

ADOLPH ZUKOR

VARIETY

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NEW YORK CITY, WEDNESDAY, DECEMBER 1, 1926

188 PAGES



TRADE MARK

PARAMOUNT
Theater, New York,
C. W. and Geo. L.
Rapp, Architects

Paramount's Lighting Control

The biggest, greatest, finest and all other acclamations of superiorities may be applied to this super-installation.

All that is necessary to say is that the **FA** Major System installed is adequate control for the beautiful lighting of this palace of entertainment.

For those who desire facts or figures we shall be glad to supply them—free of course.

Frank Adam
ELECTRIC COMPANY
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ADOLPH ZUKOR—The Man-As I Know Him

By *Marcus Loew*

YALE'S 2-DAY CONFERENCE ON LITTLE THEATRE PROBLEMS

Dated for Feb. 11-12 at New Haven—Called by Prof. Baker—3,000 Invitations—All Non-Professional Interests Requested Present

New Haven, Conn., Nov. 28.
A two-day conference of representatives of all the non-professional interests of the theatre in the United States will be held at Yale University Feb. 11-12. It has been announced by Professor George Pierce Baker, chairman of the Department of Drama of the School of the Fine Arts. More than 3,000 invitations will be sent out.

This conference has been arranged for three purposes:
"First, because it seems highly desirable that there should be annually, if possible, opportunity for representatives of the experimental theatres throughout the country, representatives of the work in community settlements, schools, colleges and universities, to meet and discuss their problems; secondly, because the limited number of performances possible at the opening of the University theatre at Yale makes it not feasible to invite the representatives of these many interests, and thirdly, because it is not possible, before the middle of the college year, to arrange a satisfactory program for such delegates."
Professor Baker's announcement expresses the hope the invitations, which will go out before Christmas, "may reach every organization which might be interested in the addresses and discussions which will be arranged for the conference. Already there has been careful effort to list the names of all such organizations. It is hoped, however, that when the invitations are out, any such organization not receiving an invitation to send a delegate will communicate with the secretary of the Department of Drama immediately. The Department of Drama desires to have the representation at the conference as widespread and thorough as possible."

Round Table Discussion

The present plans call for general addresses and round table discussions with competent leaders, for the questions and problems confronting workers in non-professional dramatics. President James (Continued on page 30)

Meller Tour Off?

Buffalo, Nov. 28.
A report is that the entire tour of Raquel Meller may be called off following the Philadelphia engagement.

Ray Goetz wired here Saturday the single performance by Meller Monday at Shea's Court Street would have to be cancelled through her illness.

Scaled at \$5 and \$7 for the boxes, the house had been a sell-out in advance.

ORPHEUM DROPS \$6,500 WEEKLY IN NEW ORLEANS

Loew's Opposition Too
Much for K-A Vaude—
Palace Cuts Scale

New Orleans, Nov. 28.
Back to the admission scale it started with, 10-20-30c with 10-20c at matinees, the Palace, playing Keith-Albee vaudeville, found itself unable to meet the local competition. It's an Orpheum Circuit house, as is the local Orpheum, also playing vaudeville but booked by the Interstate Circuit.

The Orpheum has not found it necessary to cut prices as yet. Since Loew's State opened here with Loew's picture and vaudeville, two Orpheum houses are said to have suffered a joint decrease in weekly gross of \$6,500. Before Loew's each house sent to Orpheum headquarters each week a profit check, with the Palace's share around \$3,500. The Orpheum's profit was not steady, though it frequently had a \$2,000 profit week.

Loew's State started right in to do a business of around \$16,000 to \$18,000 weekly gross. It has been a consistent high gross theatre since.

Prefers Home Life to Stage \$12-Week Job in Store

Minneapolis, Nov. 28.
Because she says she wants "home life" and prefers a career as a business woman to the stage, Dorothy Hathaway, 19-year-old local girl, turned down an engagement as a principal in one of the Shuberts' Broadway musical shows at a liberal salary, and took, instead, a \$12-a-week job in the shipping room of a downtown store here. She has appeared recently as a soloist dancer with the Howards in "Sky High" and in the "Greenwich Village Follies," and was believed to have a promising theatrical future.
She started to work at her new job this week.

As my dear friend, David Warfield used to say, "the world has revolved a few times," and one realizes it only when he looks back into the past, down a given avenue of aspect, to a point of long ago.

This span of ours upon this dizzy sphere is brief—all of it; and yet it seems a long, long time since first I knew the junior partner of the wholesale furrier firm, Morris Kohn & Co., of Chicago. His name was Adolph Zukor, and he was a slender, active bright-eyed little chap. I took a personal liking to him on sight.

I was then, likewise, the junior member of a fur firm, Baehr & Loew, but of New York.

Zukor was in the manufacturing end. He didn't shine at salesmanship. He regarded himself, perhaps, as too diffident for the contact in the aggressive branches. He—the man who today towers against the skyline of all times as an organizer, a builder, a creator, a master-progressive, a super-publicist—thought himself too shrinking and too shy to sell furs to the retail trade.

Maybe he was right. Certainly, he was too big for it, if not too shrinking. But, maybe he underestimated himself. For Adolph Zukor has the most ingratiating personality I have ever encountered.

If anyone will come forward and tell me he knows Zukor and doesn't like him, I will finance a trip for him to Hot Springs to get himself boiled out—that man needs radical treatment.

Human and Strong

Human to a degree that is hard for a friend to describe lest he seem saccharinely fulsome; courteous to an extent that becomes only the great; kind to the smallest and not afraid of the strongest; pleasant, witty, yet earnest and serious; as completely unaffected in natural simplicity as a baby, yet with the reserve power to rise and battle like a gladiator if he has a cause to serve or a traitor to down; that is a small cut-out of the classic picture of Adolph Zukor.

Moreover, he is a man who, history will tell you, has unlimited vision, and the inspired courage to stand by his prophecies—not multishly stubborn, but gamely confident of his own instinctive, often impulsive, foresight.

Back of this is a patient persistency that is to be marveled at. I have seen his plans—but not his hopes—shattered, his health broken so that he could neither eat nor sleep, his semi-success wiped out by fire, his dreams laughed at by financiers, yet he stood fast and pushed (Continued on page 22)

Wise Cracks— Bobbed Hair

Wise cracking is at present looked upon as over-common among girls who come from or into Times Square.

A wise-crackerless girl nowadays appeals to men of the square's section muchly like a girl with long hair—as a delightful novelty in skirts.

OVER 4,000 DAILIES CUT OUT FREE RADIO ADVERTISING

Disregard Alleged 25,000,000 Listeners-In—Radio Advertisers' Names Will Not Be Printed Gratis—Must Pay for Type Publicity

RADIO OFFER OF 2-FOR-1 TICKETS NO RESPONSE

'Old Bill' Closing This
Week — Not Enough
Listeners-in, Maybe

A new angle in cut rates or two-for-ones was tried out last week by radio, but apparently to small purpose.

Charles Coburn, star of "Old Bill, M. P.," went on the air through a local station and advised listeners in how they could get the bargain admissions. They were told that the names of all persons who responded by letter would be listed at the Billmore box office, and such persons would be given two tickets for the price of one.

Little response was noted, perhaps through the limited number of persons who got the tip.

"Old Bill" is due to close this week.

WEAF HAS RADIO STOCK CO. FOR ETHER PLAYS

Cast of All Pro Legits—Intend
to Rival Stage Pro-
ductions

WEAF's intention to produce ether plays of sufficient merit to rival stage productions has taken a decided step forward with the engagement of this permanent radio stock company: Violet Kemble Cooper, Pedro De Cordoba, Madeline Moore, Lawrence Cecil, Katherine Emmett, Fania Marinoff, Frederick Roland, Gerald Stopp, Charles Webster.

All are professional legit. Miss Emmett has won unique attention with her Shakespearian tableaux in the past via the WEAF outlet.

About 4,000 of the major dailies supplied by the leading news services in the United States have agreed against gratis publication of radio advertisers' names in the radio programs, this despite the apparent danger of loss of circulation through the alleged 25,000,000 radio listeners-in turning to some other source for their information.

The N. E. A., which supplies some 400 papers; International Service, 800 papers; Associated Press, 1,100; United News, 600; United Press, Scripps-Howard, Central Press and Western News Service, among the leading syndicates, all argue that in the main the radio fan just turns on the receiving set and listens in.

If trained to some special hour, they generally know that by habit. Furthermore, if the Eveready Hour should engage an Eddie Cantor for its hour, the mention of Cantor's name in the radio logs instead of the Eveready trade name, would attract more attention in the long run.

If radio advertisers want themselves plugged in printer's ink, the dailies intend holding out for advertising display space.

BELASCO DARK 2D TIME

Washington, Nov. 28.
In a belated season the local Belasco of the Shuberts is again without an attraction. It's the second time the house has been shorn of a legit show.
E. H. Sothern, in "What Never Dies," was to have been here this week, when Congress is opening. The play is due for next week.

LAMBS SUE MEMBER

Club Takes Judgment Against Bash Broadhurst for Dues

The Lambs Club has taken judgment for \$321.22 against Bash Broadhurst.
The club sued the theatrical man for dues, charges, etc.

IF IT'S
COSTUMES
COWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY - TEL 5580 PEN.
ALSO 25,000 COSTUMES TO RENT

"American Mercury" Gives Space On Why "Variety" Is So Terrible

This month's (December) "American Mercury," now on the news-stands, has a lengthy story on Variety written by Hugh Kent. It explicitly explains why Variety is terrible, even as a horrible example of unkempt, illiterate and freakish journalism, trade or not. Through a personal note continuously interjected into the tale, Variety sidesteps reprinting the article.

It's a story with no little humor. Mr. Kent, a newspaper man, is seemingly and extraordinarily familiar with Variety, also some of its reporters.

Mr. Kent strips bare the slang Variety uses. He explains it is the jargon of the show business, but claims Variety uses its own word coinage to quite some degree.

The story says that Jack Conway is the greatest master of slang in America. It quotes a portion of one of Conway's reviews of the bill at the Palace, New York, in proof. Also in the story is a part of one of *Time's* notices with the comment it needs a key for understanding, at the same time implying *Time* didn't know what he was writing about, either.

Otherwise the story, and in "The American Mercury," that sits on top of all the high hat periodicals, just sorta buried the Variety boys in a flood of embarrassed pleasure over the thought that "The Mercury," by Mr. Kent or its famed editors, Henry L. Mencken and George Jean Nathan, had found there was or is anything in, around or about Variety worth printing.

Accustomed to wallops and kicks for years and expecting nothing but, that "American Mercury" story squared many things. Not alone is the publisher of Variety appreciative of the kindly attitude of "The American Mercury" as evinced, but that appreciation goes double for Mr. Kent, for what he said and for what he might have said—but didn't.

RISQUE DINNER IN LONDON IS SHOCK

BUT 1 TICKET FREE

Actors Write Stage Golf- ing Society—Prince Honor Guest

London, Nov. 28. Theatrical London is all agog over the risque features introduced into the program of the Stage Golfing Society dinner last Sunday.

The shock was emphasized due to Prince Arthur of Connaught being guest of honor at the affair, with the Duke of Leeds and the Marquis of Carisbrook, cousin of the King, among those invited.

It is understood no fewer than 50 actors have written the Society deploring that the function over which Sir Gerald DuMaurier presided, could become so rabelaisian.

German Screen Girl's Dance Almost Starts Riot

Paris, Nov. 28. Valeska Gert, new art dancer from Berlin, appeared at the Comedie des Champs Elysees matinee, in a series of terpsichorean movements which did not seem to please the local fans. She continued her dancing despite a shower of sarcastic remarks, the performance almost leading to a free fight at the end.

Valeska Gert is better known as a picture actress.

Slump Still On

London, Nov. 28. The present slump in theatre attendance has been materially enhanced this week by two foggy days. And fog over here is fog.

Fyffe May Be Here in March

London, Nov. 28. Will Fyffe, Scotch comic, has completed arrangements for his first American booking and will open in New York March 8.

It is understood Fyffe is going over for Keith-Albee vaudeville.

Other foreign news will be found on page 183.

PICCADILLY HOTEL and THE KIT-CAT CLUB LONDON

Featuring the World's Greatest Artists
A. J. CLARKE
Sole American Representative
ASTOR HOTEL,
New York City

FIRST NIGHTERS GET BUT 1 TICKET FREE

London Legit Managers Agree on New Rule for Premiere Courtesies

London, Nov. 28. Managements of the 40, about, legitimate theatres of this city have agreed that no premiere courtesies shall exceed one ticket each to those on the first night lists.

Though it was presumed that the critics on the local dailies might object to their lonely attendance enforcement, none did.

The ruling also applies to the American newspaper correspondent regularly assigned to London and on the lists.

Theatres here as a rule have smaller capacities than found in New York, but the rule in both cities of "a pair for the opening" has endured for ages. It's one of the old customs changed in contradiction to the belief the English never switch.

Variety's representatives in London and Paris receive the courtesy of first night tickets.

'Riceyman's Steps' Called As Dismal as Book

London, Nov. 28. Michael Morton's adaptation of "Riceyman's Steps," from the Arnold Bennett novel, opened at the Ambassador's. The show impressed as gloomily as did the book, but it may be a Theatre Guild possibility for New York.

Requival of "Trelawney of the Wells" at the Globe was nicely greeted. It marks the fifth time this piece has been brought back and the reception was strong enough to auger a limited run.

NEW CABARET REVUE

Paris, Nov. 28. An excellent optimistic revue "Et Puis Apres," by Rene Dorin, constitutes the new bill at the fashionable cabaret Oeil de Paris, in the Rue de l'Etoile (adjoining the Empire). It is above the ordinary in wit and should attract at this little resort where Dorin himself, Pierre Pradier (in his imitations), Mlle. France Martis, Betove, Yvonne Curti, Goupil, Paul Ville, Dumont and Romeo Caries form the cast.

FELIX HUGUENET DIES

Paris, Nov. 28. Felix Huguenet, French comedian, died in Antibes, France, Nov. 19 at the age of 68. He had gone to the south of France in search of health.

VARIETY

Representative in PARIS:
ED. G. KENDREW
66 bis, Rue Saint-Didier



WILL MAHONEY

ALBEE, Brooklyn, NEXT WEEK
The Grand Rapids "Herald," last week, said:

"Will Mahoney, than whom there is no greater, ran away with the show. He not only ran away with it, but tied it up in knots. There's only one Will, and what Charlie Chaplin is to the movies, he is to vaudeville. He has arrived at the top rung of the comedy world. He is the greatest clown of the day."

RALPH G. FARNUM
(Edw. S. Keuer Office)

This Issue

This issue of Variety went on the presses Sunday, Nov. 28. Usual press time for Variety is Tuesday night. Earlier time required for this special edition through binding.

HARLEM VOGUE IN PARIS CLUBS

Paris, Nov. 28. Colored entertainers remain the vogue this season as last, with the prosperous members getting to the ownership of the resorts they serve.

Madge Cofin is inaugurating the Harlem up Montmartre here, with Al Johns at the piano. Louis Mitchell, who had his own jazz in other establishments, is now directing the Music Box, a night club in the Rue Pigalle.

Josephine Baker is in control of the Imperial, where she is found nightly after her show at the Folies Bergere. Little John Hal has opened Hal's Nest, and is making a success of it. There are others studying the situation.

It is anticipated, however, business will not be as prosperous in the all-night cabarets this winter as they were last. The drop in the dollar exchange is strangely enough, having a bad effect on entertaining, particularly among the French revellers.

Trade was much more flourishing when the dollar was at 40 frs.

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LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Nov. 19.

The Prince of Wales went to see "Blackbirds" last Monday for the fifth time.

Fortunately, this news was not printed in many newspapers, but it will circulate slowly round the British Empire that the Heir to the Throne has a liking for colored entertainments of a kind that would not be tolerated in South Africa or Australia.

The Prince As a Playgoer

The Prince of Wales' taste in drama drives many furiously to think. He seldom attends any theatre unless syncopated music is being played.

On Armistice Night, last week, I went to the Albert Hall where "A World Requiem," a beautiful piece of music, was being played in memory of the dead. The King's box was empty; so was the Prince of Wales's.

The Prince was that night at "Charlotte's Revue," with the Duke and Duchess of York, while the Queen of Norway was at the Palladium watching a cheap revue called "Life."

The King Dislikes Good Music

The Royal Family had entirely ignored this great musical achievement. But then they all dislike music intensely, that is, all of them except the two Schleswig-Holstein princesses.

The King never goes to the opera unless circumstances compel him. His father, King Edward, loved music. King George dislikes it. "Carmen" is his limit of musical culture. As for Shakespeare, King George recently said, "I dislike it." His idea of a play is "The Ringer." The King likes a strong drama. The Queen likes something to make her laugh. As for their children, they all want jazz.

The British drama is in a bad way, and I charge this very largely to the way in which every serious artistic effort is ignored by the British Royal Family.

These facts are generally suppressed in England, where it is thought more polite to pretend that Royalty is beyond criticism.

But what are you to think of the future of a nation's culture if the King himself prefer Harrison Ainsworth's novels to anything that possesses genius.

Poor Old Shakespeare

I criticised last week very severely the Shakespearean matinee held at Drury Lane to build a new theatre at Stratford-on-Avon. Much to my surprise, one of the chief organizers called me up two days later and thanked me, almost with tears in his eyes.

"I wish more people had spoken the truth about it," he said. "The way our fund is being ignored is disgraceful. Wealthy actors who have made a vast income have not sent us one farthing for our fund. Millionaire theatre owners have refused to help."

"Sir Barry Jackson sent \$2,500 and Sir Oswald Stoll gave us \$2,500, but, generally speaking, the stage has not only ignored us but been rude."

Now they are going squealing to America for money. I mention this, because every now and then the people of England try to pretend they love Shakespeare. This is utterly untrue. They are just like the Americans. They not only ignore Shakespeare but most of them positively hate his plays.

Thirteen in the Stalls

Business has been very bad in the London theatres, so much so that at a matinee last week only 12 people were sitting in the stalls at a "Co-Optimist" performance. When somebody else came in, Austin Melford, one of the perriots, shouted, "Don't sit down you will make 13."

Yet, immediately opposite, at the Haymarket, "Yellow Sands" has played all through to crowded houses, although the entire company of 11 receive, altogether, less than \$1,250 a week and Charles Latrobe, the stage director, says the play is acted better than it would be by stars.

Irene Franklin Shows Her "England"

Irene Franklin, who is delighting the audiences of London, told me the other night that, a few days ago, she took some American friends down to Hampton Court, to show them something of England.

"I told them to shut their eyes while I led them into the Long Alley," she said. "Then I told them to open their eyes, asking them, 'Have you ever seen anything like that in America?' Much to my disgust, when they looked there were four men on the lawn dancing the Charleston."

The Comic Goes into Management

Billy Merson seems to have justified his courage. He put his own money into "Riquette," when James White thought it was worse than "Yvonne." Some people said that he was mad, but Merson offered to bet 2,500 dollars that the play would run for 10 months.

They produced it the other night and, although stories had come from Brighton, where it was first seen, that "Riquette" was a washout, Billy Merson, on the first night at the Shaftesbury, got a great reception and they had to make speeches.

Merson started life as an acrobat in a circus. He has discarded the eccentric make-up which he wore for years, and some people now consider him to ritz. Comedians get like that, when they make money. In Merson's case, I hope the glooms are wrong.

Will Americans Keep Shakespeare?

I understand that Archibald Flower, chief of the Shakespeare trustees of Stratford-on-Avon, shortly arrives on your side, to persuade you to help rebuild the Stratford-on-Avon Theatre. It is rather a farce—all this cadging of money for a theatre in which to act Shakespeare.

Last Monday's command performance proved that we are singularly lacking in Shakespearean actors. Some of the stars who tried to play Shakespeare were dreadful. It should not be allowed.

Basil Gill and Godfrey Tearle, who appeared in a scene from "Julius Caesar," stood high above the others I saw. The poor King and Queen, who dislike Shakespeare, had to sit and listen to it for two hours and a half and smile their royalist.

I know the King would rather have been at "The Ringer," and I am

(Continued on page 183)

SAILINGS

Dec. 1 (New York to London)
Gilbert Miller (Mauretania).
Dec. 4 (New York to Paris)
Arthur Hammerstein and Mrs. Hammerstein (Dorothy Dalton) (Olympic).
Nov. 27 (London to New York),
Al Payne, wife and daughter (Minnekahda).
Nov. 25 (San Francisco to Sydney)
Judith Anderson, J. Francis Haney Revue, Moore and Shy, 3 Longfields (Ventura).
Nov. 24 (New York to London),
A. J. Clarke (Berengaria).
Nov. 24 (London to New York),
Sol Lesser and family (Olympic).

Est. **W.M.** 1899

WILLIAM MORRIS

AGENCY
WM. MORRIS WM. MORRIS, JR.
1560 Broadway, New York

THE TILLER SCHOOLS OF DANCING

Leicester House,
10-11 Great Newport St.,
LONDON, W. C. 2
Telegraphic Address:
TIPTOES WESTEND LONDON
Director, Mrs. John Tiller

ADOLPH ZUKOR—My Partner

By Jesse L. Lasky

Out of the warm, encouraging sunshine of Hollywood to the chilly March winds of the Broadway of 1914 I had brought the first print of my motion picture. It was "The Squaw Man," and those cans contained not only all of my worldly goods but all of my hopes for the future.

We gave a preview for the trade at Carnegie Hall. As the story was unfolded on the screen I went through the most trying hour and a half I have ever experienced. The house lights went up. A few kind friends rushed up to me with their congratulations. Others, equally well-intentioned in their candor, voiced varied criticisms. The story was weak... direction bad... it had many technical faults. That night I tossed on my bed in an agony of disappointment, suspense.

The next morning at my office I found a telegram, a yellow spot on a pile of letters. The telegram read:

"My heartiest congratulations on your picture, 'The Squaw Man.' It is a very worthy effort and is sure to succeed at the box office."

"ADOLPH ZUKOR."

Under the telegram was a pile of unpaid bills. But the lifting sensation which that telegram gave me made me forget the bills; I knew, somehow, they would be paid.

I had never met Adolph Zukor, but I had heard of him and his company, the Famous Players Film Company. As a matter of fact, my own entrance into motion pictures had been more or less inspired by the policy of Famous Players in making pictures of famous plays and stories enacted by famous players. However, the Famous Players productions were presented by Daniel Frohman, and Mr. Zukor had kept himself in the background.

At Lunch

After reading the telegram I wrote Mr. Zukor, thanking him for his good wishes and suggesting that we have lunch together so I could meet him. The next day we had lunch at Delmonico's. That luncheon lasted two hours. Mr. Zukor, sympathetic, encouraging, gave me the benefit of his own experiences. He advised me, encouraged me, and made me realize, as I never had before, the immense possibilities in the type of motion pictures we were trying to make. Incidentally, even at that early date, he made several prophecies which have since come true.

I left the luncheon table inspired, uplifted by the words of the quiet little man whom I already looked upon as a friend. I also left determined that I would keep in closest touch with him, and that I would do everything in my power to make the Lasky pictures worthy rivals of those made by Famous Players.

That was my introduction to Adolph Zukor, and in my very first encounter with him I saw those qualities in the man which I think are his outstanding traits—his utter simplicity, his great human sympathy.

The next few years in the picture business were years of grave industrial problems. The young industry was experiencing its growing pains. Times of stress and turmoil. Times of meteoric ascensions and bursting bubbles. Out of the boiling yeast of growth Adolph Zukor naturally rose to the top as the leader of the industry.

When the business began to settle into its natural forms I, as a direct result of the friendship formed over the luncheon table in Delmonico's, threw in my lot with Adolph Zukor and merged the Jesse L. Lasky Feature Play Company with the Famous Players Film Company. The result was the Famous Players-Lasky Corporation. That was in 1916.

In the 10 swift years which have passed since that joining of hands my office in New York has adjoined the office of Mr. Zukor. Between them is a unlocked door. Whenever I have been in New York there never has passed a day in which I have not stepped into Mr. Zukor's office to seek his advice, his help, his encouragement. And never have I gone to him—no matter how busy he might be—that he has not given freely of his help.

