladies in our party, Mrs. Gladys Murray and Miss Mary Frances Taylor, did the winning for the male members, and the day wasn't as bad as it could have been if the girls hadn't done their bit—in the clubhouse we ran into a flock of stage and screen stars who were dabbling a bit and roaming around in a daze—Next to us **Carl Laemmle Jr.**, all smiles, and his dear old dad, **Carl Laemmle, Sr.**, basking in the sun—**Leo Morrison**, the shrimp booking agent, just back from **Noo Yawk**, a dead friend for **Junior Laemmle**, they could do a darn good "act"—**William Gibbs McCadoo** wearing that high "choke" collar of the vintage of 1900, reminds us of the first ride we took on the first subway train in **Noo Yawk** about that time. **Mr. McCadoo** was the architect and engineer, chief of this subway—The "verandah" was full of Movie Directors, as we noticed here and there—**Harry Beaumont** entertaining a large party—**Dave Butler**, of the Fox Studios—**Al Green**, that first prize director at **Warners**—**William Beaudine**, an old timer in the directing business—**Mary McAllister**, one of our pupils, placing bets furiously—**Frank Vincent**, our old boss last year at the **RKO**—The exotic platinum blonde beauty, **Jean Harlow**, who always has a flock of male admirers gazing at her—**Young Pantages** all agog before the big race—**Bobby North**, whom we worked for about 20 years ago in a burlesque show named "The World of Pleasure"—**Harry Bannister**, our boy friend from the Winter Garden, who flew down to the races, and invited us to fly back with him—No, thanks, we like to ride on terra-firma—**Roy Shields**, music head at the **Hal Roach Studios**—One of our most charming pupils, **Adrienne Dore**, hysterically dashes over to our table after the big race, and then means for the tip—On yeah—Then we bump into **Eddie Quillan**, who is now making a **RKO-Pathé** horse race picture at Caliente—How we wish we had been with her in her dreams—No, gentle readers, that meant for the tip—On yeah—Then we bump into **Eddie Quillan**, who is now making a **RKO-Pathé** horse race picture at Caliente—We intend to send in a request for one day's extra work in the mob scene—Eddie tells us that **Sandy Ford's** owner brought his own brand of lay with him but that the Mexican government forbid bringing in the hay—so they tried to feed the horse Mexican hay, which he absolutely refused to eat for two days—then the day before the race they went to the feedlot and they found that **Sandy Ford** has eaten his mistress—You can't fool a horse—So we start back to **Hollywood** and drop into **George's Eating Place**; **George** is none other than **George Beech**, of many years ago vaudeville fame—Ran into **Ed Margulies**, who used to build theatres for the Shuberts when we were with them—so we continue our drive along the Coast, imbibing of the invigorating ocean breezes, forgetting our troubles and thinking of only the nice things in life, which is as it should be in **Hollywood**, anytime—Back town the biggest surprise we received for some time was to run down to the Orpheum Theatre to find that the new manager is **Harry Golub**, an old boy friend, wearing that big "Joe E. Brown" smile all the while—We can only add, "The King is Dead, Long Live the King."

Bud Murray

The next day at lunch at the **Brown Derby in Hollywood**—in a booth **Bill Perlberg**, ace booking agent, and **Al Lloyd**, back on the main stem—**Eddie Buzzell**, musical comedy favorite, who has been out here for some time at **Columbia Pictures**, writing, directing and acting when it becomes necessary—**Archie Mayo**, **Warner Brothers** director—**Hoot Gibson** without his big Stetson—**Bob Gilbert**, who worked with us in the "Passing Show of 1916" and who has been out here for several years doing picture work, and not bad either—**Eddie Lambert** trying to cash a note for a sandwich—**George Harris** has one of those things, too—The co-operative plan for "Paris in Spring" didn't work—They had money in the box office but the actors, musicians and stage-hands were a trifle late (as usual)—The sheriff tabbed the box office during the day, so they tell us—**Fatty Arbuckle** and **Lew Cody**, those two inseparable pals, drop in for a little lunch—Mrs. **Joe E. Brown** lunching quietly—**Rufus LeMaire** lolls in and is beginning to look his part of Casting Director at **Warner Brothers Studios**—**E.B.B.** floats in with a "jug" by the name of **Sammy Moss**, a new 128-pounder who has won his first two fights at **Pasadena Fight Club**—**Charley Judels**, actor, director and writer, looking "chubbier" every day—**Kitty Flynn** is now a decided blonde—she decided that three weeks ago and stayed that way—**Paul Girard Smith** is still in **Hollywood**.

