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In Hollywood—

Ladd Is Victim Of Nag Gag

Telegram Gives 'Hot Tip'—But Race Was Over

By ERSKINE JOHNSON

HOLLYWOOD, Mar. 12—Recently, Bill Demarest heard about a nag paying off \$79 at Santa Anita. So he sent a telegram to Alan Ladd through the studio Western Union office telling him it was a sure thing and signed the name of Ladd's horse trainer.

Then Bill had W. U. time three hours before the race. Ladd got the wire on the set, immediately called a bookie and said he wanted to bet \$200 on the pony's nose.

"Sorry," said the bookie, "but the race is over—and she paid \$79."

Ladd was going crazy trying to find out why the wire had been delayed so long when Demarest confessed.

Lynn Bari: "Current social custom makes it possible to determine almost immediately when someone has forgotten your name. They call you 'darling'."

AL JOLSON bought his wife a new hat. He commented: "It's a very unusual model. It has no flowers, no feathers, no veil. In fact, it has no material at all—she just wears the price tag over her ear." *Al Jolson*

JAMES MASON walked into a Hollywood restaurant and a tourist turned to a friend and said: "Golly, I never expected Mason to look like that. He looks just like James Mason."

A STUDIO stenographer, reports Irving Hoffman, was explaining to the typewriter-repairman what was wrong with the machine. The man asked her specifically what keys would not work.

"Oh," she answered, "all those little swear words in the past."

A MOVIE doll was applying for a passport. "Unmarried?" asked the clerk.

Replied the doll: "Occasionally."

BROOKLYN mama to a friend: "My son writes from Hollywood that he's going to marry one of those Goldwyn girls."

"Congratulations," said the friend. "It's a very wealthy family."

JOE E. LEWIS to a friend: "I'm responsible for Mickey Rooney's success in pictures." "How's that?" Lewis laughed and said: "I saw him in vaudeville years ago and I should have killed him."

Columbia's music boss, Morris Stooff, says he recently

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Movie Preview: Husbands Highlight 'A Letter To Three Wives'

As the boat pulls away, each girl begins to reflect on her relationship with her husband. Jeanne remembers her first embarrassing moments when she met her husband's (Jeffrey Lynn) social set, and the subsequent whispers that he had never completely forgotten Addie. He told her he might be gone on business, overnight.

It is Ann's turn to muse over her marriage. Her husband (Kirk Douglas) always spent the first Saturday in May fishing, but today he left the house wearing a dark blue suit. He had been fed up with the manner in which she had been making more money than he by writing "soap operas."

As a school teacher, he always needed money.

Youthful Voice

Somehow she has managed to preside, through all the rigorous training she undoubtedly has had, the poignant quality of a young voice. Her singing never is massive or chesty. And though it may lack some Continental subtleties, it is admirably adapted to the mainly British music she sang last night. (That's counting Handel as an adopted Briton, which he was.)

Miss Ferrier's straightforward kind of interpretation belongs to the oratorio rather than the opera tradition. If the groups or arias and songs she sang last night are representative of her longer programs, I think she is doing wisely in the matter of choice. She's especially effective in folk songs, in which simplicity and directness are important.

Nearer to Be-Bop

Mr. Elbert and the Meannenchor moved a notch closer to Be-Bop than they customarily get in their rousing performance of "The Musical Trust," by Joseph W. Clokey, which brought a demand for repetition at the end of their second group.

That second group contained also the brilliant parody of Handel's choral writing in the Hely-Hutchinson "Old Mother Hubbard"—a big contrapuntal deal that suggests the need for many more such parodies.

Comic imitation of great composers' styles is one way of teaching music to the public. And there's a suggestion for the popular concert. Fabien Sevitzky and the Symphony are planning for next year.



Suddenly Linda finds herself thinking of the letter. She insists she isn't worried even if her husband (Paul Douglas) ran off with Addie. She says that she has everything she ever wanted and doesn't care. She remembers his resistance to their marriage, and how she trapped him. She recalls the rivalry between her sister and herself.

Ann remembers the time he blew up and told off her sponsor. Perhaps she had been unreasonable. She should have quit the job and tried to get by on his income. It would serve her right if he did run away with Addie. But, if he isn't the one, she'll make amends. She'll listen to him and quit the job. It just mustn't be her husband.

Neighborhood Theaters

ALAMO—"I Cover the War" and "Leather Gloves." **AMBASSADOR**—"Frontier Badmen" and "Diamond Frontier." **CORNER**—"Silver River" and "The Creeper." **OHIO**—"Springtime in the Sierras" and "The Moon." **RODEO**—"South of the Rio Grande" and "Oklahoma Raiders." **NEIGHBORHOOD**—"Jude Bride" and "Frontier Marshal." **BELL**—"June Bride" and "A Night at the Opera." **BELMONT**—"What My Baby Smiles At" and short subjects. **CHIMNEY**—"Music" and "Mid-Dollar Week End." **CORONET**—"Race Street" and "The Iron Horse." **DAIRY**—"Whiplash" and "Loaded Pistols." **DEAN**—"You Gotta Stay Happy" and "Struck." **EMERSON**—"Homecoming" and "Bedlams of Dakota." **FLYING**—"Apartment for Peggy" and "Belle Starr's Daughter." **GARFIELD**—"Apartment for Peggy" and "The Iron Horse." **GRANADA**—"So Dear to My Heart" and "Decision of Christopher Blane." **HARVEST**—"Hugs and Magic in Court" and "Hugs and Magic in Court." **HOLLYWOOD**—"The Time of Their Lives" and "The Iron Horse." **IRON**—"Three Godfathers" and "Race Street." **IRVING**—"Go Dear to My Heart" and "Pal's Return." **LINCOLN**—"A Date with Judy" and "The Checked Coat." **MAHOGANY**—"South of Rio Grande" and "The Checked Coat." **RODEO**—"South of Rio Grande" and "South of Rio Grande." **SUBURBAN**—"Mexican Hayride." **GROVE**—"My Wild Irish Rose" and "Climbing the Matterhorn."

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