As the producing head of the new corporation, some of my early efforts were none too successful. Sometimes my failures had been undertaken against his advice. Yet never, in all my association with him, have I heard, "I told you so." Always he has consoled me with the remark, "That has been a valuable experience that we can take profit from in the future."

Essentially modest and simple is Adolph Zukor. He arrives at the office early every morning. Not for him a battery of electric buttons with which to summon his department heads. The least noticed man in the vast hive of offices, he goes quietly from office to office, listens to the executives' conversation, dips in here with a query for information, gives a few words of advice or encouragement, makes an illuminating suggestion, strips this problem to its essentials in a few quick words, offers a solution and then goes quietly out.

To the unobserving visitor Mr. Zukor would seem the least important individual in the Famous Players-Lasky Corporation—and the one who had the least to do.

During the advertising campaign preceding the opening of the Paramount theatre Mr. Zukor spoke to me several times of his fear that too much credit would be given to him by the speakers and in the publicity. He cautioned the people who had charge of the opening that the speakers should credit the organization rather than himself, and he issued instructions to the publicity department that the opening was a Paramount affair and not necessarily an Adolph Zukor celebration.

But I know, and every one in Paramount

knows, that, wholly and entirely, the credit for the Paramount theatre belongs to Mr. Zukor, and to him alone. It was solely Mr. Zukor's idea to purchase the property on which the Paramount building stands. This idea came to him at a time when the company needed its resources for more pressing things. Nevertheless, so insistent was Mr. Zukor on buying the property that the purchase was made.

Several times after that, when our financial associates urged the sale of the property to meet immediate needs, Mr. Zukor alone stood out for keeping it. Our associates were right; we could not afford to keep the property at that time, and common sense business procedure clamored for its sale.

I recall one particular meeting of the executive board. We were all for selling the Putnam building property. But once more Mr. Zukor opposed the sale. He stood up before us and painted a picture of what he had in mind for the Paramount building. He told us what it would mean to Famous Players, what it would mean to the film industry throughout the world. From his tone, his words, his look, you could see that it was closest to his heart, and that in it he saw something far greater than a mere financial problem, a real estate investment. When he had finished there was a complete silence. Not another word was spoken for the sale of the land. Every one of us had been convinced that Mr. Zukor was right.

Therefore, I say that if Adolph Zukor is responsible for anything at all throughout his career, he is responsible for the Paramount building, and to him must go all the credit.

Hard Worker

Few men have worked harder than he, few have more deserved success. I have seen him work night and day for weeks at a time. Small of stature, quiet of voice and manner, he has a tremendous mental and physical force. And he is most lavish in the expenditure of that force for the benefit of his co-workers.

It has been our custom to meet daily for luncheon when I am in New York—a custom which I like to trace back to our first meeting in Delmonico's. There I have laid my problems before him, and daily I am amazed at his ability to see into the future of this business.

Now he says: "Take it easy; there is over-production and we will not be able to get our money back." Subsequent events will prove he was right. Again he says: "Buy up every play and story on the market, sign every artist; this season pictures aren't so good and there'll be a shortage of good product." Again he will be right.

He prophesied the coming of the road-show in motion pictures. He saw the absolute necessity for the ownership of first-run theatres, so that our pictures would have a proper outlet. I recall, in this connection, that one day he walked into my office. His face was flushed, excited. "I've bought the Rivoli and Rialto theatres," he said. "How much did you pay?" I asked. "I don't remember exactly, now," he replied, "but that isn't important. We need those houses."

The Foreign Trade

Again he said, "I must devote the next year to developing our foreign trade. We must own our own exchanges throughout the world." And for the next year he spent all of his time with the head of our foreign department, Mr. E. M. Shauer, in working out arrangements for the expansion of our business abroad. He said we must have a theatre in London. Today we have the Plaza, one of the show places of the London theatre district. "We must develop theatres in Paris," he declared. Plans have been drawn and work has been started on the Vaudeville Paramount Palace in the Boulevard des Italiens.

One day I told him the Lasky studio was too small; we were cramped and hampered in our work. "Buy another—and buy it quick," was his flashing answer. A month later we had bought the United Studios in Hollywood and were enlarging them to our present great plant.

Because he is essentially so human, he has made mistakes. But in checking back over whatever mistakes he has made I am struck with two things. One is that some of his mistakes were caused because he was ahead of his time. He saw too clearly what must surely happen in the future, but circumstances over which he had no control prevented those things from happening at that particular time. And in nearly every one of these instances Mr. Zukor's judgment has been ultimately justified. Other mistakes have been caused by his kindness, his loyalty to his friends.

A Man With a Memory

But, albeit he is a man of big heart, his kindness is not flabbiness of character; there is iron beneath. Occupying the position he does and wielding the power he does, it is natural, I suppose, that he should be sought out by self-seekers. At times some of these have gained his confidence, and have sought to abuse that confidence. They have tried to deceive him, but a man who has built the business structure which Adolph Zukor has built must of necessity know men. And he is not one to forget—as many men who have tried to deceive him have subsequently learned to their dismay.

Mr. Zukor, I repeat, sizes up men correctly. He asks but three things—loyalty, character and ability. When his people have these he gives them his own unbounded loyalty. The roster of Paramount executives and officials is studded with names of men who have been with Mr. Zukor from his earliest days.

In building his organization he has gone on the principle, "Pick the right man and then let him alone." He has faith in his executives; he does not interfere in their departments.

And yet Adolph Zukor is no figurehead. On the contrary, he is probably the best informed man in motion pictures on all the phases of this complex industry. He knows producing, for was he not a producer himself? He knows distribution intimately. He knows publicity, advertising. He knows exhibition. And when his department heads go to him, it is not because of a interfering in their departments; it is to seek his counsel and guidance and the benefit of his knowledge and judgment.

Forced Into Financing

It is a curious thing, but Mr. Zukor, despite his great success, is a victim of one of Fate's ironies. For essentially he is a producer, an impresario, whereas his career has literally forced him into the financial end of the business. He hates figures, and the intricacies of finance are distasteful to him. He would infinitely prefer to have my job as head of the producing department, because that is where his heart lies. And, without any false modesty, I will say that I really believe he could handle production better than I have done. Yet he has forced himself to master finance, trained himself in its mazes, and big financial men downtown have told me that had he made finance his life work he would have been one of the financial giants of his time.

I have spoken of his courage, and an incident occurs to me that proves how he goes his way once he has determined on his course. Two or three years ago I was seated at my desk in the Lasky studio in Hollywood. Shortly before I had spoken to Mr. Zukor, back in New York, about the rising costs of production. Salaries were too high, and were going higher. Production costs had soared to a discouraging figure. But, back in Hollywood and immersed in the details of a big production schedule, I had temporarily postponed attacking the problem for a solution. This afternoon I mention the telephone rang. It was Mr. Zukor, calling from New York.

"How soon can you close both studios?" he asked.

For a moment I was stunned. Then I saw what he meant.

"When do you want them closed?" I replied.

"We have a large number of pictures already done, so finish those that are in work as soon as possible and shut down."

Acted in Emergency

Mr. Zukor knew, when he took this step, that his action would be misinterpreted. He knew that it would result in wild, unfounded rumors which would put the whole industry temporarily in a bad light. But he realized that the industry was faced with a problem which it must dominate if it were to prosper on a sound basis. Therefore, he took the bull by the horns and did the only thing that could be done to effect a cure. Other studios were glad to follow his example, and in a short time production was once more on a common sense basis.

Another example of his courage in the way he has endured unjustified abuse and attacks. From the beginning of his career in pictures he has been the foremost champion of clean entertainment. It is almost a fetish with him. But, as the head of a vast organization, it has not been possible for him to supervise every detail that goes into Paramount pictures. A story will be assigned to a director. The picture will be finished, and when it emerges from the cutting room it may contain scenes that are offensive. It is sometimes the case that nothing can be done to correct the mistake; it is too late.

Criticism follows, and that criticism is directed at Mr. Zukor. Although utterly blameless, he has always taken the responsibility upon himself. Then he has taken quiet steps to prevent a recurrence of the incident. Never has an offensive scene crept into one of our pictures that I have not heard—and heard forcibly—from Mr. Zukor. Because "clean pictures" has been his slogan from the beginning and he will not deviate from that policy.

Gives Much—Asks Little

I could cite innumerable other instances to illustrate his character as I have come to know it through the years. But this sketch is all too brief to allow me to tell of the many, many things that have illumined his career and have inspired his associates to higher endeavor, better lives. As a matter of fact, when two men have been closely associated through 12 years of business, one cannot put into words the feeling one has when his partner reaches his hour of triumph.

To us men and women of Paramount, throughout the world, there comes a special glow of pride and happiness at this time—pride and happiness for our leader. He has given us so much, and from us in return he asks so little!

Adolph Zukor—my partner! I have said I cannot put into formal words the feelings I have toward him after 12 years' close association. But "partner" is not the word that spells what he has meant to me. It cannot tell of his sacrifices for his organization. It does not speak of the myriad kindnesses with which he has paved his road to success. It does not reveal to you the undying loyalty and unswerving devotion which he has kindled in the hearts of the men and women around the world who make up that vital living thing known as Paramount.

In all humbleness I, with every other member of the Paramount organization, share today in the happiness of Adolph Zukor—my friend.

HOLYOKE STRIKE DISCLOSES YEAR-OLD NON-UNION CIRCUIT

E. M. Loew in New England Has Successfully Fought Stage Hands Union in Five Towns—Conference Reported for Victory, Holyoke, Matter

Holyoke, Mass., Nov. 28.

Strike of union stage hands and the operator at Victory theatre, here, begun a week ago hinges on the outcome of a conference scheduled soon, between their representatives with William A. Dillon, New England executive of the I. A. T. S. E., and the Goldstein brothers of Springfield, operators of the Victory and several other theatres.

Samuel Goldstein is credited with asserting his company will not give in to the strikers' demands for more pay as the result of a change in policy that adds an extra vaudeville performance five nights a week, but actually only increasing the working day of one man by 15 minutes.

The orchestra and organist were ordered to remain at their posts by the president of their local and in this he so far has been supported by heads of the A. F. of M. at New York.

The theatre management contends the strike of the I. A. men is unlawful inasmuch as they served an ultimatum to the effect the theatre owners could "take it or leave it" (their demand). It is understood this ultimatum was contained in a note placed on the desk of the house manager. The striking employees failed to report for work Sunday and did not notify musician union officials of their move. The strikers contend the increase in the number of vaudeville shows to handle has abrogated a wage agreement they recently had signed. This is refuted by the Goldsteins, and they say they are backed by terms of the I. A. laws.

Non-union projectionists have failed to return to work during the week for some mysterious reason, although the non-union stage crew that has functioned efficiently has remained on the job. Performances have not been interrupted, however, by the sudden departure of projectionists as new men have quickly been found.

Striking stagehands are keeping a watch in the vicinity of the stage entrance, but no untoward incidents have occurred.

Non-Union Houses

In connection with the alleged unlawful strike at the Victory, the fact is significant that E. M. Loew of Lynn and Boston has been operating his circuit of several theatres with non-union employees more than a year. Union employees in Loew's houses in Lynn, Dorchester and New Bedford, Mass., Portland, Maine, and Pawtucket, R. I., were called out after Loew, a year ago this past summer, laid off a stagehand at Pawtucket because the house was dispensing with stage features and with the promise he would take back the man at the opening of the fall season.

Loew won injunctions to prevent picketing in front of his theatres. For some time after the start of the strike, Loew's houses were the scene of attacks with "odor bombs." Loew announced his determination of "beating" the unions. All his houses have been kept open and now are enjoying good business.

So far as is known, Loew has operated his theatres with non-union employees longer than any other manager in New England, and there is nothing to point to a resumption of his agreement with the unions.

Judgment Against Tiesler

National-Evans Motion Picture Laboratories, Inc., have taken judgment for \$1,511.91 against Hans Tiesler, owner of a five-reel film, "His First Story," who had assigned the picture to Harry Cohn to secure a \$1,500 loan.

Cohn's claim was assigned to National-Evans, who took default judgment for the balance due.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS

3667 B'way. Tel. 5500 Pon.

SAWYER'S \$850 NOW \$1,428 IN JUDGMENT

Matter Goes Back to 1916 in Montreal—Kosch's Elaborate Defense Thrown Out

On Oct. 28, 1916, Arthur H. Sawyer of Sawyer & Lubin, allegedly issued a note for \$700 to Paul Gallibert in Montreal, and on Nov. 24, 1916, a check for \$150 changed hands from Sawyer to Gallibert. The \$850 claim was tried in the Montreal courts with a judgment award in Gallibert's favor for \$925.50, this including costs and interest.

Gallibert has had to sue again in the City Court of New York to collect the claim. After Harry G. Kosch interposed an elaborate defense on behalf of Sawyer, it was ordered stricken out and another judgment for the full amount, with additional surcharges, entered in Gallibert's favor, bringing the total up to \$1,428.62.

Long Runs at Ptd.

Portland, Ore., Nov. 28. Dec. 5 the Rivoli will close for remodeling.

It is expected to reopen as a long run house (American Theatres under direction of Harry Arthur.

Abe Weider, for three years the Rivoli manager, has resigned. He will leave for Los Angeles. Eddie Hitchcock, manager of the Liberty, will supervise the Rivoli.

LOYALTY

By S. R. KENT

(General Manager, Famous Players-Lasky Corporation)
The following tribute by S. R. Kent, general manager of the Famous Players-Lasky Corporation, was dictated by Mr. Kent from his bed in the Harbor Hospital where he had just undergone an operation for appendicitis.—Ed.

U. A.'S L. A. HOUSE SET FOR NOV. '27

Los Angeles, Nov. 28. Towering above its neighbors at the Crossroads of the World, the Paramount Building stands today as the outward symbol and manifestation of the success of Adolph Zukor. In this structure Mr. Zukor takes a just and worthy pride.

But there is another building that Mr. Zukor has erected in which he takes an equal pride. And that building is the human structure of loyal men and women throughout the world who make up that living, vital thing known as Paramount. And just as this mighty Paramount Building is grounded on the bed-rock of Manhattan, so this other building of humanity has its foundations in things that are equally enduring. These foundations are the affection, the loyalty, the sincere devotion of the thousands of men and women who have received their inspiration from the quiet little man, who, in being the president of a vast corporation, also is the head of a far-flung family.

Today New York is voicing its admiration and respect for the career which has made the Paramount Building possible. That chorus of praise has an audience that literally circles the world. In California, Chicago, London, Berlin, Paris, Melbourne and Tokio there are men and women of the Paramount organization who are thrilling to these words of praise, because better than anybody else they know the man who has won them.

They know his simple humanity, his justness, the greatness of his spirit, and if today Paramount men and women are a little prouder, a little happier it is all because they are happy for the man who has given them so much of himself—Adolph Zukor.

K. C. FILM MANAGERS' BAD BREAK RUN

Charity Drive, Then Live Stock Show, And Now "Miracle"—Asked to Plug Opposish

Kansas City, Nov. 23.

The down town amusement managers have been up against a hard row of opposition in the past few weeks. First was the week of the Charity drive, when they were called upon to "do their share," in raising over a million dollars for the United Charities, despite the drive had an injurious effect on the show business.

Next it was the American Royal Live Stock Show, which drew thousands away from the theatres to the Stock Yards, and now it's the "Miracle," which started on a three weeks' run at Convention Hall, with over \$100,000 advance sale. The managers, however, are good sports and have never hesitated when called upon.

They think the last straw was loaded upon them when the publicity committee of the Chamber of Commerce, promoting "The Miracle," sent them reels of film showing the arrival of Lady Diana Manners at the Union Station—a few days ago, with the title telling of "The Miracle," and asking that the pictures be shown on the numerous screens.

J. ROCHE FOR "POMPADOUR"

Los Angeles, Nov. 28.

John Roche has been offered the principal male role opposite Lillian Gish in "Madame Pompadour," to be produced by British First National. Roche, now working on "Uncle Tom's Cabin" for Universal, will accept the British offer if his present work does not interfere.

KORDA, GERMAN, IN L. A.

Los Angeles, Nov. 28.

Alexander Korda, former U. F. A. Germany, director, arrived here with his wife, Maria Corda. Korda will direct for First National, and Miss Corda will be a featured player for that company.

NEW STARS IN PARAMOUNT'S NEXT FILM PRODUCTION LIST

Clara Bow, Wallace Beery, Lya de Putti, Ed Wynn and Gary Cooper Among New Lights—39 Paramounts Between February and August

JEWEL CARMEN \$59,000; JUDGMENT HELD GOOD

Higher Court Affirms Jury's Verdict Against Fox—Actress Gets Loss Under Contract

Fox Film Corp. and the William Fox Vaudeville Co have been ordered to pay Jewel Carmen, picture actress, the verdict of \$59,406.21 handed down in her favor by a jury before Justice Tierney May 25, 1925. Fox's appeal from the large money award was met with a unanimous sustaining opinion in favor of Miss Carmen.

The contract involved totaled \$43,500, the difference to the \$59,406 verdict being for interest and costs.

It dates back to an agreement to Miss Carmen with Frank A. Keeney Pictures Corp. for two years from July 15, 1918, to July 15, 1920 at a graduated salary of \$450 to \$550 weekly.

Miss Carmen complained that the Fox interests had represented to the Keeney Corp. they held a prior contract and would indemnify the Keeney Corp. for any damages in the event of litigation, on the understanding Keeney should not employ Miss Carmen.

The attempt to force her back to an alleged Fox contract resulted in Miss Carmen suing for the \$43,500 she might have earned under the Keeney banner for those two years.

Her defense on the Fox contract was a plea of minority, stating she was under 18 at the time she signed with Fox. Under the California laws this makes any written understanding invalid.

Miss Carmen's name in private life is Florence Lavina Quick, born in 1897. She is the wife of Roland West.

Eddie Welch Ordered To Support Child

Los Angeles, Nov. 28.

Municipal Judge Georgia Bullock has ordered Eddie Welch, firm stunt actor, to pay his wife, Charlotte Alden Randall, professionally, Charlotte Delaney, scenario writer and actress, \$30 a month for the support of their infant daughter.

The couple were married a year ago. According to his wife, Welch has failed to provide for her since that time. The child was born last month. Mrs. Welch charges her husband has failed to pay the hospital bills.

Santells Stop Loving

Los Angeles, Nov. 28.

Al Santell, picture director, and his wife Rose, have ceased to love each other for the second time within two years.

The last separation caused Mrs. Santell to attempt suicide by swallowing poison. A reconciliation followed this and then Santell brought a suit for divorce which was withdrawn.

Although separated, the couple are living in the same home.

STUDENT'S 5-YEAR CONTRACT

Los Angeles, Nov. 28.

Anne Sheridan, one of the Paramount Picture School students who had to withdraw on account of illness and who later played a role in "Old Ironsides," has been placed under a five-year contract by Famous Players-Lasky as a result of this work.

COAST MEN CALLED TO N. Y.

Ed Barton, district manager in California for Famous Players-Lasky-Public, and Jack Partington, Public representative in Los Angeles, were due to arrive in New York yesterday (Tuesday).

Both men were said to have been called east for a conference.

In the list of 39 productions which Paramount is announcing to be released between February and August—starting Clara Bow. The first will be "It," a screen version of the Elinor Glyn story appearing serially in the Cosmopolitan. This picture will mark Miss Bow's debut as a star. Paramount is announcing the new star as "the greatest female box office find of the age." Her second picture in the group of releases will be "Rough House Rosie," adapted from Nunnally Johnson's "Sateve Post" story, directed by Monty Brice.

In the list are two productions which have already been seen at pre-release showings in New York, "London," with Dorothy Gish starred, and the Herbert Brenon production of "God Gave Me 20 Cents," initial screen attraction at the new Paramount. In addition to "London," Dorothy Gish is also to be represented by "Tiptoes."

New Stars

Paramount is also to have a western star in Gary Cooper, credited with being a hit in "The Winner of Barbara Worth." He is to have two releases in the schedule, one entitled "The Last Outlaw" and the other "Arizona Bound." It is also noted that Wallace Beery and Lya de Putti are to be elevated to stardom, the former through the medium of "Casey at the Bat" and the latter with "Champagne."

Another new screen star will be Ed Wynn in "The Perfect Fool," while there is a production entitled "Rich Man, Poor Man" which will bring about the return of Mildred Davis to the screen. Miss Davis in private life is Mrs. Harold Lloyd.

Of the regular list of Paramount stars Richard Dix is to be the hardest worked of the regular line of stars working for the company. He will be the only one to have three productions in the line-up. They are to be "Knockout Reilly," "Back to Nature" and "Quickhands."

Stars listed for two productions each are Bebe Daniels, with "Advice to Lovers" and "A Kiss in a Taxi"; Esther Ralston in "Ten Modern Commandments" and "Fashions for Women"; Florence Vidor in "Afraid to Love" and "The World at Her Feet," and Betty Compson in two productions that are as yet unnamed.

Directors

Of the directors Mal-ohn St. Clair is to have two productions, "New Morals" and "The Cross-Eyed Captain," with the title to be changed before release. There will also be two productions of Zane Grey stories, one "The Mysterious Rider" and the other, "Badlands." D. W. Griffith is to be represented with "The Sorrows of Satan," while Luther Reed will have his all-star "New York" in the list.

Stars to have a single production each are Harold Lloyd in a production yet unnamed; Gilda Gray in "Carbaret"; Douglas MacLean in "See You Later"; Eddie Cantor in "Special Delivery"; Raymond Griffith in "The Winning Spirit"; Thomas Meighan in "The Silver Shield," while the production of "Hotel Imperial" will be the Eric

(Continued on page 10)

THEATRE BEAUTIFUL
FORUM
4050 WEST 10TH ST. LOS ANGELES

SECOND WEEK
Herbert Brenon's Production
"BEAU GESTE"
with
RONALD COLMAN
NEIL HAMILTON
RALPH FORBES
ALICE JOYCE
NOAH BEERY

A Paramount Picture
Henkel's Melody Classics

TED HENKEL
AND ORCHESTRA

\$80,180, WORLD'S RECORD

STUDIO STRIKE OFF BY NEW AGREEMENT

**Walkout Averted—Settlement
Details Being Adjusted
in Coast Fight**

Picture studio strike is off. That the threatened "big walkout" on the coast Dec. 1 would be averted at the eleventh hour was forecast in last week's Variety.

Last week Variety reported that the film producers and the unions were getting together in conferences that indicated a working agreement or understanding.

Many of the big west coast producers were in New York with Attorney Loeb, their legal counsel, here from California, as well as Fred Beetson, secretary of the California Association of Motion Picture Producers. A number of sessions with the heads and representatives of the combined labor crafts involved resulted in an agreement whereby the union men will remain on duty pending the ironing out of the coast situation.

The agreement covering the new conditions on the coast were virtually accepted by the producers and the trade crafts before the end of the week, with both sides signing it this week.

Further Conferences

While the unions are not claiming a great victory, they have carried things to a crisis, which is expected to be amicably straightened out as further conferences are held on the west coast situation.

The unions involved had agreed to call a general strike in all the plants and studios at midnight Nov. 30 if the film producers did not accede to demands made by the California unions.

Things had reached an acute stage, as it was not an individual effort centered upon the stagehands and picture operators; it held electrical workers, painters and decorators, carpenters and joiners—in fact, all union manual labor used in studio and film manufacture.

FILMS AND DANCING

Brockton, Mass., Nov. 28.

The Ward Street theatre here combines dancing with film programs and has found it a profitable policy. The pictures, a feature and comedy, are shown from 8 to 10 p. m.; dancing from 8 to 11 o'clock.

The admission is balcony 20c. and dancing 40c.

Those who prefer may sit in the balcony and watch either the films or dancers, while the latter can watch the movies between dances.

McVicker's on Grind Runs, Roosevelt Reserve Seats

Chicago, Nov. 28.

Policy changes for two of the loop picture houses have been decided upon by Balaban & Katz.

McVicker's, "in the red" since Paul Ash moved to the Oriental and until Warner Brothers leased it temporarily for Vitaphone, will play first runs on a popular-price grind for two to four-week runs. The new policy will go into effect Dec. 27, when Warners' first Vitaphone show closes.