We drop into the "Wrasslin'" festa at the **Olympic Auditorium** to take a look at those two balking fellows, **Ed Lewis** and **Ev Marshall**—and the old fellow ruined styer **Marshall**—the first fall took 48 minutes —Is that a life?—The house is always sold out at these bouts and it's a shame—**Tom Gallery** doesn't try a night a week at this racket, it must pay—right behind us our old pupil, **Arthur Lake**—**William Wellman**, ace air picture director—**Brooks Benedict** is a wrestling addict—and as we drive up the Boulevard we flash by **Jack Oakie** in a red-red Packard; he must be taking a technician—then smack into **Sam Kramer**, bookie, backer, manager and tourist, with **Berta Grant**, a musical comedy "ingenue" from **Noo Yawk**, who just arrived to start some picture work in the near future in **Hollywood**—To the Friday night lights at the **Hollywood Legion**, run by **Tom Gallery**, and we notice a flock of dance directors—**Sammy Lee**, at **M-G-M** and **Fanchon & Marçó**—**Busby Berkley** and **Dave Bennett**, formerly of **Paramount**—**Charley and Louie Mosconi**—and **Ed Tierney**, who runs a darn good dancing school in **Pasadena**—**Dead-Pan Ned Sparks** never cracks a smile at these fights—**Benny Rubin** just the opposite and right next to **Ned**—Those two boys **Becky Woodley** and **Bert Wheeler**, back at the fights regularly now—**Willie Collier, Sr.**, now directing at **Fox Studios**—A couple of **N. Y.** musical comedy favorites and now in pictures in **Hollywood** are **Charley Winninger** and **Leon Errol**—**Wilson Misher** and his boy friend **Hert Sanborn**, of the **Brown Derby**—**Norman Taurog**, film director—**El Brendel**, formerly of the **Winter Garden**, and now set at **Fox Studios**—We see **Cy Kahan**, the crooning tenor, is back again—**Victor McLaglen** and a few of his brothers scattered around the arena, make a pretty fair size house by themselves—you count 'em—**Ed Larkin**, dance man at **Orpheum**, and **Friedman**, of "Western Costume," drop in to **Henry's Rest**—stant on the Boulevard—We see that "Mushy" **Quillan** is entertaining a party of friends here and "The Dummy Newsboy" is "puttin' on the Ritz" in this party—**Jackie Fields** had in town getting ready for a new night campaign—**Mr. and Mrs. Al Herman** taking their once a year California acs—**Sol Solinger**, former newspaperman, and now a "biggie" booking agent, entertaining some **Boy Scouts**, including **Junior Coghlan**—**Mike Donlin**, all by himself, lifting into a big sandwich—Mike takes us back to old-fashioned baseball, when we were a kid so high—again we see that charming couple, **Mr. and Mrs. Herman Paley**—**Herman** is head of the test department at **Fox Studios**, and he takes us back to the tin-ney days in **Noo Yawk** when we lollied around **26th** and **Broadway**—Remember?—**Lee Moran**, a brother Masquer, and for a long time at **Warner Brothers**—**George Harris** trying to explain how it all happens and yet we add that "no matter how old she is, still your mother"—So take heed—and that goes for **Hollywood** now.



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Fifth Avenue

SEATTLE, March 27.—Seen along Fifth Ave.: A charming family group strolling along. Johnnie, Mrs. Hericks and their sweet young daughter—Al Gordon and Vesta Wallace taking a breath of air between shows.—Gertrude and Helen Keeler emerging from the "Purple Pup" and looking well satisfied.—Helen Tejan proving the statement that gentlemen prefer blondes.—Bert Lytell in town for rehearsals.—"Doc" Routh looking very dapper.—Mel Kice passing unrecognized sans make-up.—Dorothy Rich and Violet La Plante involved in a discussion o'er their coffee cups.—Dave Blumenthal hustling along with his fiddle tucked under his arm.—Cal Leighton looking very fit after a week end at scenic Hot Springs.—Bud Jenkins moving to the lake shore for the summer.—Ken Stuart wandering along with a faraway look in his eyes listening for the flap of Old Man Stork's wings.—Paul Tutmarc contemplating leaving town.—Gordon McBean and K. Arden Smith receiving more fan mail than they can take care of.—They are the busiest in the N. W. . . . Along Fifth Ave.

ON LIBERTY STAFF

SEATTLE, March 27.—Johnny Northern has been added to the staff at the Liberty Theatre as exploitation man. LeRoy Johnson is general manager. Jensen and Von Herberg will continue to supervise house management, following resignation of Bill Houck.

STAGE ROMANCE

SEATTLE, March 27.—Donald Peters, 26-year-old member of the Seattle Repertory Theatre, and Eleanor Hirsch, U. of W. coed who is supervising properties for the Rep, will wed May 2. They became engaged during production of Shaw's "Major Barbara."

ON STOCK POLICY

HARTFORD, Wash., March 27.—The Fox-Poll house here will abandon its film policy and install a stock company. The box office returns registered by Bainbridge-Boswick in Seattle and the McCurdy players in Portland are making stock speculation a growing institution in the northwest.

NEW ORPH MANAGER

SEATTLE, March 27.—Bill Houck, ex-manager of the Liberty Theatre, has been named manager of the local RKO Orpheum, succeeding K. H. Zeller, who has been transferred to Sioux City, Iowa.

LEAVES KJR

SEATTLE, March 27.—Eulalia Dean has left the KJR staff, and Olive Reynolds is back.

ALLEN DOUBLING

Reg Allen, KGFJ announcer is doubling from the station to the Montmartre Cafe in Hollywood where he plays for Murray Smith's Cuban Rhythm Orchestra.

GORDON McBEAN
K. ARDEN SMITH
MUSICAL RACKETEERS
at
Fox-West Coast Theatres
KJR - - Seattle

Vancouver

By A. K. MacMartin.

VANCOUVER, March 27.—The Theatre Royal has added a musical tab show to its regular picture program, consisting of a line of 15 girls and two principals, a comic and straight man. Some of the girls do specialties and work in the bits. A two-bit top and three shows a day is the policy to fair business.

An evening sheet in reviewing Greta Garbo in "Inspiration," the current bill at the Capitol, stated "Censored to the extent that in spots the continuity is entirely broken" Inspiration proved a disappointment to the first day audience. "Afraid of the effect of this review on the box office, J. Lloyd Derr, manager of the Capitol, broke the front page of the same daily with a story to the effect that not an inch of the film had been taken out by the B. C. Censors. This is the only case on record that the censors have helped the b. o. total. At any rate business at the big Granville street house is very good this week due either to Garbo's personal following, the censor, or Derr's front page denial, take your choice.

The Commodore Cabaret, Vancouver's de luxe night spot which opened a few months ago with a big floor show and a 12-piece band, has folded. A notice in a financial paper shows them to be in a state of bankruptcy.

As announced in these columns a few weeks ago, the British Guild Players at the Empress will shortly take to the road. A definite announcement states that they will close their present season at the Empress on April 11. After that date the company will produce a number of plays in other centers of Canada, their first engagement being at Calgary, Alberta. They will return to the Empress to open a new fall and winter season on August 29.