At the same time the Roosevelt, now holding the policy to be installed at McVicker's, will switch to a two-a-day special film with either a \$1.50 or \$2 top. All seats will be reserved.

"Beau Geste" has been booked to inaugurate the reserved seat idea at the Roosevelt. It will run for 10 weeks, with "Old Ironsides" to follow.

REED DIRECTING MENJOU

Luther Reed is to again direct Adolphe Menjou. It was Reed who directed "The Ace of Cads." Now that he has finished his second production, "New York," Reed left for the coast Sunday to direct Menjou's next, as yet untitled.

HIRAM ABRAMS' LAST TRIBUTE

An announcement appears in this Adolph Zukor edition of Variety, written by Hiram Abrams shortly before his death. Its appearance is explained in the following letter:

New York, Nov. 22.

Editor Variety:

In view of the recent passing of Mr. Hiram Abrams, beloved president of United Artists, it will undoubtedly interest the motion picture industry to know that one of the last messages he wrote is contained in this issue of "Variety" in his personal tribute to Mr. Adolph Zukor.

We have allowed the announcement to run just as Mr. Abrams approved it, as we feel certain that he would have liked it to be so.

I am sure that these facts will be as interesting to all others as they will be to you.

Arthur W. Kelly,

Vice-President-Treasurer.

GILDA GRAY'S U.A. FILMS \$2,000 WEEKLY AND 50%

**Agrees to 3 Pictures Within
Year for United Artists—One
More, 'Cabaret,' for F.P.-L.**

Gilda Gray is to make three pictures for release through United Artists. A contract for the appearances of the star under the management of Samuel Goldwyn in a series of screen productions has been closed in New York. Gil T. Boag, husband and personal representative of Miss Gray, closed the arrangements with an attorney representing Goldwyn.

The arrangement calls for Miss Gray to receive a drawing account of \$2,000 weekly for the period of a year, during which time at least three or possibly four pictures are to be made. The weekly drawing account is to be against the star sharing 50 per cent of the profits of the pictures.

Goldwyn is to undertake the production and financing of the pictures.

The books of United Artists were displayed to show that pictures released through that organization are running between \$2,000,000 and \$2,500,000 in gross. This includes the picture classed in the regular program features and not first given extensive Broadway runs.

Gilda Gray is under contract at present to Famous Players-Lasky for another picture. The returns that the star received on her first production, "Aloma of the South Seas," have been so gratifying to the F. P. executives they are going to present her in a picture entitled "Cabaret," a story of Chicago night life adapted from an original story by Jack Lait.

This week is the final one of the tour the star is making of the Public theatres, where she has been repeating her performance of a year ago as a box office record-breaker. Her final stand is the Howard, Atlanta. Next week she will jump to Cleveland and play a single week at Loew's State on percentage.

Work on her production for Famous Players will begin about Dec. 15 at the Long Island studios.

Small Town Off Curfew

Ames, Ia., Nov. 28.

Curfew shall not ring in Ames. Chief of Police W. J. Cure told it to the Parent-Teacher Association here.

Chief Cure and the teachers and parents agreed the curfew is a poor substitute for parental supervision in the matter of children staying out nights.

NEW PARAMOUNT DOES IT 1ST W'K IN TIMES SQ.

Almost Unbelievable Figures for Daily and Weekly Business in Picture Theatre Charging 99c Top—40c Morning Admission and 75c Until 6 P. M. — Advantage of Holiday but Friday, Final Day of Week, Hurt by Storm — Long Performance—Business at Other Broadway Houses

LONG LINES DAILY

When Friday night on its first week rolled around, the Famous Players-Lasky, Paramount and Public executives knew that they had achieved two remarkable feats: opened the wonder theatre of the world with that same theatre creating a world's record for receipts for the motion picture business, if not for any other amusement enterprise within four walls, by showing a box office statement totaling \$80,180 for its initial period.

Those figures were almost beyond belief. Many along Broadway refused to grant that the house could have held that amount of money in seven days.

Here is the way that it was done:

Saturday	\$12,974
Sunday	14,303
Monday	9,910
Tuesday	10,062
Wednesday	9,460
Thursday (holiday)	14,000
Friday	9,010

The final day of the Paramount's week was one of constant rain. At night just at the theatre hour one of the worst downpours of rain during the week.

BILL HART'S STATUE

Seattle, Nov. 28.

Bill Hart, who recently attended the Custer celebration near Billings, Mont., was so well pleased with the treatment the people of that Montana town gave him that he decided to erect a \$20,000 statue, "A Range Rider of the Yellowstone," on the rimrocks that skirt that city. The announcement that the picture star would give that sum has been made by the Chamber of Commerce of Billings.

The statue was designed by C. C. Cristadoro from poses by Hart and his horse. The pattern study has been shipped east to be cast in bronze at Providence, R. I. In his letter of presentation Bill said:

"I selected Billings as a representative spot of the vanished open range, but I admit I am just a bit influenced by the bigness and broadness and humanness of your city."

Largest Rental for Week On Coast; 'Navy,' \$16,670

Los Angeles, Nov. 28.

The Los Angeles exchange of Famous Players-Lasky got the largest revenue ever paid on the West coast for one week's run of a picture on the first week of "We're in the Navy Now," when Frank L. Newman, managing director of the Million Dollar, paid over \$16,670. The distributing organization shares in 65 per cent of the gross profits above the operating expense of the house. The picture, on that particular week, grossed \$39,000. On the second week the picture grossed around \$30,000, with the exchange getting approximately \$11,700 for the second week's rental.

ZUKOR—AND PICTURES

By TERRY RAMSAYE

(Author of "A Million and One Nights—The History of the Motion Picture")

FOX AND ROXY

With the new Paramount on its way, talk now veers to the opening of the new Roxy theatre at Broadway and 50th street, due for February.

With it reappears and more strongly, reports that William Fox will have a large interest in the Roxy house, either through the exhibition of his pictures or by rental or operation, with Roxy remaining as the managing director.

It is claimed that a main reason for the Fox connection will be that otherwise William Fox would have to build his own Broadway house for protection to his improved brand of films.

It has been claimed that the Roxy theatre, without rental offsets will run to \$700,000 annually. The new Paramount (Publix-F. P.) is said to be charging off \$12,000 as weekly rent for the theatre (with offsets through the office building adjunct). That amounts for Paramount to \$624,000 annually. The Roxy has a capacity of 6,200 against the Paramount's 3,600.

WHITEMAN MAY PLAY AT AL'S INAUGURATION

**Made New Record at Capitol,
Detroit—Extra Show
Given**

Detroit, Nov. 28.

If New York State political influence has its way, Paul Whiteman will cut his Public tour short with the elimination of the final stands in St. Louis, to play the inaugural ball and appear at the inauguration exercises in Albany, N. Y., Dec. 31-Jan. 1, when Governor Al Smith is reinducted into the gubernatorial chair to succeed himself.

A new record was established here by Whiteman Friday at the Capitol, when an extra show became necessary to accommodate the overflow lobby attendance. It's the first such extra performance in the history of the theatre.

The Whitemanites' ball at the Oriole Terrace was also a huge success.

Verifies F. & R. Merger

Minneapolis, Nov. 28.

Finkelstein & Ruben officials here admit that tentative inquiries have been made concerning a proposed merger of their 121 movie and vaudeville theatres throughout the Northwest with the 40 theatres in the Saxe's Wisconsin chain.

ALVARADO FOR 5 YEARS

Los Angeles, Nov. 28.

Don Alvarado, for Fox in "The Monkey Talks," has been engaged by United Artists for five years, to appear in both Norman and Constance Talmadge productions.

LILA LEE'S CONTRACT

Los Angeles, Nov. 28.

Lila Lee has been signed by Cecil B. DeMille, under a five-year contract, with yearly options. Miss Lee is the wife of James Kirkwood, screen actor.

Fancy for the moment, beside the splendors of the screen of now and the glories of theatre architecture as exemplified in the new Paramount Theatre, the contrasting, tawdry triviality of the penny arcades of two decades ago. Those little arcade purveyors of peep-show pictures in the by-streets! But they prospered because they offered amusement to the amusement hungry at a price—one penny for a few seconds of thrill and illusion.

In one of those obscure penny parlors, at Broadway and 14th street in New York, was the germinal beginning of the international and world-wide organization of the Famous Players-Lasky Corporation and its renowned Paramount Pictures.

Zukor on 14th street

The proprietor of that pregnant arcade enterprise in 6th avenue in 1903 was Adolph Zukor. The films were still in their initial novelty stage of evolution then, with most of the novelty worn off by nearly 10 years of uninspired exploitation.

But just then, at this low ebb in motion picture development, the art of telling stories on the screen was born. When the camera achieved the art of narration the motion picture began to reach toward an independent career.

The screen theatre movement began in 1905, in just such social and geographical circumstances as the arcade had arisen a decade before. Adolph Zukor was a part of that movement, opening the Comedy theatre in Union square on that same 14th street in 1906. The Comedy was insignificant in itself and mighty in its contribution to the future.

Meanwhile, remote from 14th street another strand of destiny was being woven in the unfolding career of Jesse L. Lasky. Chance and the propinquities drew the adventuring young Lasky toward moving pictures. He had produced vaudeville acts, also owned a phase-career crowned with the highly successful but highly unprofitable introduction of the cabaret idea to America in the briefly effulgent project of the Follies Bergere in New York.

In 1912

In 1912 Mr. Zukor learned, through a relay of film contacts, of the production of a four-reel picture drama with Sarah Bernhardt in the title role of "Queen Elizabeth." With associates, including Edwin S. Porter of "The Great Train Robbery" and Daniel Frohman, prominent in the theatre, head of the Actors' Fund and brother of the famous Charles Frohman, and Elek John Ludvig, then and now counsel for Mr. Zukor's company, Adolph Zukor acquired the American rights to "Queen Elizabeth," for the desperately venturesome price of \$18,000. It was a bold and desperate step for the timid and new little Engadine company.

In 1926

Contrast 1912 with today. Not very many months ago there was a conference of Famous Players-Lasky executives to debate a difficult situation in the world market for Paramount pictures. The session was full of doubts.

"If we do this," observed a department head, referring to the acc-

(Continued on page 30D)

COSTUMES

FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS

SCHNEIDER-ANDERSON

229 W 36 ST NEW YORK

ORIENTAL'S RECORD, \$53,000—ASH; 'TIN HATS,' \$52,000, HIGH AT CHI

'Temptress' Drew \$35,000 on Grind to Roosevelt—
'Slums of Paris,' Imp., \$9,700 at Randolph—
State-Lake \$22,000 on Holiday Week

Chicago, Nov. 28.
House records toppled right and left last week.

It rained and it snowed, but the extra holidays and the Army-Navy football crowd made the weather insignificant, giving a couple of houses new records to shoot at in the future.

The Oriental, hovering around \$48,000 ever since its opening with Paul Ash, set a high mark of \$53,000 with a few extra performances. The best this theatre had done previously was \$49,000. The big boost was given mainly during the earlier shows, where business has usually been a trifle off.

A jump of \$10,000 above average was made at the Chicago with "Tin Hats." The house got \$52,000. No sensational box office attraction here; just a break. Previous week Van and Scherck got only \$41,000 at the same theatre, and they were figuratively a greater draw than anything on this program.

A sensational opening week was recorded at the Roosevelt, with "The Temptress." It grossed \$35,000 with extra shows on the holiday. As comparison for the size of this gross, "The Black Pirate" had what was considered a big opening here with \$25,000.

At the Orpheum, Warner's loop theatre, "The Flaming Passion" registered very good with \$9,700. When it is considered that this film is a re-issue, about three years old, the take is even better than it sounds.

McVickers, showing "Don Juan" with Vitaphone, grossed \$28,000, with a strong play from the out-of-towners.

Neighborhood theatres also got a nice slice of extra business, good Thanksgiving week grosses being reported all around.

Estimates for Last Week
Chicago—"Tin Hats" (M-G-M) (4,100; 50-75). Doughboy comedy and good stage show collected \$52,000; Paul Whiteman this week.

McVickers—"Don Juan"—Vitaphone (Warner) (2,400; 50c-32). Extra customers gave this one nice break in 10th week; \$28,000; announced to leave Dec. 27, with house going into grind picture policy.

Monroe—"Return of Peter Grimm" (Fox) (973; 50). Picture showed nice draw at \$5,300. Had Chicago premiere showing at Granada, large neighborhood house.

Oriental—"Popular Sin" (F. P.) (2,900; 35-60-75). Record established here, \$53,000; title of picture nice drawing influence, but it was Paul Ash who brought 'em in by the carload.

Orpheum—"Flaming Passion" (Warner) (776; 50). One of sexy titles in loop last week. Three-year-old re-issue, but chalked up high gross of \$9,700.

Randolph—"Slums of Berlin" (Imported) (650; 50). German film, while not liked so well when seen, still has strong draw among Fatherland element; \$7,200, third week.

Roosevelt—"The Temptress" (M-G-M) (1,400; 50-75). Sensational film of week, drawing \$35,000 into this small theatre on grind policy; looks good for stay, although may be booked in for definite number of weeks. Critics gave it big send-off.

State-Lake—"Pauls in Paradise" (P. D. C.) (2,800; 50-75). One of few pictures playing here to get nice notices; with extra holiday business this Orpheum house got around \$22,000. While not so good, better than usual.

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U AIDING SPANISH CO.

Los Angeles, Nov. 28.

Universal is helping a picture production organization in Kobe, Japan, Americanize its product. It has furnished the company with American cameras and lighting devices and also sent four men over to Kobe to supervise. The men are Jay Marchant, director; Harold Smith, camera man; Alf Gosdin and Al Boeckman, laboratory men.

Christie and F. P.

Los Angeles, Nov. 28.

According to reports reaching the coast, Charles Christie, now in New York, is negotiating with Famous Players-Lasky for the release of Christie Comedies and short reel subjects.

Famous had negotiations on recently with Mack Sennett to turn out products for them, but the deal was called off.

Shea's Buffalo Beats All It's Records With \$38,000

Buffalo, Nov. 28.

Buffalo picture theatres preserved a high average of attendance last week with excellent business. Thanksgiving bolstered the grosses materially. Several of the theatres doubled up on the shows, the Buffalo doing five on the holiday and also the opening Sunday.

Estimates for Last Week
Buffalo (3,600; 30-40-60)—"We're in the Navy Now" (F. P.-L.), "Moonlight and Gene Austin" \$38,000, topping house record by \$1,000.
Hip (2,400; 50)—"So's Your Old Man" (F. P.-L.), and vaud., \$15,000.
Loew's (3,400; 35-50)—"Marriage License" (Fox), and vaud., \$14,500.
Lafayette (3,400; 35-50)—"Almost a Lady" and vaud., \$14,000.
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Christie's "Preferred Blondes"

Los Angeles, Nov. 28.

Christie has added five new blondes to its stock company. On the lot these girls are known as "Christie Preferred Blondes."

The girls are between 16 and 18. They are Ann Carter, niece of the late Lincoln J. Carter, Gail Lloyd, Evelyn Egan, Florence Allen and Jean Woodbury.

FIFTEEN YEARS AGO

By B. P. SCHULBERG

Scene: Small office in the Times Building, New York City.

Time: April, 1912.

An energetic man with determined eyes seated at a desk talking to a press agent.

Adolph Zukor: "I don't want to be exploited personally; I want all our publicity to be devoted to Sarah Bernhardt and "Queen Elizabeth," and the policy of the Famous Players' Film Company to bring the greatest stars of the stage, and the foremost dramatic and literary successes, to every city, hamlet and town, via the screen."

Press Agent: "Do you mean you do not care for the personal exploitation considered so important?"

Zukor: "I mean that I never want to be as big as the organization that I head, for in 20 to 30 years I may be gone, but this organization must go on forever."

So, with these instructions, I became Famous Players' first press agent. So Adolph Zukor there and then laid the cornerstone of his faith that he would rear an organization so great that no single man, not even its founder, could eclipse it.

With this single goal, he has made and built Paramount. In spite of his aloofness from the limelight, enunciated 15 years ago, he has become known throughout the world as one of the greatest organizers of his generation.

Zukor's Qualities

Three short incidents may mark the qualities that singled out Adolph Zukor to guide the destinies of the screen to its more mature growth. One of these qualities is meanness.

A year after Famous Players was organized, its studio on 26th street was in flames. Adolph Zukor and a small group of his co-workers were standing on the corner of 26th street and 7th avenue, gazing upon the demolished building and the tireless work of his hands going up in smoke. No one knew just what to say to console this man whom we all supposed was, or should have been, crushed.

A moment later we all realized there was no need for any of us to attempt to assuage Adolph Zukor's feelings; he was doing that for himself. No greater was the studio conflagration than the burning desire of Adolph Zukor to leave it behind him and start a new chapter of his success. "I cannot wait until

ZUKOR'S O. K.

By William Le Baron
(Supervisor, Eastern Studios, Famous Players)

Many people have wondered how Adolph Zukor has come to be the acknowledged head and leader of the motion picture industry.

"Why—what is the reason—what particular abilities or talents has he?" they ask.

And I have always answered them by reciting a little anecdote concerning my first meeting with Mr. Zukor—an anecdote which I doubt if he himself remembers.

Seven or eight years ago I was with Cosmopolitan Productions, which, at that time, were released by Famous Players, and all of our stories had to be approved by Paramount before they went into production.

Several of us had selected a story which we wanted to produce, but some of the Famous people, as well as some of our own, were against it. In some way Mr. Zukor heard of the controversy and, knowing the story, took the trouble to come up to our office one night entirely unexpectedly. We couldn't imagine what he brought him.

"I've heard about the controversy over this story," he said, "and I've come up to tell you to go ahead with it. If you produce it sincerely, it can't fail, because it's a real story about real people—it's human, it will touch people's hearts—and if you are real and honest and human, you must succeed."

Mr. Zukor spoke as if that was his creed—I think it is, and I think it's perhaps the biggest reason why he has attained and held the leadership of our industry.

He is real and honest and human.

And, by the way, the name of the picture he argued for was "Humoresque."

morning," he said, "to improvise a studio somewhere and start all over again."

Zukor's Vision

Another of the trinity of qualities that have made Adolph Zukor make history is vision. He knew that for the picture industry to advance, the old time Nickelodeon had to go; a new type of theatre had to be built. By steady progression he had made it possible for theatres to replace shooting galleries, temples to replace theatres, and with the building of the Paramount theatre on Broadway, cathedrals to replace the temples.

In order to encourage the building of fine substantial theatres in place of the old store shows, he realized he would have to provide enough quality pictures upon which these new theatres could subsist. The first Paramount program of 104 features a year became an actuality through the driving force of Adolph Zukor's realization that good pictures needed fine theatres, and fine theatres needed consistently good pictures.

Everyone else in the industry knew only half of this truth. Zukor knew both sides.

Humility is perhaps the third and most outstanding quality of the three contributing forces that have brought Adolph Zukor to the stewardship of a great industry. His grave humility in the face of overwhelming success puts to rout all the clever phrasings of the Broadway sophisticates, and upholds the dignity and unquenchable truth of the homely philosophy of our childhood copybooks.

Scene: Paramount Convention, French Lick.

Time: October, 1926.

An energetic man with determined eyes is talking. He is Adolph Zukor.

"Look at the man-power we have in this organization today. Any one of us could pass out of the earthly picture, and the Paramount ideal would go steadily on. We have built an institution—a corporate republic—not a monarchy or oligarchy!"

And so Adolph Zukor's first press agent can say, what Adolph Zukor told him 15 years ago he told him again 15 years later.

Adolph Zukor is probably the only man in the industry that has stuck to the same story that long.

WISCONSIN, \$18,300; ALHAMBRA OFF, \$13,800

'Ben Hur' Opened to \$16,000
Last Week in Milwaukee—
'Block Signal,' \$8,150

Milwaukee, Nov. 28.

Thanksgiving and balmy weather kept Milwaukee hitting along on all six this week. There was little to choose in the picture line with the exception of the Davidson, which went from legit to "Ben-Hur" for three weeks at \$1,50 top. "La Boheme" had a fair second week at the Merrill, while the four combination houses, Palace, Majestic, Miller and Alhambra, continued their battle for business. For the straight picture houses the Wisconsin easily ran ahead of the field.

Estimates for Last Week
Alhambra—"Her Big Night" (U.) (3,000; 25-50-75). Little advance in price for large seats did not help or harm, but evident the Alhambra must get out of habit of running "neighborhood" pictures with its Pan time acts to get the business garnered for the past month and a half. \$13,800.

Davidson—"Ben-Hur" (M-G-M.) (1,300; \$1.50-\$1.75) (1st of 3 weeks). Augmented orchestra and leading theatre in town gave this break, with regular legit audiences making their way here. Picture not doing the business enjoyed by "The Big Parade." \$16,100.

Garden—"Sweet Rosie O'Grady" (Columbia) (1,000; 25-50). Public seems to murmur, "Still they come," for another Irish-Jewish topic film. While Shirley Mason picture was well liked, but handful of Milwaukeeans saw it. \$3,200.

Majestic—"Block Signal" (Lumas) (1,600; 15-25-40). Ralph Lewis again, this time as engineer, said critics. Public evidently had hungering for Lewis, for Majestic did very well, with vaudeville thrown in. \$8,150.

Merrill—"La Boheme" (M-G-M.) (1,200; 25-50). Second week not as good as hoped and way below opening week. Last attraction. Still did well. \$3,700.

Miller—"Unknown Cavalier" (F. N.) \$1,400; 15-25-40). Ken Maynard has slipped notch going from straight picture houses to this combination theatre, but did not act as powerful magnet even here, and with Loew acts. \$7,100.

Strand—"Ransom's Folly" (F. N.) (1,200; 15-25-50). Dick Barthelmess always certain of draw here and this theatre has made him a favorite. Co-eds made a beeline for the Strand. \$7,400.

Palace—"Young April" (P. D. C.) (2,400; 25-50-75). Still leading field of combination houses by good margin. With vaudeville acts rang up big gross. \$21,250.

Wisconsin—"The Quarterback" (F. P.) (3,500; 25-50-60). Richard Dix and college picture in college town, sure fire. Packed them. Fans liked Dix and picture. \$18,300.
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"Black Bottom" in Films

Dorothy Appleby will support Richard Dix in his next film production, "Paradise for Two." In the cast also will be Betty Bronson, Andre Beranger and Edmund Breese.

For the first time in a feature production the "Black Bottom" is to be shown and Miss Appleby is to be the exponent.

This picture will mark the return of the star and director combination of Dix and Gregory LaCava, who as a team turned out some of the most successful of the Dix productions.

"Miss Geo. Washington" Colleen Moore's Next

Los Angeles, Nov. 28.

"Miss George Washington" will be Colleen Moore's next. It is from the stage play by Lewis Allen Browne, and will be "shot" in Washington, D. C., and at the F. N. Burbank studios.

'STELLA DALLAS' MINN., \$8,000; HELD OVER

In Good Week Hennepin-Orpheum Made Poor Showing at \$14,000

Minneapolis, Nov. 28.

Although plainly evident that the generally adverse economic conditions hereabouts are continuing to exercise their bad effects on local theatrical business, houses with strong attractions made moderately respectable box office showings the past week.

Saturday openings at all the photoplay theatres and at Pantheaters attracted turnaway patronage, due to the enormous outpouring of football enthusiasts. Thanksgiving day trade also was of good proportions.

"Stella Dallas," at the Strand, and "The Quarterback," State, were the big noises. This was of the former hit a sensational level, considering times and weather. It has been held over for a second week and a run of three weeks or a fortnight is not considered unlikely.

The weak sister was the Hennepin-Orpheum with a picture and vaudeville bill that rated mediocre. Even at this house, however, things were not as bad as they might have been, as the show included Millie Gade Corson, who naturally proved something of a box office attraction in this Scandinavian community, and Trilxie Friganza, local favorite.

Estimates for Last Week

Metropolitan (1,800; 50-\$1.65). "Big Parade" (M. G.) Return for eight days, 16 performances, around \$12,000, making nearly \$50,000 picture has taken out of Minneapolis.