Norman Cannon, joint owner with David Clyde of the British Guild Players, Empress Theatre, announces that the exclusive rights to his play, "It's a Wonderful Life," has been purchased by one of the leading British motion picture organizations.

The comedy was produced by the British Guild in Vancouver under the name of "Don't Wake the Wife" and ran on two different weeks to big business. It has been produced in England and South Africa with much success.

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"Mardi Gras"
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ELMORE VINCENT
"ALIAS SMILIN' SAM"
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Address—Inside Facts

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RATLIFF

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FULTZ

ELWOOD
REEVES

GEO.
LANDIER



★

PAUL
FRYER

BILLIE
MARKAS

JACK
BAHLER

ELLIOT
BOWMAN

★

KFOX

FREDDIE CARTER

★

KFOX

ENGLISH-GIBSON ORCHESTRA

RENDEZVOUS BALLROOM

BALBOA

CALIFORNIA

KFWB

UBC

KGER

CLIPPING IN ON THE OTHER OFFERINGS

By Ralph Foland

KFWB

7-15 p. m.

A cast of two in a miniature musical comedy that ran fifteen minutes crowded their offering with net entertainment. Loyce Whitman warbled in a "dainty" voice and Nelson Case has a pair of throbbing tonsils of the "it" type. The pair did a couple of humorous novelties, in addition to solos, that clicked through the ether. Their work has an originality of arrangement and a vocal blend that was plenty easy on the ears. "Fall In Love With Me" and "After You've Gone" with an appropriate set of words, were two winners. There just wasn't enough lines in this brief song skit to hold it together as a continuity and give the tunes a legitimate connection with the main idea, which is Jack and Jill housekeeping and going through a set of plain and fancy newly-wed difficulties.

KNX

7-15-8 p. m.

With "off-stage" noises, viz.: clatter of horses' hoofs and a couple of yips, the Arizona Wranglers bowed in for a brief broadcast that they usually present. But lack of time is no restricting element for them. This gang always gives a peppy air show, soaring on the spontaneity of their offering. They opened with "Golden Silencers" at a fast clip, and rode on through "Mellow Mountain Moon" to a banjo and harmonica duet by Shorty and Sleepy. Wrangler Nubins has a pair of sweet pipes and used them to good advantage in "When the Work's All Done This Fall." There's a neat stuff for those air fans who dial around for old-time tunes and songs off the beaten track of standard pops.

Loyal Underwood, the Sheriff, Sleepy, Hungry, Iron Tail, Shorty, Nubins and Flicker make up the personnel of the Arizona Wranglers.

KGFJ

9:00-9:30 p. m.

A half hour of what was dubbed "salon music" on the program schedule, presented Marjorie Kohler and his instrumental ensemble in a series of pleasing numbers. Light romances-opera selections, and a delicately harmonious Russian melody were a seven-piece excerpt by Kohler's orchestra.

This is a seven-piece outfit with the leader at the first violin. Instrumentation good, being adapted to the type of music used in this program. Kohler is one of the outstanding staff members of the station. His broadcasts are always tastefully arranged with a good ear to effective musical layout. Taking into account the necessary limitations under which a conductor with a small staff of men must work and the exigencies of supplying a heavy share of the music for a 24-hour station, Kohler's offering was a marked success.

KHJ

10:00-11:00 p. m.

Period sponsored by Golden State Co., Ltd., and originates in the San Francisco studios of The Don Lee Co. Program has much entertainment value and bound to lead a following.

Whole offering was built around a "Springtime Jamboree" idea, and was a sure-fire clicker. Meredith Wilson's orchestra is an okay combination using occasional solos to relieve too much instrumental music. Average listener will leave dial as is on this program.

Opening with an ensemble singing number of "Rain," the script proceeded through synopetized love songs to country store comedy skits, with no tendency to become monotonous at any time. Commercial angle stood out by too frequent plugging between numbers.

Robert Olson vocalized "Rocky Mountain Moon" in a praiseworthy manner.

Following a short intermission, a

comedy skit patterned from "Kiddies Hour" indicated with conclusive force that this continuity writer knows what it is all about.

"Springtime in the Rockies," featuring "The Springtime Idea," used at an excellent juncture, closed an easy to endure program.

KECA

6:00-6:30 p. m.

In an instrumental combination, the Klein Trio, which broadcast formerly under the name of Internationally Trio, offers an outstanding musical program in this usual style, which is characterized by fine musicianship, good taste and plenty of talent all around. Virginia Rose at the violin put across her share with fine delicacy of feeling and precision of tone. Her work showed up well throughout the half hour. Herbert Klein, cellist, contributed emotional strength, taking advantage of every opportunity to bring out the musical beauty of his instrument.

Marion Rose, pianist, more than held up her end of the program with brilliant and expert performance. James Anderson, baritone soloist, accompanied by Margaret Kintz Duncan at the piano, was at his best in "Drink to Me Only With Loving Chees," and other songs of simple and melodious ballad type. Intermezze from Cavaleria Rusticana, "Tramplers" and the Rhapsody "Cavatina," were among the numbers presented by this class-instrumental combination.

KECA

9-10 p. m.

Arthur Lang was featured in a series of ballads that displayed a baritone to good advantage. The atmosphere was light but slightly high brow throughout. "To Make a Long Story Short" played by the string ensemble was the only pop representative in the mensembles' best tune. "Lichenside" and "Lichenside" by Krelas had "La Paloma" are classical outcets, but nevertheless seem to get a class rating on the air, and as such deserve a little smoother, more finished performance than the string ensemble at this hour in every number.

KXFJ

DENVER, COLO.

10 p. m. o 11 p. m.

George Morrison and his band furnished an hour of about the hottest dance music to be heard around here. These eleven colored boys surely love their music. The soloist, Gene Montgomery, and his combination is not out of the ordinary, the boys get plenty of melody out of their strings. Variety of good other entertainers. Variety of Hawaiian melodies and pop tunes used for break. Harry Geise on night program at this station stepped into this hour with pop songs, for no reason at all, killing the voice of a good hour. He has been effective in studio, but anything else but over the air.

KMTR

10:30-11:30 A. M.

Lani McIntyre and Boys, in an all request program, worked together with finesse, Hawaiian groups with their plaintive wails usually get regular customers, and this combination is not out of the ordinary, the boys get plenty of melody out of their strings. Variety of good other entertainers. Variety of Hawaiian melodies and pop tunes used for break. Harry Geise on night program at this station stepped into this hour with pop songs, for no reason at all, killing the voice of a good hour. He has been effective in studio, but anything else but over the air.

LEON'S Close Harmony Boys, a new dance orchestra, is playing over KMPC in the late evenings. Three times a week the aggression is on. Ray Howell's mighty request program at that stat. out.

MODELING HILLBILLIES

The Beverly Hillbillies are being attacked by G. E. Emanuel. Every member of the troupe, from Zeke and Cornath the Pig to Mr. Tall-teller (Glen Kiese), is having his likeness done in statue form, all of the height of six inches.

KECA

7:15-7:30 p. m.

Margaret Ruth Kernan, soprano, playing her own piano accompaniment, is one of the regular contributors to this station. Her repertoire was a pleasing one of semi-classics and the more high-brow ballads. She got off to a bad start at this hearing with spotty vocalizing in the opening number. Some passages getting out of vocal control created an unfavorable impression, but her last note, a high one, did much to make up for what had gone before, being sung true, with strength and clarity.

"Your Song From Paradise" was more nearly consistent in beauty and accuracy of tone than any of the other numbers. Miss Kernan has, however, been heard to better advantage.

KFWB

8-8:30 p. m.