State (2,040; 60). "The Quarterback" (F. P.) and Rumanian Troubadours on stage. Picture exceedingly well liked. Timely. Around \$15,000.

Strand (1,200; 50). "Stella Dallas" (U. A.) Press devoted unusual attention to this picture. Critics and public united in singing its praises. Business biggest this house has had in months. Saturday opening set new box office record. Around \$8,000, gigantic jump over recent weeks. Held over.

Garick (1,800; 50). "Eagle of Sea" (1st N.) and Melody Makers. Good picture, but just seems they don't come to this theatre in satisfactory numbers. About \$5,000.

Lyric (1,300; 35). "The Boy Friend." Pleasing, but rather lightweight. So-so at \$1,400.

Aster (896; 25). "Runaway Express." Fair picture and business. Around \$1,000.

Grand (900; 25). "Black Pirate" (U. A.). Second run in loop. Splendid at \$1,600.

Hennepin-Orpheum (2,825; 50-99). "The False Alarm" and acts. Millie Gade Corson and Trilxie Friganza life-savers to certain extent, but takings sagged. About \$17,000.

Pantages (1,600; 50). "Woman Power" (Fox) and acts. Good picture for house and vaudeville liked. Fair at \$6,000.

Seventh Street (1,480; 50). "Kick-Off" and vaudeville. Satisfactory at \$6,000.
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Sally O'Neil's Sliding Wage

Los Angeles, Nov. 28.

Sally O'Neil has been given a five-year contract by Metro-Goldwyn-Mayer providing for an initial salary of \$700 a week. It runs up to \$3,000.

RAGLAN IN CONFERENCES

John C. Raglan reached New York last week as representative of Raymond Hatton to confer with Famous Players-Lasky over Hatton's contract. Mr. Hatton had been reported on his way east but did not leave Los Angeles.

Raglan is said to have had several interviews in the F. P. offices with nothing definite reported.

"VARIETY" FOR XMAS

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ENCLOSE FULL NAME AND ADDRESS

'NAVY' IN 2D WEEK AND \$30,000 AGAIN LED ALL L. A. DOWNTOWN

5 War Films Out of 9 First Runs—Met, Did \$29,000
With '20 Cents'—State Got \$27,000—'Glory'
Did \$16,000 First Week

Los Angeles, Nov. 28.
(Drawing Population, 1,350,000)
Though Thanksgiving week none of the first-run houses shattered box-office records, nor anywhere near the trade they should have at this time.

Five of the nine first-run houses had war pictures as their offerings. Top honors went to Million Dollar, again leading in second week with "We're in the Navy Now." Second money went to Loew's State in the war line, where "Tin Hats" was the attraction. Grauman's Egyptian was third with "The Better Ole." Here trade was a bit off at the matinees, but the evenings saw the house well filled. Next came Forum, with "Beau Geste," which opened Tuesday. Business here, with the house switching to a two-day policy, was a little light in the afternoon but practical capacity at night.

Carthay Circle, which houses the fifth of the war series, "What Price Glory," did not get off to as auspicious a first week as it should have. Picture got great notices in the dailies, but the buyers did not flock to the house as fast as expected. However, with heavy advertising and exploitation campaign this one should pick up considerably on its second week.

Thanksgiving Day was a life-saver for these as well as the other houses, as capacity prevailed throughout the day.

Metropolitan hit a little better than \$29,000 with "God Gave Me Twenty Cents." This picture appealed strongly to those who saw it, but it seemed as though the title proved a handicap from the house-selling standpoint.

Dimitri Buchowetzki's production of "The Midnight Sun" had one of the best weeks the Uptown has enjoyed since its opening. This Universal was a trade drawer from all parts of town.

M. H. Hoffman's production of "College Days," at the Figueroa, had a remarkable exploitation campaign, which helped to bring the gross to around \$7,500, considered excellent. Criterion showed no unusual signs of activity with the Corinne Griffith product, "Syncope Sue," at a very cheap admission scale.

Estimates for Last Week
Grauman's Egyptian—"Better Ole" (Warners) (1,800; 50-\$1.50). Night trade excellent but matinees considerably off, \$19,000.

Carthay Circle—"What Price Glory" (Fox) (1,650; 50-\$1.50). Newspapers gave it whole off send-off, with trade not responding as it should have first week. Around \$16,000.

Forum—"Beau Geste" (F. P. L.) (1,800; 50-\$1.50). Exploited in circus fashion. House changed to two-day. Trade from start almost capacity at night, with first six days around \$16,500.

Metropolitan—"God Gave Me 20 Cents" (F. P. L.) (3,595; 24-65). Title did not seem box-office draw here. Picture greatly liked. Totaled better than \$29,000.

Million Dollar—"We're in the Navy Now" (F. P. L.) (2,200; 25-85) (2d week). Held up in fine style, with returns average decline. Around \$30,000.

Loew's State—"Tin Hats" (M-G-M) (2,300; 25-\$1). With fleet of war pictures against it, this Sedgwick production did very big in getting \$27,000, better than house's general average.

Figueroa—"College Days" (Tiffany) (1,600; 25-75). Trade surprisingly good, probably due to Marceline, favorite here. Around \$7,300.

Uptown—"Midnight Sun" (Univ.) (1,750; 25-65). Seemed good bet for this neighborhood house, which seemed to draw them from all parts of town, as \$8,500 indicates.

Criterion—"Syncope Sue" (F. N.) (1,600; 25-35). Corinne Griffith did not seem heavier draw here than \$2,500 paid.

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June Mathis' 'Enemy'

June Mathis has been engaged by Metro-Goldwyn-Mayer to write the screen adaptation of "The Enemy," directed by Victor Seastrom. This picture is to be a super-special, to cost around \$1,000,000. Lillian Gish will be its star.

Miss Mathis recently resigned as supervisor of production with First National, following a story tilt with the studio executives.

HOLIDAY SENT STANLEY TO \$32,000; FOX \$22,000

"Beau Geste" May Go to Xmas; 13th Week Now in Philadelphia

Philadelphia, Nov. 28.
Holiday crowds proved to be the expected asset to the downtown film houses with nothing startling in the way of upsets or unusually big grosses. A flurry in the business of "The Four Horsemen," revived at the Stanton, led to a temporary decision to hold this war film in for a third week, but the decision was reversed, and the house has "We're in the Navy Now" this week. The Stanley's picture, "The Ace of Cads," was panned by many of the film critics, but that made even less difference than reviews generally make here (and that's not much) because of the Thanksgiving mob. The surrounding bill, headed by the Stanley Male Chorus (formerly billed as the Heidelberg Chorus) and Sedano and Marieta, dancers. The gross was around \$22,000. Big, of course, but not exceptional for a holiday week.

The Fox picture was also received in rather lukewarm style, but the week's gross of about \$22,000 was tip top. The film was "The City." On the bill were Charles Irwin, Grace La Rue and the California Debutantes.

The Arcadia went big with "So's Your Old Man" held over. The dailies comment was "nothing to it but fields," but the smart clientele of this house evidently found that to their liking. The gross was about \$5,000. The Karlton was good but not hot with "The Marriage Clause," gross reported at \$3,500.

This week's lay-out of pictures looks to be about normal with the natural reaction expected to set in shortly. The Stanley has "The Temptress" and also the Record Boys. "Navy Now" is at the Stanton; "Everyone's Acting" at the Karlton; and "The Return of Peter Grimm" at the Fox. The last named house is celebrating its third anniversary and an elaborate supporting bill is announced.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Ace of Cads" (F. P.). Panned but popular; \$32,000 on week, helped by holiday.

Aldine (1,500; 1.65)—"Beau Geste" (F. P.). Run still continues profitable. May last till Christmas; \$12,000 or better; 12th week.

Fox (3,000; 99)—"The City" (Fox). Picture not as strong as stage bill. Combination got \$22,000.

Arcadia (800; 50)—"So's Your Old Man" (F. P.). Solid hit with \$5,000 grossed. Held over.

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GOLDWYNS IN N. Y.

Los Angeles, Nov. 30.
Samuel Goldwyn, accompanied by his wife, Frances Howard, left Saturday for New York.

Vilma Banky, screen star, accompanied them as far as Chicago.

Monty Banks Visiting Mother

Los Angeles, Nov. 28.
Following the completion of "Horseshoes," his next Pathe release, Monty Banks, screen actor, leaves for Italy to visit his mother who is seriously ill.

He expects to return in January.

Goulding with Warners

Los Angeles, Nov. 28.
Alf Goulding has been placed under contract by Warner Brothers and may direct the next Sid Chaplin production as his first.

"Imperial" Next Million \$

Los Angeles, Nov. 28.
Pola Negri's "Hotel Imperial" will follow "Navy Now" at the Million Dollar about Dec. 17.

Blanche Mehaffey cast for feminine lead opposite Hoot Gibson in "Cheyenne Days." U. S. cast includes Glenn Tryon, Robert McKim, Rolfe Sedan, Howard Truesdell, Harry Todd, Slim Summerville.

N. Y. to L. A.

Fred W. Beaton.
Col. Jason Joy.

'NAVY' 1ST IN K. C.; \$16,900 AT ROYAL

Huge Business Last Week—'Worth,' \$13,600, at Royal—\$15,000 for 'Ben-Hur'

Kansas City, Nov. 28.
A flying start Saturday and Sunday, with big business on Turkey Day, saved the theatres from the heavy opposition of "The Miracle" last week. Other than the days mentioned, things around the box offices were pretty quiet.

The Liberty, with "The Winning of Barbara Worth," and the Royal featuring "We're in the Navy Now," hit hard on the days mentioned and held up heavily at other times. The former house also had the benefit of a Saturday midnight show and another of the same Thanksgiving Eve.

At the Royal the Beery-Hatton opera proved one of the most powerful draws for an opening of cold weather the lines were there and the management finally permitted the ticket holders to wait in the kiddies' play room in the basement until they could be seated. It was a happy thought.

Both above mentioned bills are held over for the current week.

"Ben-Hur" was the road show picture at the Schubert, but the heavy "Miracle" draw hurt it, especially in the \$1.65 section; cheaper seats were in great demand. While the business was not up to that of the "Parade," it will probably build as it is in for three weeks.

The Newman with "The Popular Sin" on the sheet and Public "American Beauties" unit on the stage, strengthened by the appearance of "Miss Kansas City" for this engagement only, and other entertainers with the Keese orchestra, failed to keep 'em coming at all times. This house also went in for two midnight shows, which helped swell the total.

Estimates for Last Week

Newman—"The Popular Sin" (F. P.) (1,890; 25-40-50-60). Public presentation, "American Beauties," stage show, augmented by Keese and orchestra, presenting Barnett and Clark and Griffith and Parish as added starters. "The American Beauties," appearing just about the same as at the Rivoli, New York, few weeks ago, featured "Miss Kansas City," who appeared with the girls in Atlantic City, but is not a member of the revue. Picture failed to click as strongly as expected. Critics passed it up with but little comment. \$15,000.

Liberty—"Winning of Barbara Worth" (U. A.) (1,000; 25-35-50). Manager Sam Carver banked bankroll on this one and went after extra publicity. Four-page paper circulated opening day, and thousands of heralds used through tie-up with chain grocery organization, besides numerous publicity stunts. Story had also been run serially short time ago in "Star," which also helped. Saturday opening great. Theatre had 'em standing for first time in months. Intensive advertising and two midnight shows kept things moving. Count-up showed best gross for months. \$13,600.

Shubert—"Ben-Hur" (1,600; 50-\$1 mats; 50-\$1.50 nights). Extensive publicity campaign made and Sunday opening good. Tuesday's mat. lost on account of previous booking in house, but other performances top heavy. Two balconies sold out at all times, but \$1.65 seats did not go so fast. Great reviews helped in spite of the relatively appeal of "Miracle," \$15,000.

Royal—"We're in the Navy Now" (F. P.) (920; 25-40-50-60). One long laugh here when Beery-Hatton duo went into action. House records shattered Sunday. \$16,900.

Mainstreet—"Syncope Sue" (1st N.) (3,200; 25-50-60). Starting Sunday, house inaugurated new policy of four shows Sunday and holidays. Got away to a flying start, especially with evening shows. Carl Freed and band held over, with several entertainers added. Balance of vaudeville bill: Calm and Gale, in "A Rhinestone Revue," and Saul Brilliant and Co. (no relation to the Rhinestones). Bill drew good notices and kind regulars liked. Business badly off, however, at some performances. \$16,000.

Pantages—"Great K. & A. Train Robbery" (Fox). One of Tom Mix's latest thrillers, and for shoot-'em-up customers won. Variety bill headed by Elga's Music Box Revue, with five other acts. \$9,700. (Copyright, 1926, by Variety, Inc.)

Chaney as "Frankenstein"

Los Angeles, Nov. 28.
According to reports, Metro-Goldwyn-Mayer has purchased "Frankenstein," a weird novel by Mrs. Percy Bishop Shelley, for Len Chaney. Tod Browning probably will direct.

SHOWMAN AND SPORTSMAN

By SAM KATZ

From the time when as a small exhibitor Adolph Zukor threw down the gauntlet to the film trust and served notice that he was going to produce pictures himself he has played the game as a gentleman, a showman and a sportsman.

It was a tremendous undertaking to launch Famous Players under the conditions prevailing at the time. Motion pictures were dying of their own mediocrity. Famous people in famous plays seemed to Adolph Zukor the only remedy. He took the plunge that startled the industry.

I was a small exhibitor myself at that time and I remember what a critical period it was. I remember, too, the admiration that I had for that audacious move on the part of Adolph Zukor. I recall my doubts as to whether the venture could possibly succeed, and I recall that my chief reaction at the time was that as good a sport as he was certainly deserved success. I was for him, and I have been for him ever since.

Daring Adventure

I could name instances without number of the sportsmanship of Adolph Zukor. But one or two stand out beyond all the others. My mind reverts inevitably to his daring campaign of national advertising. It cost him and his company millions to sell the motion picture, as an entertainment institution, to the American people. Here, if ever, was an instance of playing for high stakes, but who is there today who begrudges Adolph Zukor and Paramount their fair share, enormous as it has been!

The Paramount Building is the newest and physically the most conspicuous example of the Zukor sportsmanship—an undertaking of amazing proportions and of far-reaching significance in the world of the theatre and the motion picture. In the years to come it will stand as a monument not only to the motion picture and to the organization whose name it bears, but to the sagacity, courage and faith of a real sportsman.

For me to extend my congratulations and good wishes to Mr. Zukor at this time is a formality in which, in common with all his friends everywhere, I am only too happy to join. But I want to add that the year which I have just passed in close association with him has been the happiest of my business life, for I have learned from him more about true sportsmanship in business than I knew ever existed.

PALACE AT \$21,000;

RUNAWAY IN WASH.

"Upstage" With Stage Show Too Much for Competitors Last Week

(Estimated White Population, 380,000)

Washington, Nov. 28.
Holiday helped all houses and was a walkaway for Loew's Palace with its first Jazz Revue. None of the others could stand up against it.

The Palace importation to handle presentations, Colby Harriman, combined Strickland's orchestra, Cy Landry and Jack North, along with Billy Gedney, here for Remick's music house, into one act, with the result that the 50c. pieces literally rolled into the box office, beating any previous Sunday as well as any previous Thanksgiving holiday business.

The Palace combination took the edge off of the Metropolitan, where Waring's Pennsylvanians are in for a repeat within 60 days. This is the first time this particular orchestra has not jumped business anywhere from \$3,000 to \$5,000. It did increase takings, however, but not to the usual mark.

The Columbia, with "The Quarterback" and the Rialto with "Michael Strogoff," both repeats, ran about neck and neck in the final count at the respective box offices.

Estimates for Last Week

Columbia—"The Quarterback" (F. P.) (1,232; 35-50). Holiday business and prices gave this Richard Dix film on second week, \$6,500.

Metropolitan—"The Strong Man" (F. N.) and Waring's Pennsylvanians (1,518; 40-60). Good from every standpoint. Langdon, new proposition as full-length feature; Waring's, here just about two months ago, plus terrific opposition and \$13,500 (allowing for holiday), accounted for. Should have been \$3,000 more from past performances.

Palace—"Upstage" (F. P.) and Strickland's orchestra, Jack North, Cy Landry, combined as Jazz Revue (2,390; 35-50) cleaned up, \$21,000.

Rialto—"Michael Strogoff" (U.) (1,978; 25-50). First time house has held anything for second week in many months. This was forced. About \$6,000 on week.

This Week
Columbia, "Stella Dallas"; Met, "Young April" and Waring's Pennsylvanians; Palace, "Gay Deciever" and Brooke Johns orchestra; Rialto, "Kosher Kitty Kelly."

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ZAZU PITTS IN ROACH COMEDY

Los Angeles, Nov. 28.
Zazu Pitts has been placed under contract by Hal Roach to star in a two-reel comedy. She is now in "Casey at the Bat."

"CARLOTTA" CAST

Los Angeles, Nov. 28.
Constance Talmadge's "Carlotta," which Marshall Neilan is directing for First National, will include the following in the cast: Antonio Moreno, Julianne Johnston, Edward Martindel, Michael Vavitch, Arthur Thalasso and Andre Landor.

Cohill, C. A. for U

Los Angeles, Nov. 28.
Fred Cohill, former casting agent for Famous Players-Lasky at the Long Island Studios, has been appointed casting director for Universal. He replaces Paul Kohner, supervisor over the Edward Sloman productions.

Cohill will reorganize the department under the supervision of Henry Henigson, general manager. He will have two new assistants, one replacing Harold Dodds, who will leave at the same time Kohner does.

MORE WORK FOR HOUCK

Los Angeles, Nov. 28.
Reeve Houck, production manager at Metro-Goldwyn-Mayer studios, also Mayor of Culver City, has been appointed assistant general studio manager.

'HELLO BILL' FOR ELKS

Los Angeles, Nov. 28.
Film Booking Offices will make an Elk picture entitled "Hello, Bill!" Conway Tearle is to play the male lead.

CAPITOL BROADWAY
At 61st Street
Presentation by Maj. EDWARD BOWEN
Metro-Goldwyn's Fun Fest

TIN HATS

With Conrad Nagel, Claire Windsor, George Cooper, Bert Roach, Tom O'Brien — Famous Capitol Program
CAPITOL GRAND ORCHESTRA

MARK STRAND BROADWAY
At 47th St.
SAMUEL GOLDWYN'S Presentation of
the HENRY KING Production

THE WINNING OF BARBARA WORTH

With Ronald Colman — Vilma Banky
UKULELE IKE (Chit Edwards)
STRAND SYMPHONY ORCHESTRA

LOEW'S STATE B'WAY at 45th St.
ALL THIS WEEK

GENE TUNNEY

In Person — In Action
HEAVYWEIGHT CHAMPION OF THE WORLD — AND IRANKZ'S
"THE TEMPTRESS"
with GRETA GARBO-ANTONIO MORENO
In Addition to Regular Program

WILLIAM FOX presents

THE MOTION PICTURE

WHAT PRICE GLORY

With EDMUND LOWE — VICTOR
McLAGLEN & DOLORES DEL RIO
SAM HARRIS Theat., 424 St. W. of B'y
H. Twice daily: 2:30 & 8:30

BARRYMORE
"Don Juan" and VITAPHONE
WARNER MATINEE DAILY at 2:30
3:30-7:30 SAT. SUN. 5:00-7:30
THEA. B'way at 53rd
EVENINGS 8:30-10:45

SYD CHAPLIN
"The Better Ole" and VITAPHONE
MATINEE DAILY at 2:30
3:30-7:30 SAT. SUN. 5:00-7:30
THEA. B'way at 53rd
EVENINGS 8:30-10:45

POOL OPERATIONS ARE RESUMED INSPIRED BY CHEAPER MONEY

**Amusement Cliques Side Step General Movement—
Fox Rallies Sharply on Exploitation of Talking
Device—Eastman at New Peak Above 124**

Although the two amusement stock leaders are known to be backed by strong pools, both were stationary and quiet during a week marked by the resumption of pool operations all over the list. The new bull campaign of cliques was figured to be inspired by a call loan rate of 4½ up to Friday when it moved for the time being to 5. Capital for the financing of stock market operations is expected to be cheap for some time to come and this always encourages bull cliques.

Fox Gets Under Way

Whether the Loew and Famous Players pool will get into the movement of course remains to be seen. In the absence of any definite stand on the part of these two issues, attention was turned to Fox which gained about 3 points in a single session apparently based on prospects when the new talking device owned by the Radio Corporation of America gets into general operation. It is being marketed by Fox. Radio already has done something by way of discounting profits from this source, but until this week Fox seemed to pay little attention to it.

The other development was the brisk climb of Eastman Kodak to a new top for the year above 124. At its best it met profit taking from holders who had awaited impatiently for some definite policy as to distribution of the enormous surplus and were apparently glad to get out after the disappointment of the recent declaration of a 75-cent extra when something much more substantial was looked for.

Support for Eastman

This selling having been accomplished there appears to be a large following ready to stand by or even increase its long lines, satisfied to wait patiently for its reward. At 125 the stock pays about 8 per cent. and its partisans feel that they are secure in their prospects. Much of old Eastman holdings were accumulated around 110 and below. It was a fixed tradition up-state that Eastman was a buy below that level.

Warner operators made their usual gesture Wednesday, taking advantage of the coming holiday to threaten the shorts. The stock got above 50 on covering, but eased off promptly on the reopening.

'QUARTERBACK' PLUS REVUE TOPS PORTLAND

Portland, Ore., Nov. 28.

One of the worst weeks in Portland's theatrical history. Rainstorms and winds doing their stuff all day long.

Hal Horne (North American) is expected in town shortly, to install a presentation idea at the Liberty. Tentative plans have it that a 14-piece band is to be led by Ollie Wallace, organist at the Broadway. Eddie Hitchcock, manager of the Liberty, is planning upon starting a special Saturday Midnight Fric.

Estimates for Last Week

Broadway (2,500; 40-60)—"The Quarterback" (F. P.). Well balanced, all-round show, including Fanchon and Marco revue, big, \$13,000.

Pantages (2,300; 35-60)—"The Family Up Stairs" (Fox). Expensive bill on stage, headed by Charlie Hoff and Cantor Rosenblatt, but local folks kept away on account of rain. Pan has cut matinee price to 35c. \$11,000.

Liberty (1,900; 35-50)—"Syncopeating Sue" (F. N.). Patrons got money's worth, aside from popular picture, \$5,000.

Rivoli (1,210; 35-50)—"The Ace of Cads" (F. P.). Menjou popular here, but probably change of policy at this house, which formerly housed Association vaudeville, to straight picture program, cause. House has yet only one motion picture to play, "Paradise," before it closes for remodeling.

Majestic (1,000; 50)—"Eagle of Sea" (F. P.). Did not take to this picture. Pulled out Wednesday, failing to complete second week, \$2,000.

People's (936; 30-45)—"The Lady of Harem" (F. P.). Opened very slow. Picture taken off Wednesday, \$2,500.

Columbia (850; 50)—"Sparrows" (U. A.). Mary Pickford did not do so good. Picture scheduled for minimum of two weeks but pulled after first week. Orchestra at this house has been entirely reorganized under the leadership of Henry Linden, \$4,800.

Blue Mouse (750; 25)—"Millionaires" (Warner). Vera Gordon and George Sidney local favorites. Result this Jewish production did profitable week, \$2,800. (Copyright, 1926, by Variety, Inc.)

Henry and Dugan have dissolved with Jack Henry returning to the management of George Choos who will feature the comic in a tabloid musical "Stop Thief!" Cooke and Rosevere and the Hope Sisters will comprise the support cast.

Alex Gerber has withdrawn from the Harry Pearl Agency and will go it alone concentrating upon his vaude productions.

ACTORS, AGENTS AND ADVERTISING

Within the last few weeks has come to attention numerous instances of several agents offering acts they are unauthorized to act for. That these agents submit to bookers at figures under what the act's duly accredited agent can deliver only makes it harder for the man who really represents the act.

In one instance, an act had named its figure to the agent at \$1,000. An agent not authorized offered the same act for \$800, with the result that when authorized agent couldn't deliver at that figure the act lost out on the time.