Henry Damski's Imperial Grand Orchestra, with Agatha Turley, soprano soloist, came over the UBC network from Seattle. The program was dedicated to the work of Luther Burbank. Such numbers as "Wedding of the Roses," "Sing Joyous Birds," and selections from the Ballet of the Flowers made good melody material for the dedications.

Agatha Turley can count herself among the few sopranos who need not be afraid of the mike. Her voice has beauty, range, expression and a rare combination of mellowness and strength. She was undoubtedly the highlight of the broadcast. The Damski orchestra is a good musical unit, dependable and satisfactory.

Glen Tryon has been signed for a second Educational Comedy, to be directed by Harold Beaudine.

KHJ

CALIFORNIA FRUIT GROWERS ASSOCIATION 9-9:30 p. m.

The contest angle added interest to the Smukst Musical Cocktail. This speedy broadcast packed plenty of musical punch that didn't let up till it bowed out into ethereal retirement with the last station announcement. Numbers were not named and the fans were invited to send in their guess as to which was what in the fast repertoire. "The Sweetest Story Ever Told" segued into an Irish jig, followed by the "William Tell" Overture. "Moment Musical" found itself in the strange company of "I'm Alone Because I Love You." And so on through the broadcast.

Raymond Paige's corking orchestra, Ted White, baritone, Carl Omerson, tenor, and Pearl Hunter, soprano, were the competent mixers of this cluck cocktail.

KFWB

12-12:15 p. m.

Tom and Wash are old-timers as far as radio is concerned, and their negro dialect continuity has come through the w. l. test of time with good results. Tom Brennan writes the broadcast, announces it and plays both parts—and it's okay from every angle, managing to keep up a creditable average of entertainment. These two vocal characters are the regulation basso profundo who runs things in a big way, being very important and imposing, to the fall guy, done in falsetto. Brennan shows good judgment in depending on well-chosen lines to depict his comedy situations, rather than padding the continuity with wisecracks of doubtful clicking potentialities.

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OF DANCING FAMILY

Barbara Lee Franklin, six-year-old dancer, who is one of the Meglin Kiddies appearing at the Holly-

wood Pantages Theatre Saturday matinee, is the daughter of George Primrose, Jr. She certainly inherited that Primrose dancing ability, too.

SAN FRANCISCO, March 27.—The women's clubs have found another grievance. This time it's the newsreels. Claiming recent issues of various syndicated reels have incited disrespect for the eighteenth amendment the California Federation of Women's Clubs has forwarded a resolution to Will Hays asking him to curb "such an un-American practice."

With the resolution the women included this statement:

"If a few motion picture magazines can send out newsreels casting discredit on the eighteenth amendment, they can do the same thing against religion, against organized labor, the farmer, municipal ownership or any of our many social and economic questions. This is the great danger that confronts all citizens who believe in decent government."

"We recognize the right of every citizen to make his choice as to the support of a law or the advocacy of its repeal if made in a frank and fair manner. Law obedience is of primary importance if we are to persist as a nation. Anything or any group of persons who break down respect for the law are sapping the very foundation of our social structure. The American spirit of fair play demands that on any economic, political or social question, both sides should have the opportunity to present their argument."

Fox Movietone, Hearst Metro-tone, Pathe and Universal news-

reels have, at various times, issued clips dealing with prohibition, and more recently with the Wick-ersham report. In 99 theatres out of 100 they have drawn heavy applause, especially when such celebs as Will Rogers or Al Smith passed off a pertinent remark or two on the matter.

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and

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News And Notes From Tin Pan Alley

Song Leaders

LOS ANGELES

Following are the song leaders for the Southwest:

1. "Just A Gigolo"—DeSylvia.
2. "I'm Alone Because I Love You"—Donmark.
3. "Blue Again"—Robbins.
4. "I Surrender, Dear"—Powers.
5. "You're The One I Care For"—Santly Bros.
6. "Reaching For The Moon"—Berlin.
7. "Vars"—Shapiro.
8. "Lonesome Lover"—Teist.
9. "You Didn't Have To Tell Me"—Donmark.
10. "Would You Like To Take A Walk"—Remick.