One way for the actor to overcome this is by advertising who his accredited agent is and imparting through that channel the fact that no other agent is authorized to offer the act. In this manner the bookers will readily learn who the fly-by-night boys are, trying to make themselves solid inside the booking offices by submitting acts that they have no right to offer at prices under what the act will work for.

When Actors Advertise

Actors advertise when they are bringing out a new act or when they first come into the business. A great many lose sight of the fact that it is necessary to maintain their position when they have once reached it, by continuing their advertising.

There are a few who hold to their advertising ideas and they are the ones that remain at the top of the heap.

The constant pounding of unauthorized agents offering a \$1,000 act at \$800 or \$750 to the bookers will soon have the bookers believing that that is all that the act is worth, and sooner or later, all that the act will be able to get.

The remedy is to advertise and let them know who your agent is, and keep working.

VAUDE—'30 BELOW' AT FAY'S PROVID'CE \$9,800

**Hoot Gibson Growing Popular
With Women—'Buckaroo
Kid' Did Well**

(Drawing Population, 300,000)

Providence, Nov. 28.

Outside the holiday, average week. Thanksgiving lifted most of grosses to what in an undistinguished week would be good figures.

Competition, as usual, in this town, where all the houses offer pretty similar entertainments, decided the scores. The good films drew the biggest business.

A new angle to box office appeal in westerns has come to light at the Victory. The women, according to Manager Jones, have a decided liking for Hoot Gibson. That western star's pictures are a regular feature at this house, drawing steady and appreciative clientele, especially among the ladies.

"We're in the Navy Now" at the Majestic rang the bell loudest, with "Upstage" at the Victory second.

Estimates for Last Week

Majestic (2,500; 10-40)—"Navy Now" (F. P.) packed them. Considered locally not so good as "Behind the Front." Big at \$8,500.

Rialto (1,448; 15-40)—"Josselyn's Wife" (Tiffany) got results chiefly from Pauline Frederick's name. Fair with Thanksgiving, at \$5,000.

Strand (2,200; 15-40)—"Great Gatsby" (F. P.) liked by discriminating but unusual plot and unhappy ending marred popular appeal "Flames" (A. P.) stolen by Jean Hersholt; fire shots excellent; picture liked. Holiday helped to fair figure at \$6,500.

Victory (1,950; 15-40)—"Upstage" (M-G-M) novel and pleasing. "Buckaroo Kid" (U.) another Hoot Gibson film, always popular in this house. Good at \$7,500.

Emery (1,474; 15-50)—Turns and film alike undistinguished. "Power of the Weak" (Gotham) negligible in most respects. Holiday pulled gross through to average at \$8,500.

Fay's (2,000; 15-50)—Good vaude and "30 Below Zero" (Fox) with Buck Jones. Business big all week. About \$9,800.

Albee (2,500; 15-75)—Miss Patricia, efficiently ballyhooed, outstanding and drew well. "Corporal Kate" (P. D. C.) appealed. Big at \$11,500.

This Week

Majestic, "Barbara Worth"; **Rialto**, "Silent Lover"; **Strand**, "Blonde Saint"; "Better Way"; **Victory**, "Blue Eagle"; "Love's Blindness"; **Emery**, "Money to Burn"; **Albee**, "For Alimony Only." (Copyright, 1926, by Variety, Inc.)

Paramount's New Stars

(Continued from page 6)

Pommer supervised and Mauritz Stiller-directed offering.

This year's Liberty magazine serial, backed by a \$100,000 advertising campaign, will be "Love's Greatest Mistake," directed by Eddie Sutherland. It will have Evelyn Brent, Josephine Dunn, Nell Hamilton, James Hall and Phillip Strange in the cast.

The "Glorifying the American Girl" picture, with Florenz Ziegfeld associated in the production, will be made, the story being done by Monte Bell and directed by Harry D'Arrast without cast specified at this time.

Another production with the Paramount Picture School graduates will be made, treated as an exploitation special with the title as yet unselected.

ADOLPH ZUKOR, THE ARTIST

By FRANK CAMBRIA

(Director, Publix Theatres Productions)

It has been said by knowing ones that an organization reflects its head.

To achieve great things is the desire of every clear thinking, energetic worker, be it in the world of finance, the world of art, or science. When an art and science are developed by a great financial genius, then a great industry is developed, an industry not developed for selfish reasons, but developed as a fine institution for the amusement of the people. What greater service is there than this?

A man of infinite foresight and that great quality commonly known as "Stick-to-it-iveness," which is a source of inspiration to all of us associated with him.

As an artist, Mr. Zukor, while he may not have painted pictures on canvas, certainly painted a picture

in the mind of a great institution as an outlet for artistic education and amusement. He is an exponent of artistic products which serve the people of all countries. A greater service could not be rendered to the people.

As a cementer of international friendship, this institution of Paramount picture making has done more than diplomats could ever have accomplished. The Ambassadors of Paramount are today representing it in 39 countries. Among Latins, Teutons, Anglo Saxons, Norsemen, Chinese, Japanese, Australasians and among the aborigines of the North—all accept the art and its founder.

Nothing in history can equal its greatness and meteoric rise in the hearts and minds of all people.

Art has indeed found its champion.

ALL U WEEK

Opera House, St. John, Tries it Upon Return to Film Policy

St. John, N. B., Nov. 28.

One of the regular picture houses was closed to the films for two days, housing a traveling revue. An irregular house returned to pictures after two weeks of dramatic repertoire.

Estimates for Last Week

Imperial (1,600; 15-35)—22-23, traveling revue; 24-25, "Ladies at Play" (F. N.); 26-27, "So's Your Old Man" (F. P.). \$1,000.

Unique (850; 25)—22-24, "Sea Beast" (Warners). Picture succeeded in stimulating patronage, although nothing unusual in advertising or exploitation; 25-27, "Man From the West" (U), usual western. \$1,600.

Queen Sq. (900; 25)—22-24, "My Official Wife"; 25-27, "Across the Pacific" (Warners). Irregular policy in length of showing; last week 3 and 3. First week for Warner pictures, indications being these replace P. D. C. pictures, screened regularly at this house for some months. \$1,000.

Palace (550; 20)—22-23, "Why Women Love" (F. N.); 24-25, "Where Was I?" (U). \$550.

Gaiety (500; 20)—22-23, "Combat" (U); 24-25, "Why Women Love" (F. N.); 26-27, "Where Was I?" (U). \$350.

Opera House (1,200; 15-35)—22-24, "Outside the Law" (U); 25-27, "Flaming Frontier" (U). Legit house returned to pictures with all-Universal week, only first line local house showing U pictures other than westerns. U pictures except western, one at week ends quite regularly in Unique, have apparently been dropped locally among city houses. In past Opera House has not been successful picture house, although location satisfactory. \$1,200.

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"War Paint" Didn't Hit In N. O.—State, \$13,000

New Orleans, Nov. 28.

Loew's State showed a drop in business last week. The big Canal street house, which has been showing its heels to all competitors, is still out in front, but the house is off \$3,000 from the pace it had established, due to a recent run of inferior pictures.

One Tim McCoy, unknown to the local fans through being a newcomer, was featured last week in the State's "Special," called "War Paint," and Tim did not help the box office any. The theatre barely passed \$13,000. It has been running around \$16,000.

The football fans turned out for Red Grange in "One Minute to Play" at the Strand, that house going above \$6,000, helped by Thanksgiving, and its football games.

Milton Sills in "Paradise" did something for the Liberty, the star and picture being generally acclaimed.

"Variety," in its fourth week, established a long run record for a southern picture house, and is being retained for a fifth week.

Estimates for Last Week

Loew's State (3,600; 60)—"War Paint." Did not help business any, approximating \$13,200.

Strand (2,200; 75)—"One Minute to Play." Put in day-ahead due to flop of Mary Pickford in "Sparrows." \$6,100.

Liberty (1,800; 50)—"Paradise." Better than usual film. \$3,900.

Tudor (800; 40)—"Variety." Still sensation in local picture circles. \$4,200 last week.

(Copyright, 1926, by Variety, Inc.)



My Sincere Best Wishes to
MR. ADOLPH ZUKOR

from

AL MARKELL
and
GAY FAUN

"Comedy Dancers"

Now Playing Balaban & Katz
Wonder Theatres of Chicago

Thanks to PAUL ASH and
LOUIS McDERMOTT

MAX TURNER
Representative

PARAMOUNT'S WORLD RECORD

(Continued from page 7)
ing the year occurred. It held down the receipts for the final day or the record would have been higher.

It must be figured that house had the benefit of a holiday Thursday when it did the biggest business registered thus far. On the opening Saturday, on Sunday and Thursday the scale in force was 40 cents from 10.45 a. m. to 1 p. m. with 99 cents after that hour. On the other days it was 40 cents to 1 p. m., 75 cents from then until 6 p. m., and 99 cents after that hour.

The opening show was unusually long, running about two and a half hours. That tended to prevent a quick turnover, as also did the fact that people once in the house did not leave after seeing the performance, but spent hours wandering about the theatre, gazing at the decorations and many innovations.

Handling Crowds

A remarkable phase of the operation of the new Paramount is the manner in which the house staff is handling the crowds and the impression that the theatre makes on those entering it. Crowds instinctively remove hats on entering the lobby. In the grand hall back of the auditorium the house attaches line-up those waiting on both sides of the place, four abreast, thus leaving the center open for those who want to exit. Originally it was planned to have a number of brass rails down the center of this hall for the handling of the waiting crowds, but the rails were prohibited by the fire department at the last minute.

Every day during the week there were long lines outside of the theatre of those waiting to purchase tickets and the lines stretched into 43rd as well as up Broadway and around the corner into 44th street.

The second week started Saturday, last, with Thomas Meighan in "The Canadian" as the attraction, and with a Frank Cambria stage presentation. The business on the second Saturday was not as big as that of the opening day because of the cold snap and strong winds that made the 43rd street corner one of the coldest spots in the city.

Other Houses Helped

The opening of the Paramount seemed to stimulate business all along the street, with the other picture houses getting a lot of overflow business that was intended for the new house but which could not get in. Along the street other managers were figuring what the Paramount was going to do after the building was opened in regard to handling their crowds that were lined up outside of the door, it being generally figured that a 43d street box office would be the only

solution, and it is also possible that a marquee might be placed on that side of the building for its entire length to protect from the elements those waiting outside.

Estimates for Last Week

Astor—"The Big Parade" (M-G-M) (1,120; \$1.65-\$2.20) (54th week). Last week business showed a jump on account of the holiday, the week being \$19,672.50, with the Saturday of the second week of the second year \$77 better than the same Saturday of a year ago. The total on the run to date is \$1,050,911.70.

Cameo—"Repertoire" (549; 50-75)—For the latter half of the week the house again showed Emil Jannings in "The Last Laugh." Holiday sent the business to almost \$6,000.

Capitol—"The Flaming Forest" (Cosmopolitan-M-G-M) (5,450; 50-1.65). This one was looked to stand up for a second week, but failed to click; even with the holiday the business only hit \$59,751.75.

Central—"The Scarlet Letter" (M-G-M) (922; \$1.10-\$2.20) (17th week). Metro-Goldwyn's original lease for 16 weeks having expired, they have renewed for eight weeks more here and will continue on eight-week periods as long as they care to hold the house. Business last week ran to \$11,800 on holiday push.

Cohan—"Sorrows of Satan" (F. P.-L.) (1,111; \$1.10-\$2.20) (7th week). This is the final week for the Griffith picture, Publix having leased the house to Universal, which will bring "Michael Strogoff" in next Sunday. Last week the business was \$9,000.

Colony—"The Better 'Ole" and Vitaphone (W. B.) (1,980; \$1.65-\$2.20) (8th week). Got in the neighborhood of \$28,000 last week.

Criterion—"Beau Geste" (F. P.-L.) (812; \$1.10-\$2.20) (15th week). Still going along as strong as ever. Last week the business was \$14,325.

Embassy—"Ben-Hur" (M-G-M) (596; \$1.10-\$2.20) (48th week). Business up about \$1,500 here over the preceding week, the total running to about \$10,000.

Harris—"What Price Glory" (Fox) (1,051; \$1.65-\$2.20) (2d week). Opened on Tuesday night to an invited audience, daily paper notices very strong for the picture. On eight shows the receipts were \$8,763.

Paramount—"God Gave Me 20 Cents" (F. P.-L.) (4,000; 40-75-99-1.65). For the first week the theatre that is a monument to the motion picture industry proved itself by creating a world's record for receipts. The remarkable total of \$30,180 was registered. It would have been bigger had not the rain on Friday brought that day down to the lowest receipts of the week. This week Thomas Meighan in "The Canadian" opened on Saturday and had a hold-out all day and way into the evening, despite the cold.

Rialto—"We're in the Navy Now" (F. P.-L.) (1,960; 35-50-75-99) (4th week). Being nearest to the new Paramount got the overflow break going to \$38,000.

Rivoli—"The Great Gatsby" (F. P.-L.) (2,200; 25-50-75-99). Last Saturday marked the passing of this house as a popular priced grind theatre. Beginning Dec. 6 when it reopened with "Old Ironsides" it will be a two-a-day theatre with a \$2.20 top admission scale, playing big productions for a run. The final week as a grind house showed \$25,000.

Strand—"The Blonde Saint" (F. N.) (2,900; 35-50-75). With Vincent Lopez as the added attraction and really the box office draw the house last week drew \$36,700.

Warner's—"Don Juan" and Vitaphone (W. B.) (1,330; \$1.65-\$2.20) (17th week). Business was up about \$2,000, the house getting better than \$26,000.

ZUKOR—MUSIC

By NATHANIEL FINSTON
(General Music Director, Publix Theatres)

Adolph Zukor—an electrical name this is, in motion picture circles as well as other arts and sciences. When one stops to consider the rare vision and remarkable ability a man has to possess to be able to subsidize successfully hundreds of musical organizations, including some of the finest orchestras in the United States, whereas in times past a man would pride himself on being able to successfully promote one orchestra or musical organization, is there any wonder that music in all its tributaries join to pay homage to the man responsible and successfully projecting such a series of institutions.

This man is Adolph Zukor, "patron saint of the musicians"—"and of opportunity for the singers"—"new fount of inspiration for American conductors"—"a Mecca for American as well as other composers."

A comparatively short time ago a wealth of musical talent found itself handicapped for want of opportunity in this country. In Europe the great opera houses were endowed by government or nobility. Their symphony orchestras similarly supported were educating and building love for fine art in the masses and professional opportunity for the student and aspirant. We had no such opportunity in this country; but how different it is this day, due to the development Mr. Zukor has permitted and created in the motion picture theatres. He has at the present moment the ability to give play to the greatest violinists, to the most ambitious conductors, singers seeking grand opera, comic opera, musical comedy, jazz revue, or any experience where development will insure a future.

The American artist of all range need no longer look towards Europe as the land of opportunity for him. Adolph Zukor has the land of opportunity within a stone's throw of every aspirant right here in this country.

One hears constantly the feeling of relief that in pursuit of musical ambition it is no longer necessary to leave the country, the State, and very often one's city. Surely the vision of the man, and the development of this condition can only be measured in mammoth terms. May this sublimity forever more endure. All hail Adolph Zukor.

A Continental Estimate?

By SIEGMUND JACOB
Director of the Universum Film Aktiengesellschaft and Director of Parufamet.

Berlin, Nov. 16.

Although the New Paramount Building is dedicated, I feel as though I have already seen it and worked in it. For several months past, a beautiful plaster model of the new building has been on exhibition in the offices of Paramount's affiliated concern in Germany, Parufamet. The model, with its spires striving towards the sky, is an ever present reminder that behind the construction of this magnificent new building lies the productive genius and successful enterprise of Adolph Zukor.

The new House of Paramount presents to the world in external form the spirit of successfully carried out ideas through the medium of perfect organization.

The large scale undertakings, so common in America, have always called forth my admiration and respect. I am sure that the great success of Adolph Zukor's enterprises in America will be paralleled by the success of Parufamet, his kindred concern in Germany; for the motion picture is an international object of commerce; and when the economic conditions in Germany permit it, we hope to imitate Mr. Zukor's methods and duplicate his success.

My association with Mr. Zukor's representatives in Germany has given me additional evidence of the international character of the methods which Mr. Zukor has used in such a tremendously constructive way.

I hope soon to have the pleasure of congratulating Mr. Zukor personally in New York on his great success. In the meantime I send him my best wishes and expressions of my sincere admiration.

If you don't advertise in VARIETY, don't advertise

PICTURE POSSIBILITIES OF PLAYS

"Broadway"—Favorable

"BROADWAY" (Comedy-Drama, Jed Harris, Broadhurst). The smash of the new season is a push over for pictures. Just a question how much the producers and authors can get for it. Aside from "Broadway's" top rating as a comedy drama, it touches on a topic that has interested the country since Volstead landed on the front pages, "Broadway" is excellent drama, heightened by irresistible comedy. There are thrills and laughter finely paced. It kids about death and any play that can do that and get away with it, must be there. Scramble for this one became it might make a very special picture.

Besides the best title "Broadway" a play or picture has had in years. *Ibce.*

"This Was a Man"—Unfavorable

"THIS WAS A MAN" (Comedy, Basil Dean, Inc., Klaw). A play of English writing which centres around the infidelities of a wife. Not strong enough dramatically and a topic that would never pass the film censors. *Ibce.*

A BEACON FOR THE UNIVERSE

By HAROLD B. FRANKLIN

Since the Famous Players-Lasky Corporation is accepted as the foremost exponent of progress within the industry, in the building of its permanent home it was to be expected that the structure would be representative of the progress, beauty and solidity of the industry. The Paramount building and theatre dominates every building on Times Square, the crossroads of the world; it was conceived on a scale of magnificence. It is fitting that the world's finest theatre should stand on the greatest street of entertainment, symbolic of Paramount's world-wide leadership.

It has been my privileged experience to be so closely identified with the building of this glorious edifice; it was a labor of love! It stands as a monument to the spirit of Paramount and all that it represents.

His dream fulfilled—it must be a source of gratification and pride to Adolph Zukor, whose vision made this tremendous undertaking possible; to look back over the road which he has traveled and see the splendid work that he has created. The name of Adolph Zukor is indelibly written upon the scrolls of American achievement.

He raised the standards of motion pictures. He gave the impulse and set the examples. His gift for leadership and his power to conceive and execute large plans have made him the most conspicuous figure in the industry.

Zukor's Leadership

His is a success that has been honestly earned—he holds the respect and admiration of all within the industry. His achievements demonstrate that truth, fairness, and sincerity ultimately bring lasting success.

The history of Paramount is a testimony to the leadership of Adolph Zukor, and is convincing evidence of supreme attainment. His career is an epic of Americanism.

To the casual observer it would seem that a miracle had been wrought in the building of the Paramount theatre. Truly an unusual feat—to complete this, the finest of all theatres, with its 4,000

seats, in little more than a year. The architects, C. W. and George L. Rapp, and R. E. Hall & Company, engineers, spent over four years with the writer, studying, planning and erecting this structure.

The financing was arranged by Adolph Zukor, and it is a great tribute to the motion picture industry that the underwriting was undertaken by Kuhn, Loeb & Company, and up to this time, represents the only real estate mortgage bond issue that was ever undertaken by this international banking house.

The architecture is that of the French Renaissance period, the lower five stories being Indiana Limestone, carved in heavy relief. The upper part of the building towers skyward in eight setbacks. It is a fine example of modern architectural treatment influenced by the zoning act, which governs the erection of high building in the City of New York.

Pioneer and Engineer

Every modern appliance has been installed for the convenience and comfort of patrons, as well as employees.

The design of this theatre is one of the last works of the late C. W. Rapp, and it is regrettable that he could not have lived to have seen the completed result.

And the Paramount theatre in Times Square will stand for all time to enlighten the radiated universe of the wisdom of the work, the knowledge, experience, and above all else the foresightedness of Adolph Zukor as a motion picture pioneer and engineer.

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FILM REVIEWS

WHAT PRICE GLORY

William Fox Production from the stage play by Laurence Stallings and Maxwell Anderson. Directed by Raoul Walsh. Featuring Victor McLaglen, Edmund Lowe and Dolores Del Rio. Titled by Malcolm Stuart Boylan. At the Harris Theatre, New York, for run beginning Nov. 23. Running time, 116 minutes.

To settle the question right off the bat let it be said that the event of "The Big Parade" a year ago has not taken the edge off of "What Price Glory." As a matter of fact "The Big Parade" has made an audience for "What Price Glory."

More than that, the latter film has nothing to fear at the box office of the effect of the first one. From the looks of things it is safe to predict that the Fox picture is going to be just as great a hit in the legitimate houses as the Metro-Goldwyn-Mayer one is. Yet while they are both by the same author and both are war pictures, still they are totally unlike each other. You can mark "What Price Glory" down in your little red book as one of those pictures that is "in" and look back at that book a couple of years from now with the satisfaction that you picked a winner.

The chances are that "What Price Glory" will be just as big at the box office as "The Big Parade" was, providing it is as deftly handled as a road show. One thing the Fox people do not want to do and that is to rush in all over the country with road shows right off the bat. The thing to do with this one is to lay back, pick the spots and play about

six of the big cities this season. Philadelphia, Boston, Chicago added to New York and Los Angeles already opened, and possibly San Francisco should be all that are hit this season, and then late next August strike out with about 12 companies in the week stands and get the money.

"What Price Glory" is a picture that they are going to talk about. They are going to gag that "bird" thing around. They who see the picture are going to start tipping off on the cuss words used, words that can only be gotten by lip reading, but the bunch that goes to see the picture will watch for that rough stuff. And that word of mouth advertising that is going to result is the thing that is going to get about the country like wildfire and go a long way to make the picture.

The more one thinks of this picture the more angles there are to judge it a surefire money maker from. It's a picture that has everything except an out and out love story of the calibre of the one that there was in "The Big Parade." But where it lacks in that it certainly does make up in sex stuff and comedy. And comedy that is comedy. Comedy that will appeal to the varietal lowbrow and still click with those who have no hair at all.

There is a wallop right in the beginning in the two short sequences showing both Flagg and Quirt as sergeants of the Marines in China and the Philippines. Right here the conflict between the two men whose trade is soldiering, over women is set down and in the sexiest manner possible, yet with a light touch of comedy that hits the audience right between the eyes.

Then the picture goes right into France. The world war period begins with the arrival of the marines the first of our soldiers to get "over there." They are in a little French village back of the lines, and it is here and in the trenches that all the following action takes place.

Flagg, captain now in his own beloved U. S. Marine Corps, takes his company into the village and comedy begins from that moment. His striker Private Kiper (the fellow with the ever-ready "bird") and Private Lipinski (that the bowl arrolling. The action alternates, a laugh, a bit of sex stuff and a thrill and heart-throb from then on.

The picture keeps moving along at a pace that has one on edge all ways and wondering. The wonderment does not start until Flagg's old rival with women, Quirt, appears. He is still a sergeant, but the best in the Corps, the only thing is that he is "too wise," and that's why he can't rate a commission. But from that point the audience begins to wonder. The question is which of the men, or maybe both, has made the grade with the charming Charmaine. Of course they never find out but they do a lot of guessing.

Both men are on the make and both are trying hard. They are free with their hands and kisses. Charmaine does not appear to repulse either in this respect until the final shots of the picture, when she does express her preference for the sergeant, although he marches right off to the

ADOLPH ZUKOR

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Radiates
Intelligence
Far-sightedness
Kindliness
Radiates
Square Dealing
Happiness
Integrity

On the occasion of this glorious anniversary I extend my sincere appreciation and heartfelt good wishes to the wonderful man, Adolph Zukor, who has spread so much sunshine throughout the world.

Emil E. Shauer.

front again though suffering from a wound.

A title just before the ending tells the story better than words here set forth could. It is to the effect that they go to the front once and come back, they go twice and come back—but the third time, never. They are uttered by Charmaine as she watches the two men that have battled each other for her favors march off arm in arm to fight together the common enemy.

So much for the story, itself. Now for the picture "What Price Glory."