SAN FRANCISCO

Following are currently heading the list of local best sellers:

1. "I Surrender, Dear"—Powers.
2. "Reaching For The Moon"—Berlin.
3. "Just A Gigolo"—DeSylvia.
4. "Walkin' My Baby"—DeSylvia.
5. "You're The One I Care For"—Santly Bros.
6. "Blue Again"—Robbins.
7. "Tears"—Shapiro.
8. "Don't Forget Me"—Robbins.
9. "I'm Alone"—Vittmark.
10. "Wabash Moon"—Berlin.

NORTHWEST

The 10 best sellers in the Northwest were:

1. "Blue Again"—Robbins.
2. "I'm Alone Because I Love You"—Vittmark.
3. "Ninety-nine Out of 100"—Robbins.
4. "When Your Hair Has Turned to Silver"—Morris.
5. "Just A Gigolo"—DeSylvia.
6. "You're The One I Care For"—Santly.
7. "Moonlight On The Colorado"—Shapiro.
8. "Walkin' My Baby Back Home"—DeSylvia.
9. "I Surrender, Dear"—Powers.
10. "Comes Sunrise"—Western.

LOUDERS, RUDOLPH MEN GO INTO FOX

OAKLAND, March 27.—Jack Souders transfers from the Fox California, San Jose, to this East Bay city, opening April 9 as m.c. at the Fox Grand Lake. House is getting all set for a revival of stage shows, using the Peggy O'Neill repert, as staged at the Fox El Capitlan, San Francisco.

Orchestra contract has been awarded Walter Rudolph, who will put in ten men under Souders' baton.

Fox Grand Lake is a district house, getting a big play from the University of California students. Charlie Carroll manages.

SURPRISE HIT

The old saying is you never know when you've got a hit. And it was proved with "One More Time," a song which Gus Arnheim wrote, and of which Jimmy Grier made the arrangement. The Victor people had an open date for a recording and Arnheim "filled in" with "One More Time." Now for two months it has been the leading record hereabouts. A classy tune and the Grier arrangement is a knockout.

WITH FREED-POWERS

SAN FRANCISCO, March 27.—Al Burgess is here as permanent representative of Freed-Powers, music publishers. Arthur Freed was in town Thursday for a few hours, prior to departure for Europe.

INCREASE SCOPE OF SYMPHONY PLANS

Changing plans from their original form, the sponsors of the Symphony Orchestra, which will play here for the benefit of the musicians' relief fund, this week decided to increase the scope of their concert offerings of one and one-half to two hours in length, and with no other entertainment than soloists.

The changed plans were brought about by the effects obtained at rehearsals, which started last Sunday. Those who have heard the 211 boys who form the orchestra play declare it to be the greatest musical treat Los Angeles has ever had. First plans were to put the volunteer aggregation into a downtown or Hollywood picture house and split the profits, the audience being privileged to remain for the regular following stage and picture show. The rehearsal convinced the sponsor that the orchestra needed no other drawing power than itself.

The Shrine Auditorium has been selected as the locale for the concert, the first of which will be April 12, starting at 2:30 p.m. Following concerts will be at the same hour on each succeeding Sunday.

The orchestra, which will henceforth be known as the Los Angeles Festival Orchestra, was formed with 211 pieces instead of the 203 originally planned. Of these approximately 125 are string instruments.

A tentative list of conductors has been announced as follows: Leonard Walker, Rex Dunn, Pedro G. Minni, Adolph Tandler, Creative, C. Baklenkoff and Arthur Kay.

Elisa Alsen Opens Mmc. Elisa Alsen, dramatic soprano, will be the soloist at the opening concert, with others of note to follow. Most active in promoting the benefit series is Henry Schumann-Heink, son of the famous prima donna, and it is believed possible that he may persuade his mother to come to Los Angeles as soloist on one of the programs.