In the first place if this is a sample of what Winnie Sheehan can do on the Fox lot in the way of making pictures for that organization he should never be permitted to get away from the lot. The result will be that William Fox will not only run up profits of a figure that he has never had before but he will get his pictures in houses where he never expected that they would be unless he could drive up with a machine gun and force them to book.

Then as to the cast. It is one of the most perfect things about the picture. Victor McLaglen stands out bigger than he ever has in any picture, and this production is going to "make" him. He is the hard-boiled Capt. Flagg, and the women are going to love him. His role gets far greater sympathy from them than that of Sergeant Quirt, which Edmund Lowe plays, and Lowe in this picture is doing his greatest bit of screen acting. No one thought Lowe could get away with Sergeant Quirt when he was cast for it. Lowe has fooled them, he is Quirt, hair cut and all.

And as for the Charmaine of Dolores Del Rio, that girl doesn't have to go any farther; she is made if ever an actress was. Of course it may have been due to a great extent to the direction, but she registers like a house afire. It is no wonder that she had the whole army after her! She's worth it, in the picture. But with it all one cannot overlook Leslie Fenton, who in a brief scene in a dugout dressing station certainly gives the impression of a shell fire crazed man if there ever was one enacted before the camera. With the comedy in the hands of Ted McNamara (the "bird" artist) and Sammy Cohen as the Little Hob private, there is nothing more to be asked for.

In the early sequences Phyllis Haver slips over a dame on the "make" that will send the boys walking right up to the screen and lay their dough on the line, and Elena Jurado, the Philippine lady who is also a member of that profession, isn't hard to look at either.

William V. Mong as the father of the girl gives a corking characterization to the grasping inn keeper who wouldn't hesitate to make a few francs even at the cost of his daughter's shame, while August Tolaire as the French village mayor was good for a couple of laughs, one when the boys "took" him in the crap game and the other when the "striker" went down to "dust him off" for the wedding.

To Raoul Walsh a great deal of credit will have to go. He has turned out a picture that places him right in the front rank of directors. His handling of the war stuff is little short of marvelous. In the shooting of those scenes the camera staff, which comprised J. B. McGill, John Marta and John Smith, must come in for a full share of praise.

Having seen the picture twice, once with and one without the musical accompaniment, one must say that Erno Rapee did compose a masterful score for the production. True, there are times when the music seems rather too forceful, but in the main it does lift the production tremendously.

No one can go wrong playing "What Price Glory," no matter what kind of a theatre it is. Any of the legit house managers, especially those that played "The Big Parade," who don't go after this one, are fast asleep.

It's a natural, anywhere, east or west.

(Continued on page 20D)

A HUMAN, TRUE STORY

By DIXIE WILLSON

Across the shimmering, magnificent foyer of a New York City theatre a quiet little man, soft hat in hand, gray hair, deep dark eyes, one evening approached the boy at the door and asked to go inside.

"Have you a pass from the manager?" the boy wanted to know. The quiet little man hesitated a moment, then said "No, he hadn't."

"Then I can't let you in," the boy politely replied.

The little man brought a dollar out of his pocket. "The manager won't object to my going in," he said. "I'll explain it to him. I don't want to wait for a ticket. The box office line's a block long."

The boy motioned him out of the way.

"I'm sorry," he said, "but I can't let anyone in without a pass from the manager."

"I'm Adolph Zukor," he said. "I'd like to go in. It's my theatre, you know."

"I'm sorry, sir," the boy said again. "I can't let you in without a pass from the manager."

The evening crowd came faster, surged in from the box office. The boy watched that little man standing back, looking keenly at the people who came in, listening to what they were saying, observing the things about the lobby that pleased him.

Zukor Yessing

And then the manager came across the marble floor—became suddenly aware of that man standing where the boy had put him—began pushing the crowd back to make a clear space!

"Mr. Zukor!" he exclaimed. "This is a great surprise! Won't you come inside and see the show?"

"The boy at the door has kept me waiting for your permission," Mr. Zukor said.

The manager's face flushed with annoyance.

"He shall be discharged—now," he said shortly.

"Yes, I hope so," Mr. Zukor replied.

The manager took Mr. Zukor into the theatre, placed a velvet chair in the center loge box, and there Adolph Zukor in Adolph Zukor's theatre saw Adolph Zukor's show.

When it was over, Adolph Zukor looked for that boy at the door, but he wasn't there. Someone else was in his place.

Mr. Zukor asked for the manager's office—was taken there with the greatest of deference.

"Did you discharge that boy who was at the door?" he asked.

"Yes, indeed," the manager told him. "Immediately."

"That's fine," Mr. Zukor said. "I've been looking two years for a boy I could depend on. Will you ask him to report to me tomorrow?"

LITERATI

"Hot Dog" Suspends

"Hot Dog" has passed out. Perhaps the first of the sexy publications, it had an unbelievably large circulation for its size and small contents. With risque text it remained alone in its field for a long time, but as soon as it started using nude and semi-nude photos, a host of imitators followed, leading up to the "art magazines" of today. They eventually served to put "Hot Dog" out of business, as it couldn't meet with the competition.

A new "true confession" type of monthly is "Sex Stories," issued by a New York publishing concern. The tales contained in the initial issue are said to be the last work in sexiness.

That Graphic Again!

If Macfadden's New York Graphic isn't getting itself laughed at, it's getting itself discredited, so it's getting something all of the time, with or without added circulation. The latest "bust" the Macfadden dream sheet ran into was Bum (Continued on page 20)

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"Crimes of the Arm Chair Club"—
Universal—Blanche

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PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"ROAMING GYPSIES" (19)

Public Unit
17 Mins.; Full Stage (Special)
Paramount, N. Y.

A Frank Cambria production. Whether it is to travel around the Public houses or was put together especially for the Paramount is unknown. A big set makes it appear as though the Paramount is to be the sole outlet although the props can no doubt be cut down to fit.

As the title suggests the cast is costumed in Gypsy attire with the routine running a conventional course. A chorus of eight dresses the stage most of the time but come down front for a tambourine drill. Other than that there are four songs and as many dances. Solo singers, quartet, feminine violinist, acrobatic girl dancer and mixed adagio team are prominent throughout, the running work of the latter duo being the high spot.

The scene is in a forest with some of the performers entrancing via a rather steep incline from the wings. The lighting scheme is in blue and purple shades. Colorful and ably pieced together, the presentation as a whole held interest throughout despite the inevitable "Gypsy Love Song" being present.

Adolphus and Eastman were the adagio couple. Olive Vernell supplied the acrobatics, and Virginia Johnson and Bernard Ferguson possessed the principal voices. A dagger dance was also turned in by Basil Ivanoff.

Action and color overcame whatever tendency the singing had to slow up things, with nothing skeptical about the acclaim tendered at the finale. *Skig.*

"IN ALGERIA"

Prolog to "Beau Geste"
Plaza, London (England).

Although "Beau Geste" is a winner by itself in London, the method in which Francis A. Mangan put a prolog over added greatly to the picture.

The presentation is quite simple, a replica of the fort of Zinderneuf. The set has immense dimensions and a great depth, an illusion secured through the excellent lighting effects in which the Plaza excels.

The cloudy sky is visible over the top of the fortress and an excellent Indian singer, Ali Khan, opens the prolog with a song called "India's Sun." He is an Indian soloist of no mean repute and did justice to the number.

At the completion of his song a company "Foreign Legionnaires" enter with their commandant. These Legionnaires are made up from an excellent male ensemble to the number of 16, and did remarkably fine work in their repertoire of "Foreign Legion" songs, the solo work being done by a baritone, Foster Richardson.

At the completion of the last "Legion" song done off stage, as if the troops were wending their way in the distance, the massive doors of the fortress slowly open on what proves to be the screen with the main title of the picture presented with the stage lighting still playing on the set, the clouds slowly move across the distant sky and a sandstorm effect keeps up the illusion of the desert.

Presently the fortress in the projected film is seen in flames, immediately the soft blue sky turns to a fiery red, the whole theatre becomes bathed in red as if the glow of the burning fortress was penetrating the very auditorium.

This all dies down when the sombre titles of mystery ask what unseen force is working here and the entire stage becomes a sickly green. Upon this effect gauze curtains slowly close out the entire scene of bewildering mystery. When these curtains slowly open again it is to the title, bringing the audience back to the beginning of the story when the Geste boys were happy English children.

The electrical effects do not, however, end here. Near the end of the picture when the only surviving brother in the film returns to his home in England, the big cyclorama again becomes a beautiful blue fleecy clouded sky carrying along the story to a cheerful end.

The manner in which Mangan has presented "Beau Geste" at the Plaza is a fair example of just how the stage and screen can be combined in an effective manner with-

out one conflicting with the other. There are no other units on the Plaza bill after the prolog and the super picture.

"SYNCOATED FROLICS" (32)

55 Mins.; Full; (Special Set)
Capitol, Chicago

Opened with orchestra of 14 men in tuxes surrounded by net props of huge roses. These props are conspicuous and become too familiar with frequent usage.

A hot number by the band, with Del Delbridge leading, brought out six chorines, who went through a stamping version of something like the "Black Bottom." Snappy costumes and good figures couldn't offset the poor timing, and the girls left quietly.

The Genin brothers, two youngsters familiar around here during the "Charleston" era, have taken advantage of the newer dance fad. They steamed through a version of the mud-shake with enough pep to get the crowd calling for more.

Another let-down, with Lowell Gordon rendering a ballad too dramatically. He has a good voice, but hampered by overworked gestures.

Continuing the Capitol's past policy, a vaudeville act took the boards with the band, Paggett and Lubin, drolling healthy gags in blackface. They gave the crowd what it liked and brought the temperature up again. A uke and harmonica close gave 'em plenty of exit music.

Delbridge and his band took the lead here with a production built around a couple of sweetheart songs. A scrim behind the band revealed two old folks reminiscing over younger days, with a fade-out and on showing a young couple doing the love stuff. Lowell Gordon sang a chorus with quality. The band handled an orchestration here and proved its ability. A little more experience together will give this new organization that finesse it naturally lacks at present.

Closing specialty spot was taken by the Four Knox Boys, comedy quartet, with enough of the ribaldry to overcome its harmonic mildness. Okay for band presentations.

An ensemble completed.

Del Delbridge needs a better quality of production to get over strong out here. C. C. Hood, his producer, is said to be new in this line of work. As this was his opening job, the several weaknesses may be merely due to inexperience. A few more weeks of seasoning will offer a better example of his talents.

Band personnel: Dave Holquin, Ettore Gualano, Tommy Quinn, violins; Leon Kaplan, banjo; Roy Knapp, drums; J. Rankin, Frank Ruth, cornets; Joe Lear, trombone; Chas. Steiner, tuba; Cy Reed, J. Cordes, saxophones; Paul Fairchild, sax and cello; Andrew Rizzo, accordion; Walter Steindel, piano, and Del Delbridge, conductor. *Loop.*

"GLORY" (40)

Prolog to "What Price Glory"
20 Mins.; Full Stage
Carthay Circle, Los Angeles

Creation of an idea for a war picture prolog that is different from what has been seen hereabouts during the past year is almost an impossibility. It is necessary to show soldiers, nurses, Salvation Army girls, etc., and, of course, in a hut or place of diversion. Jack Laughlin, who stages the prologs here, chose the French cafe for the locale of his. He had a most pretentious set built. Used a lot of specialty actors and when the offering had run its course the entertainment turned out to be most satisfactory though not near so elaborate or pretentious as some other war prologs here have been.

He had Morle Leaf, radio entertainer, doing comedy stunts and telling stories; Will Stanton, acrobat, taking falls; Helene and Franks knocking each other around in a grotesque apache number; Erlene Wallace and John Sanna for an adagio number; Kosloff's Ballet and Flower, an institution here (though meaning nothing so far as the audience are concerned); singers, and Arnold Grazer, doing specialties just as these little stunts were done on the other side while the boys were in rest camp.

For the finale, as the back drop arose, bombs exploded, machine guns fired, and the boys went into dogout action. Rather a hip, hip,

hooray finish, which puts the audience in great fettle for the picture following. *Unq.*

"UKELELE LAND" (23)

Band and Specialties
35 Mins.; Full (Special)
North Center, Chicago

Al Morey, graduated from banjoist to conductor of a stage band and master of ceremonies in a picture house, looks good. His easy flow of language in introductions, make him so likeable. Whoever lifted Morey to his present place knew something.

The stage band at the North Center has 10 pieces, besides Morey, who conducts and fiddles. Small, as against the usual size of stage bands, but very capable for its size and considerably better than some of the larger ones. A larger personnel would dress the stage more but probably would take away some of the present coziness.

Aside from the Morey band, Louis Herman, the boy soprano, and six good-looking girls (house ballet), there wasn't much to the show. The presentation's title is a tip off to the Hawaiian set, competent looking.

The six girls first show in a "hoola hoola" dance well done. Really a mild cooch with the black bottom bobbing up often.

Born and Lawrence, tall and short comic dancers, got over in a balloon dance. Good comedy in make-up, B. V. D.'s, ballet skirts and derbies. The balloon stuff is handled well. A short comic dance for encore was as good as the balloon thing.

Louis Herman, for some months a favorite in Chicago picture houses, did well with a ballad and just as good with a pop in a recall.

The three Dunn boys look no better than when seen a couple of weeks ago in vaudeville. Their harmony is off and the only mentionable bit is a fast jazz-Charleston dance by the smallest of the three. That that is their forte is seen when the young man does the exact same step, with no variations, four times during the act. That he was also allowed to top off the company finale with the same dance was poor judgment on the stage's part. With the advantage of picture house staging and backing, the Duns look better than in vaudeville, but complete rearrangement is needed for recognition.

Four boys in the Morey band burlesqued a "hoola" dance. Plenty of laughs from this. The drummer is hot in some vocal choruses, showing plenty of versatility in the band. *Loop.*

HOLT and LEONARD

Songs
8 Mins.; Two (Special)
Paramount, N. Y.

A stage upon a stage illusion with two feminine singers harking back to the days of Jenny Lind in dress selections. A white grand piano is beyond old-fashioned footlights and both artistes assume white, flowing dresses.

The voices are of opposite range, blending nicely while each takes a turn at soloing. "Annie Laurie" and "Last Rose of Summer" are two of the numbers, a third also probably being of aged vintage.

Both women handle themselves well, sing without effort and consummate a soothing interlude which from observation was especially well thought of by the lone seat occupants. *Skig.*

COAST STUDIOS

Lila Leslie added to "Getting Gerie's Garter." Metropolitan.

"White Gold" will be Jetta Goudal's next for Metropolitan.

Caryl Lincoln for Ingenue role in "Helen and Warren" series, Farry Sweet is directing for Fox.

Howard Hawks will direct "The Cradle Snatchers" for Fox, instead of Allan Dwan.

Bobby Vernon completed "Sure Fire" for Christie. Earle Rodney directed.

Pauli Sloane is about to start on "Turkish Delight," Irvin S. Cobb's first original screen story. Metropolitan.

Hedda Hopper returned to the screen after long absence in "Orchids and Ermine." F. N.

Charles Kenyon will adapt and write continuity for "Show Boat" for U.

Clarence Burton and James Mason for "King of Kings" De-Mille.

Eddie Chene will direct Douglas MacLean in "Let It Rain."

FILM HOUSE REVIEWS

PARAMOUNT

(NEW YORK)

New York, Nov. 27.

It doesn't make much difference what sort of a program is in this newest jewel of the Famous Players-Lasky-Publix string, as the curiosity wave is driving the public through the doors in a constant 10-hour stream.

At 11:15 this (Saturday) morning the orchestra floor was solid. Two hours later they were standing three deep on one side of the Grand Hall (inside) and four deep on the other, hundreds were wandering about looking the house over and the sidewalk line curled around 43rd street. The theatre's programs urge morning attendance for the 40c tap with the boys and girls evidently taking the suggestion. After one o'clock the admission hops to 55c, the house opening at 10:15.

Saturday's first show was in excellent shape, the only noticeable slip being the failure of the house orchestra to pick up the exact tempo for a dancer in the presentation feature. Otherwise the schuule was well oiled from overture to the screen leader, which closed.

Selections from "The Merry Widows" started off the initial de luxe performance and was joined by "Fashions in Color," a "short" that had Hope Hampton displaying various dress models. It combined the opening items and helped the layout, as the show ran 15 minutes over two hours anyway.

Vivian Holt and Myrtle Leonard (Presentations) next offered a song cycle, in turn followed by the news weekly. This was the weakest link. Only five minutes were given over to the current events, with nothing of particular import flashed. Perhaps that's why it was so short—no news. The Broadway houses generally allot 11 minutes to current picturized dolls, but not so here this week, or until the Army-Navy game pictures come in. Five clips on the reel and Kinograms had four of those, with International the other contributor.

Jesse Crawford here turned in a "miniature organ recital" that ran nine minutes with four distinct selections. Crawford opened by rendering a descriptive composition written by a fellow organist, Ralph Kinder, and then did the well-known solo pianist's delight, "Nola." Screen wordings were next on the screen during his playing of a pop ballad and the finish was the finale from "William Tell." Crawford couldn't get 'em to sing here and didn't make any particular effort to arouse the urge to vocalize. It may have been too early in the morning for the vocal calisthenics, but the impression remains that a film house, at least in New York, must be kidded into trying out its voice. Nine minutes is a long time for an organist to use up, yet Crawford did it without boring anyone and the applause response at the climax was solid.

This led into Frank Cambria's "Roaming Gypsies" (Presentations), a 17-minute stage offering holding a cast of 19. A woodland set was the background in full stage. Afterwards came the main picture, "The Canadian," starring Tom Meighan. Inasmuch as the film ran 78 minutes it pushed the routine considerably beyond the two-hour mark.

With the mob waiting outside to gain seats it was noticeable there was an abundance of room in the tier restricted to logs, which sell at the windows for \$1.65 at all times. Perhaps close to 100 people in the choice location easy chairs, but indicating the early morning mob isn't of that clientele. However, many elderly women and men were in this section, if that proves or means anything. *Skig.*

CAPITOL

(CHICAGO)

Chicago, Nov. 27.

Al Short and his stage band, for some months a feature at this south side theatre and responsible in no small way for its healthy profit, presented the closing presentation in their "tour of the world" repertoire last week and left the house.

Cooney Brothers are confronted with a problem which they haven't perhaps considered as seriously as they might. That problem is how to hold the sizeable portion of patronage which has come to regard Short and his band as an institution in this particular theatre. A band leader following another band leader who has become quite a favorite is up against a sort of childish resentment in his aggregate audiences. The trick is to remove this resentment with sudden flash or sheer personality.

As it was, the new stage band got off to a slower start than was desirable. Del Delbridge, nifty appearing and likeable fellow, is leading. Delbridge proved his capabilities in a tryout at the Stratford theatre and during his time with Al Short as pianist and assistant director. As a stage band leader he is highly efficient. The trouble with the first presentation was in other lines.

He has 14 musk-hans where Short had more. The cut wouldn't have been so noticeable had the band been grouped more strategically, but a compact grouping tended to accentuate the fact and caused audible comment from the customers.

Second, a tinselly production set which has become familiar at both the Capitol and Stratford, gave him a weak background. And third, supporting specialties were of average quality when they should have been better.

Another angle, that of not giving Delbridge extensive advertising and publicity, is explainable by the probability that Cooney Brothers didn't want to make a splash before they were sure the new leader had the goods.

He has. What is needed is more showmanship in production and specialty support. A few more musicians would help, too, but the theatre can tell itself how much money it should spend.

As a suggestion for Delbridge, he might become more assertive in his direction and announcing. The personality is there. All it needs is ballyhooing. His first production is under Presentations. On the film bill, "Take It From Me," was a good pick for Delbridge's opening week. Newsreel, short, and cartoon fable completed.

Business capacity by 8:30 Wednesday.

AMBASSADOR

(ST. LOUIS)

St. Louis, Nov. 24.

Unreceptive audience at this show. Crowd just stubbornly refused to applaud any of the stage units. About the only thing it found it did was laugh at the wise-crack subtitles in the feature.

"Il Guarany" (Gomez) was the overture, Irving Rose directing with nicety. It was his first "heavy" number in weeks, and in good contrast with the general lightness of the rest of the bill.

Kharum, the Persian pianist, from vaudeville, held the next spot. He offered a group of two solos, the first of which, played with only his left hand, was a corker. Kharum knows his keyboard. He was in "two" and did nine minutes.

Following the International News were the Loomis Twins, the two clever youngsters at the State here last year. The twins are great. Cute, pretty, they are in a class by themselves among the kid acts, with delivery perfectly professional.

By the time the organ solo by Stuart Barrie had finished, the lethargy of the crowd was appalling. They seemed to get a kick out of the slides the organist used for "The Old Family Album," but applause at its conclusion was refused.

Paul Osgard's Public shows, "Tinder Venetian Skies," and then "Syncoating Sue," the feature.

Good program throughout, but an unexplainable chilly reception. *Ruebel.*

LIBERTY

(PORTLAND, ORE.)

Portland, Ore., Nov. 24.

A presentation was worked out by Eddie Hitchcock, manager, in conjunction with the feature picture, "Syncoating Sue," called "Syncoating Week."

Stage bill includes promising material, Francis Rose and his orchestra, Theresa Stopper, danseuse, Dale and La Claire, adagio dancers. These two acts have been concocted into a delightful presentation.

The band is elevated on a fancy stand, as the curtain, made entirely of roses, rises slowly. A mellow, blue light flashes across the stage, at which time the presentation starts.

Rose's band seems more of a straight dance aggregation with music more appropriate to halls than picture palaces. They reel off a few hot numbers, after finishing with the rose number.

Theresa Stopper dances a very soothing and scintillating waltz, amidst rich and colorful rose scene. Girl shows promise.

Dale and La Claire, mixed couple, climax with a few fast adagio dances.

"Syncoating Sue," well received, together with a solo number by Glenn Shelley. *Cohen.*

Blanche McHaffey leaving Universal upon expiration of her contract this month to free lance.

Helen Ferguson signed by Tiffany Productions, in picture directed by Oscar Apfel.

Louise Fazenda and John T. Murray co-starred by Warners in "The Gay Old Bird." Herman Baymeyer directing.

IF YOU DON'T
ADVERTISE
IN VARIETY
DON'T ADVERTISE

DUNCAN SISTERS and Co. (4)

Songs
Full Stage; 20 Mins.
T and D, Oakland, Cal. (Pct.)

The famous stars of "Topsy and Eva," whose engagement by West Coast Theatres, Inc., at a fabulous salary is the sensation of the coast, experienced their first picture house audience in Oakland. Incidentally they got a thorough baptism the first two days, with five performances Saturday and Sunday each.

They use three grand pianos. Vivian does a little fingering on the center one. A male accompanist handles one of the others, flanked by a female ditto. The set is just drapes.

A couple of pop songs started, followed by some special numbers, one with Rosetta clowning with a rube chin piece that they ad libbed for a pile of laughs. When fixed, Rosetta will probably have this number one long howl. Her knack for cute stuff gets a chance there.

Also funny is Rosetta's pantomimic opinion of her sister's ukulele playing. Apparently Vivian is one of those mortals who can never tell whether a uke is in tune or not. But it was impossible to tell what was in the act and what just happened. Anyhow, the ukulele gagging is good.

The sisters have a way of kidding between themselves under their breath, which, with them, is funny to the audience, although commonly audiences have no great relish for inside stuff that they're not in on.

Dressed in rompers as of yore, the girls made themselves right at home and found picture audiences enormously appreciative. The Duncans have class. Everything they do is surefire. The customers, figuratively hanging from the rafters, went for them hook, line and sinker.

The girls are going to be worth the money for West Coast. Bringing them into the picture house field was a smart move. They fit in the film houses like ketchup fits in a bottle.

The Duncans deserve the limit of topnotch rating.

MILFORD CAREW and CO. (7)

Girl Act
21 Mins.; Full Stage
City (V-P)

Fairly good flash girl revue, made up of five dancing girls, one woman dancing principal and a woman singer, presumably Milford Carew. No men in the lot, which does the dance routine no good. Dancing of girls solo, in pairs, four at a time or all together, becomes monotonous.

The principal dancer is a willing worker and has a nice parlor voice, but several of the girls are better steppers. Miss Carew is a personable young woman who sings prettily and dances neatly enough, but is scarcely impressive enough in either department to carry the turn. Costuming and dance arrangement attractive.

Introductory number brings the girls on two by two for ensemble dance. Gilt frame set in back drop opens, disclosing principal dancer for hoop skirt stepping, then Miss Carew in pop number.

Four of the girls in neat costume of tights in Pierrette design do a buck and wing, one of the best things. Principal dancer does bit of toe dance and legmania, another girl does a routine of Russian steps, two girls have a jazz dance bit.

Miss Carew, in futuristic costume, brings girls on one by one, all in elaborate hoop skirt dresses and for the finish, girls' gaily turbaned heads appear through the back drop representing an artist's palette, while Miss Carew does an appropriate number. They all come on for individual steps leading up to the fast dancing finale.

Mild approval from the City audience about the middle of the bill.

Rush.

MOORE and POWELL

Instrumental and Songs
10 Mins.; One
5th Ave. (V-P)

Male twosome delivering an old-fashioned turn indicative of the deuce spot for so long as they hold on to it. Both are in eccentric costume, plus red noses, for comedy with the routine carrying them from guitars to musical saws, etc.

The smaller of the two sings, makes clucking noises with his mouth and indulges in an abbreviated buck. The partner confines himself to instrumentalizing. For an encore he blows up a toy balloon to render a former pop number on it as the air escapes. It got the team its best results. Otherwise the boys were running shy on applause. Yet they took a second encore for a bottle and jug bit, after which even they didn't have a doubt that it was all over.

For the intermediates... Skip.

"ANY FAMILY" (5)

Sketch
18 Mins.; Full
Jefferson (V-P)

This condensed version of "The Family Upstairs," projected by Albert Lewis, makes capital entertainment for vaudeville. It is breezy throughout, vibrates with farcical action and is well played by the quintet of players who were unbilled at this showing. They are all splendid types, being capable and worthy of individual mention.

Harry Delf, author of the original legit piece, is said to have made this adaption. It gives him a great break and an opportunity to retain plenty of comedy in the skit, while also planting his story—something seldom accomplished in abbreviated versions.

The episode utilized for vaudeville depicts the meddlesome mother who adopts a ritzy attitude toward her daughter's beau as a means to gallop the couple into matrimony. Her ritzy idea of putting on the dog when the youth calls, and mythical tales of family wealth, all but scares the youth away. At the crucial moment the daughter, tired of her mother's sham, throws her cards on the table and lets the boy friend know Ma has been four-flushing. Her dad also chips in that this talk about him retiring is all bunk and that if he ever came home without the weekly pay envelope he would wind up in the morgue.

The skit is breezy and well played. All characterizations are foolproof, with the ingenue slightly overshadowing the others.

Went over big, No. 3, and can hit anywhere. A splendid example that sketches of entertaining quality are far from passe for vaudeville.

Edba.

HERMAN BERREN and FIFI

Talk, Song and Piano
17 Mins.; One
Broadway (V-P)

Herman Berren first explains in an uninteresting little speech that he is a piano teacher waiting for pupils. The phone rings and Fifi promises to be up in an hour. Before Herman puts down the receiver Fifi blows in, clothed in a smart-looking crimson dress with a snugly fitting hat.

Fifi's bad English sounds fictitious, but her French is fast and furious and her snappy, expressive movements—eyes, hands, head and feet—begin to take effect.

The professor demands \$15 a lesson. Fifi says nothing about price, but smiles meaningly. She smiles again, and continues to smile at 10-second intervals. The titters among the ranks began to swell into giggles as the prof softened gradually. Before Fifi walked off the stage Berren was asking whether he didn't owe her any money and where she would like to have him send the piano.

The girl puts over a French song with the wild abandon, slangy phraseology and unerring precision of one who has done considerable stage work in La Belle France. While the crowd doesn't understand the lingo, they can't help getting the meaning of the song from Fifi's interpretation.

Berren formerly did a single with a pianolog. This new act opened rather slowly, but once in the swim got along nicely in the deuce spot and finished to warm applause.

GUARNER and TOMASINI

Singing
11 Mins.; One
City (V-P)

Tenor and baritone in a straight song cycle of operatic and the more pretentious popular numbers. Wear tuxedos and take their work seriously. Foreign looking, probably Italian, and groomed and barbered as only an Italian singer can be.

Both men have robust voices, agreeable in quality, but nothing in the way of showmanship. They grade as two straight vocalists. No. 2 at the City and did nicely.

Rush.

TARIELLA and CLARK

Wire Act
8 Mins.; Three
Jefferson (V-P)

Strength of this turn lies in the slack wire work of the man. Wire appears first in Oriental costume and later does a little toe work effective as far as it went. The man does a number of excellent stunts on the wire, rides a one-wheel contrivance, does some nice side-to-side swinging and also balances him atop an eight-rung ladder.

Good little act of its type.

Mark.

FRANCES and SANFORD (6)

Revue Act
20 Mins.; One and Three (Special)
5th Ave. (V-P)

The basic appeal in this one is a series of skits spaced by blackouts and songs in "one." It all winds up with a "Florodora" number but taking the boys' angle of that famed sextet. The material evidently has been especially conceived. Its one fault is the scenes all sprout from the same idea.

An opening lyric, split between a trio, which has the boy and girl trying to procure a pair of stubs from a spec and lacks a finish. Not a new angle for the stage, but this audience seemingly accepted it as such. The next was the husband, wife and boarder plus the third man popping up as the first two males exited. Likewise was a tired business man snatch.

Here hubby phones to tell the office of the delay while a girl covers his lap. The missus is on the other end, also with an annexed companion. The third and last has a cop and maid, the inspector searching and upon pulling down a screen finds three of his force lined up.

An evenly divided cast of six play these, with some taking their turn in "one." The "Florodora" finale has the women stripping until the last drop switch is from undies to a more conventional length. The lyric to this number ranks as about the best.

No standouts in the cast other than probably the man of the billed team. He shoulders most of the responsibility and handles dialog nicely.

The act is handicapped by that similarity in the sketches. If it can break away it should develop into a vaude asset. Its scope as now presented is limited.

Ekip.

14 VIRGINIANS

Jazz Orchestra
19 Mins.; Full Stage
City (V-P)

This is the outfit formerly handled by Ace Brigode and operating under his name. The new leader is Joe Friedman, violinist. The frameup is three saxophones, two cornets, two trombones, two banjos, piano, traps and sousaphone. Sax trio switch to clarinet and tenor sax.

The arrangement throws a good deal of weight on the cornets and trombones which are used to phrase the jazz sharply in a cracking sort of cadence, with the beat of the sousaphone to give the rhythm. For dance music it ought to be a world beater.

In the theatre the turn makes its appeal on other grounds. The bandmen are all young, trim looking and of the collegiate type. They vary the distinctly orchestra work with a number of specialties. Friedman has an agreeable voice, used in several combinations and one number brings a quartet down center. One of the banjoists does a mouth organ solo for a bit. The drummer comes down for "Baby Face," while all are concerned in one way or another for a lot of low comedy business around the number "Women, Ha!" worked up for laughs at any cost.

On its jazz music the outfit can go in better company, but its comedy in the present rough state is paced and gafted for small time. The Virginians are headed for night clubs, where on appearance and dance music they have the goods.

Rush.

HALL and LORETTA

Comedy, Talk, Song
14 Mins.; One
5th St. (V-P)

This pair have shelved their former turn and seem to be headed in the right direction with the new one. The man opens monologuing about his experiences at a hotel. The girl, a fine looking brunette, walks behind him twice across the stage and then blasts forth with, "Why don't you stop following me."

They go to a bench for crossfire, the woman handling Italian dialect for some results. She tells him she's a countess. He proposes. The gags are well handled, but it is when they come to a double song the act shows its real strength. Both have excellent voices which blend well. More vocalizing should be done.

The man attempts a "fly" delivery. He lacks animation but has a fairly smooth delivery, although the material is anemic in spots. The girl besides her great appearance should develop into quite a character woman. The turn should work out into a standard act from all appearances.

Con.

GOODEE MONTGOMERY and Co. (3)

Singing, Dancing, Pianos
16 Mins.; One and Full (Special Set)
58th St. (V-P)

Goodee Montgomery is a niece of Dave Montgomery (Montgomery and Stone). She now heads her own act in which she is assisted by three boys. One remains at the piano. Another sings and dances and the third sings and goes to the second instrument for a duet and another number.

Miss Montgomery has inherited much of her famous Uncle's ankle facility. She is a tap dancer par excellence, but not so forte when attempting a black bottom.

She and her partner turned in a corking double comedy eccentric prior to the black bottom attempt. The third young chap sings acceptably and is an excellent musician. The one who sticks to the box is also there on the fingering.

The act is nicely produced, a good looking cyclorama dressing the stage. Goodee changes to boy's attire for the finish. She also plays a uke and banjo in two other doubles and triples, and all in all turns in an unusually versatile contribution. Goodee and her boys should find no trouble going along in vaudeville and if not, the picture houses will be pleased to greet them.

Con.

EDDIE HEFF and Co. (4)

Comedy Sketch
16 Mins.; One and Full (Special)
American (V-P)

Eddie Heff has taken the much picked on "lemon bit" and made an attempt to build an act around it. But the "lemon bit" remains the meat of his turn.

Opening in "one before a special drop of the battery, he sings an introductory for his next scene, a court room set in "three." Dummy jury and judge on the scenery.

Heff announces he will plead his own case as the prosecuting witness has won all his jack and he can't afford a mouth piece. They cut back to "one" for the "lemon bit," using a table with a basket under it, similar to that used by Steppe and O'Neal in burlesque and by several other acts since in musical comedy and vaudeville.

All of Steppe's tricks are in and a close study of his method is evident in the routing of the comedy scene. The bit is sure fire for the pop houses but this combination doesn't begin to get the laughs Steppe gleams with the same bit.

For a finish they black out and back to the court room for a four-piece syncopated "Charleston" recitation a la Herman Timberg. A blonde girl is included in the quartet and one member attempts comedy, landing fairly well.

The act makes them laugh which is all that can be expected. With the "lemon bit" out, it's mashed potatoes. It was built to be peddled at a price and should peddle easily unless they see Steppe first.

Con.

STANLEY and WALTERS

Talk, Songs, Dancig, Piano
16 Mins.; One
American (V-P)

Another one of those "memory" combos. Boy and girl—the latter a sweet looking dish holding plenty.

The lad is a "fly" comic with a perfect average of released gags and comedy business. They even pull in the old "sleep walking" gag from burlesque where the girl informs him she walks in her sleep, following a bell, especially a dinner bell. Why he muffed giving each one of the musicians a bell is a mystery. As it the bit doesn't get much and as long as it's going to stay in, why not hoke it up good.

With all that the pair are clever and could do a real vaudeville act if they would dig up an author. The girl is a looker, sings well and dances okay. She looked fetching in two changes.

For a finish the boy plays piano and clarinet as accompaniment for her Charleston. Yes, he imitates a "player piano" on the box.

The smacked 'em No. 4 on this bill.

Con.

RECORD and CAVERLY

Piano and Songs
12 Mins.; One
American (V-P)

Man and woman in a cycle of single and double songs mostly of the semi-classical.

The girl handles the piano and vocalizes in the doubles. She also contributes a comedy solo starting at the box and concluding with the orchestra. The man has the voice of the pair. The doubles harmonizing just about passes. Man's solo got most from the discriminating.

Art is a fair early spotter for the small time bills.

Con.

SHURON DE VRIES REVUE (8)

Song and Dance
17 Mins.; Three, One
81st St. (V-P)

Miss DeVries, heading this ballerina revue, is a song and toe dance specialist. She has a feminine sextet of toe steppers in support. Eighth member is Frank Bacon, roller skate eccentric dancer who contributes a solo and assists in the finale as Miss DeVries' dance partner.

It's a nice enough dance act with its chief shortcoming the sameness of the toe dancing.

Various set pieces vary the background. Titles of the different musical and other numbers are emblazoned in tinsel on cardboards, illumined only by the calcium light, which shows up the novelty lettering. These and other touches are niceties to brighten the proceedings, otherwise of an even t.nor.

The act shapes up as a quiet class flash for the intermediates with a good dance also in the films.

Abcl.

WALLACE and MAY

Songs and Talk
7 Mins.; One
5th Ave. (V-P)

This pair formerly did the old Davis and Darnell act, "Birdseed." The current act may not be new, but Wallace and May are not listed in Variety New Act files since the "Birdseed" incident.

As caught at the 5th Avenue the turn is very much of an ad lib affair, the boy clowning his way through with not too much assistance from his feminine partner. Being a glib youngster he should land, if he procured himself some smart material. A couple of threadbare gags now in use do him no good at all. One of these goes as far back as the "you may have a dirty look—" thing and even the kids scorn that one these days.

Plentiful kidding at the piano, the boy laying all over it, besides taking to a miniature banjo and violin for a versatility display. That he had to immediately follow another instrumental act was hardly his fault, but is just another inkling of the straights the K-A bookers are in for material.

The girl has a comely appearance as has the boy. Looks like a question of material for them. The present foundation sprinkled with brighter patter should take them into any of the vaude houses.

Skip.

"FAMILY ALBUM" (5)

Song and Dance Revue
15 Mins.; Three (Special)
Lincoln Sq. (V-P)

One of those small time flash acts palpably the creation of some s. t. agent or producer who decided it was due for him to number an act of this sort on his books, just like the music publisher decides he should have a "mother" ballad in his catalog.

It's an ineffectual flash, the revue idea hinging about the title. The songstress promises to introduce her family tree, and thereafter her antecedents are presented as Russian "hock" dancers, French Apache hoofers with the man possessed of a deadly purpose to wreck his female partner's shoulder blades, "collegiate" steppers, and others.

Three men and two women. Male dance team the best. Other man and one of the women are a dancing pair and the remaining femme does a "kid" number in which she professes to regret her petite stature, although her physical proportions contradict the allegation.

Flash for the smallies.

Abcl.

REILLY and DORAN

Talk and Songs
15 Mins.; One
58th St. (V-P)

Ted Reilly, former producer of night club floor shows, and Sally Doran, attractive blonde, comprise this new combination. With material at hand the team is set for its present status, but needs considerable punching up and finish before making a better grade.

Reilly opens with a waiting song introductory, building up an entrance for his partner. The latter comes on and outguesses him in flirtation repartee. The chill reception gradually wanes, and the boy and girls warm up for a tropical duet. A subsequent melodramatic travesty concludes the contribution, with the girl inquiring as to how they are going to get off, with Reilly indulging in a supposed chat with George M. Cohan, who had advised to always leave them laughing when you say goodbye. Reilly springs a new gag on "Peaches" and they sneak out. The finish is the weak point, letting the act drop. The team sorely needs a

(Continued on page 15)

81ST ST.

(Vaude.-Picts.)

Attendance here Friday evening approximated two-thirds on the lower floor, as good as usual if not better. A well-balanced five-act bill was followed by the usual picture routine after intermission.

Lillian Morton was away with the honors. Too bad this little girl who always gets a big hand was not at her peak when big time was paramount. If she had been, Miss Morton would have gotten the break due her.

There are few singles today who can sell songs like Miss Morton. A peppery person, she seems equally good with syncopated stuff as with ballads. Though her voice may not possess carrying power she might make quite a noise in the big picture theatres. If the dialect numbers do not land as they do in vaudeville, her repertory is wide enough to satisfy. She has been using "I've Walked Home" before, but it will, doubtless stick to her for a long time because of the lyrical comedy and the manner of rendition. Miss Morton's French number too is amusingly given and in fact she never lets down nor are any of her numbers under par, not the way she does them.

Sharon De Vries closed the show with a dash of class. She is an acrobatic toe dancer with some good tricks of her own. One was a double back kick, Miss De Vries landing on her toes with feet crossed. It looked exceptional. Frank Bacon contributed a souse on skates, with some stepping on the rollers following. Six ballet girls were used. All are toe dancers but their presence is decorative. However, they build up the turn and will count if the act goes into picture houses.

Billy Kelly and Warren Jackson, assisted by Ione Wreidt (New Acts) had the keystone spot at No. 3. On second were the clever Harry Fraley and Ruth Putnam. Both are neat dancers working with lariat at times and carrying out the cowboy impression with a special drop. Fraley is only mildly successful with his chatter, given while twirling the ropes. But his tap dancing is effective while Miss Putnam's efforts in that no less so.

The Petleys with aerial acrobatics opened.

5TH AVE.

(Vaude.-Picts.)

Six-act bill leaning strongly toward comedy was slipped in here for last week's second half, and didn't seem able to do much about it. Good sized house Friday night, but they needed a lot of persuasion before they'd give in. It was one of those audiences where the worst comedy act is allotted the most applause, and Jimmy Lucas took both honors.

If Lucas is as good as this gathering thought he was, then anything can happen. Lucas kept playing to the gallery until he got 'em, with almost outright pleas, and meanwhile cut loose a series of released

New Acts

(Continued)

substitute for a getaway. A fast dance wouldn't be a bad idea.

On here in the deuce and got over fairly well.

Edna.

BOB and OLIVE NELSON
Contortionists
8 Mins.; Full Stage
City (V-P)

Simple light opener. Nice looking, shapely girl in full tights walks on cold, and without parade goes into series of twists on pedestal back center. Man follows, working alone in same kind of stuff, most of it getting one foot behind his ear and then hopping about.

Woman back from double feats, such as two-high berds, and for finish man does rope skipping on one foot, the rope cuddling the back of his neck.

Does all a plain contortion turn could do for an opener, much or little, according to the way you look at contortion as an entertainment.

Rush.

CARR LYNN
Animal Imitations
11 Mins.; One
5th Ave. (V-P)

Male single with imitations all the way from the barnyard to the conventional talking cats on the back fence. Lynn handles them in a workmanlike manner, splitting up the routine with thin chatter for comedy.

The carrying of a whistle to shut off applause for laugh grips reached its objective here, and they liked it. The finish is a characterization of a youngster capturing his first bee. Of the animal imitations Lynn seemed to get most from his lion bit, using a glass contrivance as an aid, while the conception of the back-yard felines was the high comedy point.

An okay early spot holder for the pops.

Shan.

gags that moaned at being brought back. This comic even offered a shuddering ballad, supposedly written by himself, that had the feminine partner posing as the horrible example during the patter after the first chorus. All this was something about mother and father, does your parents say, the curse of petting parties—and, who cares, fox-trot.

But Lucas did nicely. Facts are facts. Better than anyone else on the schedule, Geraldine Herbert is the partner, doing little other than to follow Lucas' sob interval by another ballad.

On the other hand, Langford, of Langford and Myra, is a suave and sure performer. No stressing of points and no struggling to accentuate. But the soft pedal thing hurt the latter in this house. They had a tough time hearing him above the gum chewers. Usherettes with mouths full of gum lend a charming atmosphere. That K-A reel on schooling patrons how and what to do with gum in their theatres should have another showing for the house staffs.

And Langford didn't do so well, despite having been around a long while and knowing how to "sell" what he's got. The same goes for his partner Myra, a brunette, who does a neat straight and gives an intelligent reading to a pop ditty.

Tom Smith was another standard laugh provoker who had to wait until his mind reading burlesque before securing any kind of a genuine demonstration. Smith's falls and nut chatter left 'em cold for at least the first five minutes. They didn't know what it was all about, and apparently cared less. That something did happen marks the difference between the veteran and the novice.

Earlier in the running the Smillette Sisters opened, only on this particular night there was but one present. An announcement from the stage explained that the other half of the family had been taken ill. The one girl did as well as could be expected between juggling on a slack wire and a nite of acrobatics.

Carr Lynn (New Acts) was No. 2, with the Lockfords, assisted by the Paul Tilsen string orchestra, closing. The latter team carried on easily, albeit the comedy number, sprinkled by hoke falls, was somewhat hurt through Smith's snail pace procedure just ahead. This well-known dance team's flashy catches, falls and adagio work make the act well worth while.

The announcements are up for the special week of Dec. 6, when the 100th anniversary of vaudeville will be celebrated. Contests, ceremonies and celebrations—but it's about time someone thought of a "good bill week."

A Universal-Jewell picture was the screen leader.

Skig.

AMERICAN

(Vaude.-Picts.)

Downstairs Friday night there wasn't a vacant seat when Claude and Kucille Fondaw opened in their dandy double trapeze turn. The act features a neck and crutch hold and spin by the man, and a break-away drop from a trapeze held by the man who is hanging head downward. The couple work with speed and precision without stalling. One of the best in its class.

The International News Reel gave the deaf and dumb fans a chance for an optical thrill, and Record and Caverly (New Acts) picked up the vaudeville thread.

Another film fourth was a Mermaid comedy, probably the lowest low comedy two-reeler ever photoed, with a set of titles that could have been written by Noah.

Simpson and Dean next, man and woman, with sure fire hoke, passed nicely and were pulled out for an encore bit. It was the before and after marriage dancing of a couple. The act is constructed for small time, and with it that company should never lay off. The woman doesn't depend upon anything so ethereal as lines for laughs, but stakes every gag to a follow-up of mugging that whams it over whether they have figured it out or not. She gets 'em going and coming. The man is a light straight.

Edkin and Rhoda in a flash dancing turn, assisted by a violinist and a girl solo dancer, were the artistic moment. The violinist doubles into the pit, where he leads for the last few numbers. The solo dancer is so so, but the featured girl holds much. An adagio double landed heavily, and the man's Russian solo, always sure fire at this house, duped. It's a good small time turn.

Stanley and Walters (New Acts) followed. The pair will never have to pay any royalty on this one, either for gags or bits. The girl is a looker and with an act they might hit the big leagues. Eddie Hoff and Co. (New Acts), another entry in the "Simon bit" league, were in the next hole. Eddie has evidently made quite a study of Harry Stoppel. The "Simon bit" was identified with Stoppel and O'Neal for years in burlesque. When they split, O'Neal carried his version to the Century Roof and did it with Jack Pearl. Stoppel continued his version in burlesque with another straight man. The Shuberts thereupon decided the bit belonged to

Pearl and O'Neal, and their announcement of an infringement suit was the comedy wow of the season along Columbia Beach.

Now along comes Hoff, and Stoppel with Dick Knowles, doing the bit in the Keith-Albee houses.

Rita Gould followed the juke peddlers in the best cycle of songs she has exhibited. Miss Gould has improved considerably since she helped entertain the boys in the trenches. She has acquired finesse and showmanship.

Opening with an ordinary introductory number in which she kids her boyish bob, she follows with "Be Your Age," her weakest number. "Rags," a sob ballad with the inevitable recitation, was gulped by this mob and sent her in high. "Who Says Gentlemen Prefer Blondes," with Rita proving by an exhibition of her own "slim" that the brunets do pretty well, was a pip number for her, and "Must Act," following, another. In the latter she dons a red wig and smooch for some burlesque dramatics that land right up alongside the pin. It was only a pitch shot from there for her encore, "Red, Red Robin." She has dressed her turn elaborately and carries a male pianist. Rita is ready for the fastest company with her current turn.

Mme. Maree and Pals, pony and dog act, held the closing spot, followed by "The Prince of Tempers," feature.

Con.

58TH ST.

(Vaude.-Picts.)

Nothing better than a routine small-time show for the second half. Good house Friday night, with plenty of standees. Six acts of vaudeville and "Gigolo" (D. D. C.) as the screen feature. Neither could claim any part of the draw, the neighborhood crowd coming here regularly through force of habit and lack of opposition in the neighborhood. That probably tells it.

The Collegians (two men and a woman) opened with a fast routine of tumbling, balancing and other acrobatic feats. All handled skillfully and effectively, to merit deserved applause. Costuming was also in keeping with the billing, the boys garbed as wide-toussered "cackies" and the girl in flapper sport attire.

Kelly and Doran (New Acts), on next, managed fairly well with a routine of chatter and songs of flirtation variety, plus a dash of melodramatic satire for a finish. Lawrence and Gray (mixed team) scored heavily on comedy in the follow-up with as neat a line of hokum as could be desired. The couple's gentle Ducea was an additional asset in planting the laughs. The girl, a stately brunette with splendid contralto, handled numbers well and also made a good foil, working in a tempo that kept the comic on his toes. The material was also above average. A good bet for this type of time and one that will work up to better things.