Music

BIAL BROTHERS COCOANUT GROVE LOS ANGELES

The Bial Brothers, Art and Al, fill the dance intermission spot at the Coconut Grove in a big way. This double piano team registered with the patrons from the first clever number to the effectively closing of the boys. The boys are strong on both appearance and performance and fit in well with the class group of entertainers at the Grove.

The Gershwin Rhapsody in Blue was especially well received. The Bial Brothers, using two pianos for the number, gave it not only a flashy interpretation, but an expertly musical one as well. "Finisse" was another of their interesting ivory displays that held the attention of the tables straight through. They achieved some haunting effects with "Who" which they sold to good results. A novelty medley featuring an assortment of new tricks and trills possessed the added virtue of smartness, style and originality of arrangement.

Art and Al Bial will have no trouble in keeping up the high musical standard set at this spot by Gus Arnheim and his band, Bing Crosby and the Rhythm Boys, Carlos Molino and his Tango Orchestra and Ted White.

MCCORMICK ON TRIP SAN FRANCISCO, March 27.—Gene McCormick, professional manager for S. L. Cross Music Corp., left Saturday for the Northwest, where he will spend several weeks in the firm's interests. His wife accompanied him.

Karl Krueger has signed a contract to direct the Seattle Symphony Orchestra for the next three years.

though this is not definite. The series was initiated by the Musicians' Local, and hearty cooperation is being given from all sources. Billboard has been donated by Foster & Kleiser, with the billing due to go up April 3.

SIGN FRED SCHOLL FOR FOX THEATRE

Fred Scholl, organist who returned from Australia about the Ventura March 5 after three years in the Antipodes, has been signed to open at the Fox Theatre, San Francisco, April 3. Somewhat of a record for rapid signing these dull days, and speaks highly of Scholl's rating as a drawing card.

Scholl was with Ted Henkel in the Antipodes, and brought back with him a bunch of pictures and clippings that show how Ted is going over for all kinds of a pay-off. Henkel, says Fred, is the most publicized man in Australia, and whenever he makes a public appearance he is given a tremendous reception. So popular is he that he stops every show, and was recently bought over at a splendid figure by the Paramount people after having played three years in the Capitol at Sydney.

Music Notes

By ARCH WOODY

Fred Dempsey, Teist representative, following in the footsteps of his equally illustrious namesake, Jack, played the part of victorious challenger in a knock-down and drag-out bout on a busy downtown corner the other morning. This handsome husky ran into just one too many of the 10c-a-100 song sheet peddlers that infest the streets and his fighting blood got the better of his genial disposition. He hauled off, hit hard, and the dink per-hundred boy took the count. And that's not all. To get good and even for all the dirt the song sheet chap and others of his ilk have done to hard working pluggers, Dempsey gathered up the sheets and sent them churning from chorus and word from word, scattering them grandly over the prostitute body of his victim. From which we gather that Fred Dempsey, Teist rep, does not care for 10c-per-100 song sheet peddlers.

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7:30-8:00 A. M.—S. A. Scherer
8:00-8:30 A. M.—Franklyn Furn. Co.

8:30-9:00 A. M.—Dr. Wiseman
9:00-10:00 A. M.—Dr. Wade W.

10:00-10:30 A. M.—Langdon Apts.
10:30-11:00 A. M.—Kimmel Tailoring Co.

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3:00-4:00 P. M.—Gainsborough Beauty Shop

4:00-4:30 P. M.—So. Calif. Furn. Co.

5:15-5:30 P. M.—Dr. Cowen; Hawaiians

5:30-6:00 P. M.—Kimmel Tailoring Co.

6:30-9:00 P. M.—Salon Group Langdon Apts.

9:00-9:30 P. M.—Salon Hour Imperial Bus Lines

9:30-10:00 P. M.—Federal Outfitting Co.; Rainbow Gard.

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10:30-11:00 P. M.—Slumber Hour

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