Hugh Skelly-Emma Helt and Co., the latter three girls, offering a singing and dancing revue in which the girls contributed most of the stepping, Skelly clowning in and out to keep the laughter flowing and making a good job of it with the uptown mob. The wallop of the act at the Friday night session was cranked when Skelly's revolver jammed at the juncture where he was to have shot the misfit quartet as the pay-off. When the pistol refused to work the girls were left with nothing but a slow-walkoff.

Mayo and Bobby, male duo, were comedy hits of the bill next to closing. Mayo does his semi-effeminate "hebe" to big returns. The chatter held them. A ballad by the "straight" in rich baritone counted, while Mayo's somnolent song panicked them for howls. Grabbed legitimate show-stopping honors in this spot and can duplicate anywhere at present pace.

The Caulfield-Ritchie Revue, a mixed dancing team and male pianist, doubling as ivory tickler and songster, closed with a routine of dancing capably handled. Besides, each number was costumed in good taste. The girl's acrobatic stuff was the particular stand-out, although the male member also gave a good account of himself as a stepper.

Edna.

LINCOLN SQ.

(Vaude.-Picts.)

Light on quantity but heavy on quality, considering the four acts' framework, this Low house at the Broadway and Columbus avenue intersection of 66th street, seems only handicapped by the capacity limitations. They were standing right through the entire vaudeville section and not all inherited seats with the inception of the final performance of the "Four Horsemen" (Valentine) revival.

Two comedy highlights were spotted second and third. Irving Edwards is a likely performer, his personality and use-stuff suggesting night club floor possibilities where, fortified with a glib line of talk, he can help fill the current dearth of cafe conferencers.

Besser and Balfour, in the frey and next-to-last spot, asked to a huge score. Besser was teamed with

Irwin, male partner, for a couple of seasons. Miss Balfour, his present vis-a-vis, impresses favorably as a straight, also managing some harmless vocalizing decently. Besser does a hybrid character of "nut" and light yid comic, presenting equally as hybrid an admixture of comedy that is new and trite. He will do the ancient business of "hope-to-die-on-this-spot," hopping away from the "spot," and then square himself with a new wrinkle. Besser is one of those comics of whom a reviewer will speak optimistically the first or second time out, but after a number of auditions, it becomes apparent that Besser's possibilities never advance beyond the hopeful stage. Besser is not unfunny and in truth seems capable of considerable advancement if he, or some interested professional mentor should prove capable of sounding his depths.

Opening were Ponzini's Menkies; closing "The Family Album" (New Acts).

A favorable fixture at the house is that poppy trench orchestra. The trumpet player and drummer sound like they had dance band schooling, the brass particularly cutting up with some interesting mute stuff to jazz up the dance accompaniments. Between traps and trumpet, the pit gang are made to sound very important, although actually about six or seven.

The length of the Valentine reissue prompted the curtailment of the stage presentations. Seemingly the reported slashing of the film did not apply for the Lincoln Square exhibition which, according to schedule, is allowing almost an hour and a half for its screening.

Abel.

CITY

(Vaude.-Picts.)

Proving that mere number of performers and flash of stage ensemble do not alone make entertainment, the second half frame-up here had upward of 35 people concerned in eight acts. It was about as dull and uninspiring an evening as you could get for four bits. Nobody was conspicuously bad, but in the summing up a pair of contortionists who opened the bill and the Fourteen Virginians, jazz orchestra, who closed, were the only consistent specialists in the running and the two best items.

Most of the others talked—in, indeed, it is seldom you find so loquacious an aggregation these days, when nearly all the conversational acrobats have been coaxed and bullied to turn voiceless and singers confine themselves to singing.

The contortionists were Luster Bros., Tuxedoed men, who have a particularly clean-cut routine of bends and twists that get away from the familiar work in this specialty.

Lavigne Young opens with woman going into pianolog, then switching to plant in box, an Italian dialect comedian, who, upon coming to stage, turns out to be a much better high baritone than comedian. She sits on his hat, and he says "You THINK you sat on my hat; you know damn well you sat on my hat." Yes, that kind of comedy. For the finish she sings jazz and he does operatic response, working into a good getaway. As long as they sing they do well, but the comedy is terrible. Sixteen minutes of this.

Maurice Barrett and Co. spring a dramatic sketch (New Acts).

Everything that has been said in opposition to bad talk and its disastrous effect upon good specialty goes double for Will Aubrey and Co. They use up seven minutes getting a sketch started and then forget it and turn six lively dancing girls loose to save the day, while Aubrey, who up to then has revealed himself as a pretty bad dialog promoter, does a dialect yodling number that makes him friends. His little medley with his own accompaniment on the guitar also was acceptable and the dancing girls were distinctly welcome in an evening not so exhilarating. There was, besides, a juvenile who couldn't either talk or sing, and a third man who could dance plenty, but suffered keenly when he tried to support elevation.

Trouble took up the conversation at this point, but the comedian used a thick dialect and got over something like the Balleff effect of scrambled English. It was a relief, at least, from the talk, ungarbed with dialect. His indications are amusing and he clowning them handsomely.

Larry Clifford with "Show Business," which has been somewhat extended, put over a sketch in terms of singing and dancing, and everybody liked it. They start in a theatrical manager's office. Actors and actresses come for rehearsal, all talking in rhyme after the manner of "pattee songs." Then they do a bit of dramatic burlesque, dull, but saved by a burlesque of the same action immediately following, and get away to a jazzy patter finish for a brisk total.

Billy McDermott, trapeze monologist, followed in when the audience was all but talked to death, and what he suffered was heart-rending. McDermott has an insinuating line of business that goes

with his talk and it ought to have gotten him something, but by 10:15 the audience was in a frame of mind where they whined at the sound of the human voice. They came partly to life when he went into his Spanish opera burlesque. It is the poorest part of his routine, but it was song instead of talk, and the audience laughed at the horseplay.

The Fourteen Virginians were disclosed as collegian-looking young men, most with saxophones or cornets in their mouths, and on this promise—which was fulfilled—they were a riot from the start. (New Acts.)

Rush.

JEFFERSON

(Vaude.-Pict.)

Not a vaudeville "name" on the 8-net bill last half, with the comedy resting solely on the shoulders of one young man, Ken Murray. He is a tall, breezy boy who wears a silk dicer and makes his verbal efforts heard in the uppermost part of the gallery. That manner of making himself heard down there stood him in good stead when he came on later to do his act.

Murray's style of comedy before he had finally bowed off for the night seemed to hit on all cylinders on 14th street. Prior to the Jefferson date Murray has been appearing with a young woman billed as Charlotte; at the Jeff he had a young woman along, but he called her Thelma or Selma; it didn't matter much. She sure pulled a corking and slashing Black Bottom that just about scored the biggest applause hit of the show (and it didn't seem the least bit naughty the way she did it because she was doing it right).

Altogether, it was a big night for Ken, put him in right, and with the girl whirling over a sure fire, he was the outstanding comedy slum.

One must allow for what laughter John Irving Fisher landed, but with John's piano following Ernie Ball's session at the instrument, several of Fisher's "bits," while quietly worked up—he was on fifth—hit home with those who are wise to wise-cracking gags these days of wise-cracking monologists.

Pierlot and Schofield opened the show. Credit must be given to their effort to brighten up the turn, the woman pepping up the juggling and balancing done by the man in a way that can't miss in the neighborhood. McDonald and Oakes fared best on their dancing, the vocal part not carrying so much weight.

Ernest Ball, with a double quartet of men, sang all of Ernie's old ballads to a fare-the-well, with Ernie occupying the main attention and also soloing a few times himself.

On sixth was the Rudolf and Elton Revue, and this act made a most pleasing impression, the work of Miss Elton being exceptional. This young woman is not only a graceful and daring ballerina, but she displays amazing skill, brought out most advantageously in her first adagio number. This act can also be nicely placed in the picture houses.

Next to closing was Murray, doing his regular act and making the most of it. He mopped up. The closer was Tariella and Clark (New Acts). The feature film went on around 10:30 p. m., making it a late show at this house.

Mark.

GREELEY SQ.

(Vaude.-Picts.)

Not a single newcomer among the four acts that comprised the vaudeville portion of the program at this house the last half last week. Bill was cut to four acts, as the house was playing the revival of "The Four Horsemen." As that film runs two hours and five minutes, the stage entertainment was curtailed.

Friday night, with a torrent of rain, business was pretty well shot. Lower floor was less than three-quarters filled and the balcony light.

Fred and Al Smith (not the Governor), with a very snappy gymnastic routine, opened, Kelly and Knox following. The latter team have an idea that gets some laughs, but it doesn't carry the act. The man's voice is depended on to bolster the final section. He lacks a number as a solo about half way and then works into a duet with the girl at the finish. This leaves that portion entirely laughless.

The hit was registered, also "in one," by Lubin, Lowrie and Mandy. Originally this was a two-act, with Lubin and Lowrie. They have added a girl who works as a brown skin. She is on for a flash at the opening with the straight man and later slips over a fast toe rag. The three build up into a fast dancing finale with the comedian selling the audience a hard shoe dance 100 per cent.

There was an ad for the opposition in the Paramount Quintet. The act was originally caught at this same house a little over a year ago. Double remains pretty much the same. The women are both gifted sopranos, and they do sell the class numbers to the audience.

New.

Fred.

ODD 'COINCIDENCE' OF IRISH-CATHOLIC DISMISSALS IN ORPHEUM'S CHI OFFICES

Several Names Mentioned of Irish Catholics Discharged or Resigned—Northcutt, "Efficiency Man" for Orpheum, Reported Responsible—Breaking Down Morale of Organization Built Up by John MacMahon—Ku Klux Klan Influence Claimed Through Earl Kurtz's Connection—Association's Fair Department Lost \$116,800 Last Season, Claimed

Chicago, Nov. 28.

John McCaffrey, John Hartigan, Ed Reiley, Joe Kenney, John Webb, Pearl and Ethel Walsh—these are recent and about the only removals of employees of the Western Vaudeville Managers' Association and Orpheum circuit offices in this city.

Irish Catholics among the show people of this section are pointing to the "remarkable coincidence" of the only dismissals from local Orpheum employ being those of their religious faith.

The dismissals have been from those blended into the Orpheum's organization erected by John MacMahon, auditing manager. Irish Catholics are wondering if an attempt has been made to break down the MacMahon line-up.

Dismissals are said to have been suggested by J. H. Northcutt, of the same offices who holds an "efficiency" title. Northcutt has been with the Orpheum for two years. MacMahon installed an auditing system for the Orpheum circuit in New York eight years ago. MacMahon found the people he placed already in the Orpheum employ when starting to organize here. Northcutt has been in charge of the local Orpheum personnel but one year. Those who have left the association were either fired or aggravated to the point of resignation.

Kurtz, K. K. K.

A Ku Klux Klan angle appears to enter here although the ruling powers of the Orpheum circuit are Jews. K. K. K. influence is claimed to have been used through Earl Kurtz of Indianapolis and said to be closely affiliated with the Ku Klux.

Kurtz lasted but eight months in the local Orpheum offices. During that time he managed to displace McCaffrey as head of the association's Fair Department, securing McCaffrey's job himself. Kurtz was notified of his dismissal while on the way to Jacksonville, Fla., on association business. The reason given for Kurtz' let out is said to have been that the Fair Department lost \$116,800 last season.

It is reported MacMahon entered a heated protest when he detected the trend of Irish Catholic dismissals.

Gunst Officious

Another apparently influential factor in the local Orpheum offices is Lester Gunst. His brother is an intimate friend of Marcus Helman, president of the Orpheum circuit. Gunst is at present assistant to R. J. Lydiatt, general manager of the association. Gunst at one time insisted upon opening all mail, personal or otherwise, attempted to insert a clock system and generally acted as though he knew but little about the show business. He is also said to have carried on a secret investigation of all association departments and employees.

After McCaffrey had turned the Fair Department from a loser to a winner Gunst promised to revolutionize that department by placing it on a mail order basis, where acts could be purchased through a catalog giving names, descriptions and salaries of acts submitted. This would do away with field salesmen for fairs, according to Gunst, and still give the association a 10 per cent plus sale for the association commission.

The same scheme was tried some years ago by inexperienced agency men who wanted to print salaries of acts but the acts would not consent to it.

If You Don't Advertise in VARIETY Don't Advertise

DON'T MUFF IT, SAYS 'CON' OF 'GLORY' FILM

Variety's Slang Slinger Slips Rave to Chick on Fox's Super Picture

Dear Chick:

You thought "The Big Parade" was the pay off and that after that one the boys were out of the trenches for good, but you're just a chump. Hop into the Harris and take a peek at "What Price Glory." If you tell me it ties "Glory," I'll report to any eye croaker you name and wear cheaters for the rest of my life.

They got a guy in this one named McLaglan playin' Captain Flagg, who is just as good in the deaf and dumb racket as Louis Wolheim was in the stage version, and I don't mean maybe. What a man he is. Over six foot, and a pan that would make Nick Albrook look like an Arrow Collar ad. But the janes love him. When he smiles they forget all about his flat beeper and caulies. He must be an ex-hitter, but believe me, comrade, he can act.

In most of the footage he's a hard boiled ape, but when he has to turn on the kid glove stuff he can cry like a professional weeper. He dims all eyes in one shot in a dressing station, where a National Army kid croaks after gettin' a slug in the belly from a machine gun. This big stone crusher handles the kid as tenderly as a woman could and after the kid bumps off, he straightens up and turns a pair of wet peepers at the camera, that would melt the heart of a night club hostess.

All Big League

The war stuff is strictly big league. They lay down a barrage in one shot with the dough boys advancing behind it, that gave the boys who missed the quarrel a slight idea of what happened while they were coppin' the other guys' molls.

One of the funniest gags in the picture was a hen-pecked mug gettin' a letter from his frau, in which she hoped he was havin' a nice time, "and don't forget my allotment money." Ain't that the dard—and how true.

But the gag of gags is a buck private, Ted McNamara, givin' this Flagg the bird, all through the picture. The Skipper never gets hep who is slippin' him the razz until the war is nearly over. He rumbles when he and McNamara (Pvt. Kiper) are watchin' a parade of German prisoners. The buck forgets who's beside him and gives the Heinies the chirp. Flagg recognizes the sound and nails the dough boy. It's a wow. And every time he slips him the razz it's a wow.

There's plenty of comedy and enough drama to suit anybody in this one. It must be some picture to follow "The Big Parade" and it has the same guts for it's an adaptation of Stallings' and Anderson's stage play. That guy Stallings knows more about the last war than the Mitchell Investigation Committee, and he's got it all in this one. The mud, the chow, the frogs and a love interest plus.

Hard Boiled and Tough

Flagg and Sergeant Quirt (Edmund Lowe) both crave the frog dame and after battlin' all through the war for her, Quirt cops. But

CHICK ENDOR SETTLES WITH SUING WIFE

\$175 Weekly and \$2,500 Counsel Fee in Private Agreement—Dodging Publicity

Behind Doris Knapton Endor's withdrawal of her formal motion for alimony and counsel fees in her suit against Charles Knapton (Chick) Endor, the Yacht Club Boys' leader, now at the Club Lido, is an outside arrangement on the financial settlement.

To avoid publicity, Chick Endor and his wife settled that end privately, at a reported \$175 weekly compensation to his wife and about \$2,500 counsel fees.

Mrs. Endor is suing for a legal separation and sets forth that her husband's share of the \$2,200 the quartet is receiving weekly at the night club, plus other income from phonograph records, private engagements, etc., warranted a large financial separate maintenance.

The husband was represented by Dudley Field Malone and Hays, St. John & Buckley.

Trudy Getting in Wrong With Dailies

San Francisco, Nov. 28.

Gertrude Ederle opened at Pantages yesterday. Upon arrival she was met by a battery of newspaper men and said:

"Have I got to talk to all these people?" adding disparaging remarks about the press in general, the same press that brought Alexander Pantages around to the idea of paying \$6,000 a week for people to look at the swimmer.

Bernard Dinner March 13

Sam Bernard's Testimonial Dinner by the Jewish Theatrical Guild to commemorate Mr. Bernard's 50th stage year, will be held March 13 at the Hotel Commodore, New York. An attempt will be made to gather all of the stars of the old Weber & Fields Music Hall as a portion of the entertainment.

The Jewish Guild will hold an open meeting Tuesday night, December 7, at 11:15 at the Bijou theatre on West 45th street. Willie and Eugene Howard will be the Guild's special guests.

Abe Lyman's Percentage

Los Angeles, Nov. 28.

Abe Lyman and his Brunswick Orchestra will open at the West Coast Uptown theatre Dec. 24. Lyman's agreement for the circuit is a salary of \$3,000 weekly and 50 per cent. of the gross if the house totals over \$10,000. The average gross of the house is now \$8,500 weekly.

he's a Marine. Just when the jane is ready to fall into his lap, he limps away to join his outfit, when they're ordered back into the line. At that he's a casual with a leg wound that entitled him to "flop" in a hospital. This guy, Lowe, as a hard boiled Marine with an arm full of hash marks, will astonish the fags who have never seen him play anything but parlor shell parts. He's as tough as a motor cycle copper in this film.

And Delores Del Rio (Charmaine) was one of the reasons the Germans wanted to take Paris. She's got enough S. A. to satisfy a Rotary Convention, and from now on life will be just one Hilo-Suiza after another for that frail. What a racket. They come up over night and stay as long as they want to. Delores won't have to skip any meals from now on.

Raoul Walsh directed this baby. Winnie Sheehan is credited with bein' chief worrier about all departments, and William Fox is the lucky one who will peddle it.

Everybody who saw "The Big Parade" will blast in to see this when they hear the rave, which means it will run at the Harris at \$2.20 a copy until someone hits one in the right field seats at the Polo Grounds next season.

Don't miff it, for every guy who ever wore a monkey suit ought to get a load of "Glory."

Acts Carefully Read Ass'n's Fair Contracts—Refuse Unqualified Consent to Print Salaries

Chicago, Nov. 28.

Acts listed in the Fair Department of the Western Vaudeville Managers' Association of this city or capable of being submitted by agents to it for outdoor or fair engagements, should carefully read the contract, if offered by the Fair Dept., before signing.

It is reported that the Fair Dept. contemplates issuing its annual catalog and printing the salary at which it can deliver an act in the catalog, either in a list of acts available or by insertion into the advertisement in the catalog it will ask the act to take.

An act under no circumstance should permit any agent or agency to publicly publish its salary unless for some specific reason, of advantage to the act. Such a catalog as the association has in view would bring about much confusion for the acts, if not setting their salary for years to come.

If such a clause or any rubber-stamped permission is found in a contract, it should be scratched, and the contract refused if the association insists upon permission to print the salary.

It's a business move only on the part of the association at the sacrifice and disadvantage of the acts.

FORMER PERFORMERS TURNED AGENTS GOING BACK TO STAGE

Independent Agency Field Overcrowded—No "Good Will" Prestige as Actors—Rare Commission Also Elusive "Cured"—Lean Dates Just as Good

ACT DEPRESSED; U. S. 'CONDITIONS IMPOSSIBLE'

Every Boat Australian Bound Carrying American Acts

San Francisco, Nov. 28.

As an evidence of an increased willingness to accept international vaudeville bookings not considered desirable in the past, every ship sailing for Australia carries on an average of three American acts booked by J. C. Williamson as well as a number booked by Fuller.

In the heyday of vaudeville American acts were never anxious to make the long trip to the antipodes. The changed attitude was reflected last week by J. Francis Haney, long a standard act on this side. The day before sailing Mr. Haney in a depressed frame of mind told a Variety reporter: "I don't care if I never come back. Vaudeville conditions in the United States have become impossible."

American acts are not generally familiar with the fact that the Australian circuits pay all transportation going and returning.

Jimmy Cagney's Chance

The vaude alliance of Cagney and Vernon has been dissolved, Jimmy Cagney is the male lead in the London company of "Broadway" which went into rehearsal last week. Cagney will have the part of "Roy Lane, the hooper," created in the original production by Lee Tracy.

Cagney and Vernon had been appearing on the Loew Circuit in Paul Gerard Smith's "Lonesome Manor," when Jed Harris "discovered" Cagney and signed him for "Broadway."

Judge Kelly's Memoirs

Walter C. Kelly, "The Virginia Judge," is secretly writing his memoirs.

The monologist's personal friendships nationally and internationally insures him an unusual circulation.

JOINING LONDON REVUE

Billy Green, now playing vaudeville with Jack Ryan, will leave the act January 1 and sail for England to appear in Albert De Courville's "Merry Whirl" revue.

Green and Ryan teamed for vaudeville during the past season.

A number of former vaude performers who entered the agency field last year are gradually wending their way back to acting. Few of the newcomers were able to make circuit connections and found the independent field was already greatly overrun.

Many have also learned that the popularity earned as a performer for playing accommodation dates for independent bookers didn't mean a thing when going around with the book. In early months some got a start spurge as a matter of encouragement, but this soon petered out.

The "cured" ones figure infrequent dates are no leaner than occasional booking spots, and more often than not a runaround for the commission fee.

Several of the boys started wrong in waiving fees on showing dates because of the ridiculous small money derived. Later their acts were taken by enfranchised agents of one circuit or another and with the unaffiliated "act peddler" declared out without even a good wish for the agent that got them started.

NASH SISTERS' ACT; ALSO FANNY WARD

Among the early debutantes in vaudeville at the Palace, New York, will be the Nash Sisters, in a playlet.

Previously, perhaps next Monday, Fanny Ward, the rejuvenated 60-year-old matron, will also appear and at the same place, in an especially prepared turn. Miss Ward is conducting a beauty parlor in New York, also another in Paris.

Alice Lake in "Liars All"

Alice Lake is making her vaude debut this week at Loew's Willard, Woodhaven, L. I., in a skit "Liars All," by Bert Robinson.

The appearance is a show date for the Loew Circuit. Paul Decker appears in support of the screen actress.

DODGE TWINS COMING BACK

The Dodge Twins, Betty and Beth, American girls now in "Aus Aus," a Berlin revue, will sail for the United States January 4 to play vaudeville here.

Their return is reminiscent of the success of other American artists forced to make a name abroad before being discovered by American bookers.

MABEL WITHEE

FEATURED IN "MISS HAPPINESS"

Direction

Ed Davidow & Rufus LeMaitre
1500 Broadway, New York

STAR ACTS CONTINUE TO ENGAGE FOR THE MOST MONEY, REGARDLESS OF SHOWS

Cissie Loftus Signed by Pantages at \$1,500 Weekly—Duncan Sisters Turned Down Orpheum's Offer, Going with West Coast Circuit at \$50,000 for Six Weeks—Gene Tunney Playing Four and Five This Week at Loew's State, New York—Kramer and Boyle Available for Highest Bidder—Comedy Acts Life of Vaudeville—Most Have Left It

The migration of standard acts from the Keith-Albee Circuit continues unabated. The Pantages Circuit has engaged Cissie Loftus, a standard K.-A. headliner, for 10 weeks at \$1,500 weekly. She opened Sunday at Toronto.

Miss Loftus' K.-A. salary was reported as \$1,250. Her signing with the Pantages Circuit was said to have been inspired by the shrinkage of the two-a-day vaudeville to its current six weeks.

Like many of the other "names" signed with Loew and Pan lately, Miss Loftus is said to have been willing to play three or more shows daily for K.-A., but not at her twice daily pay. They would not meet the salary offered her elsewhere.

Another standard comedy act now negotiating for picture houses and outside circuits is Kramer and Boyle, at the Palace, New York, this week. The comics have two more weeks for Keith's and will then go with the highest bidder.

It is reported they are being tendered a Loew route, which they will in all probability accept. According to the K.-A. bookers, it is the loss of this type of standard comedy act, known as a "natural next-to-closer," that is robbing the current K.-A. bills of attractiveness. Comedy is the life of a vaudeville show. The number of comedy acts that have left straight vaudeville for shows, pictures, picture houses, and independent vaudeville and night clubs has the K.-A. bookers out on a limb.

Made Walls Bulge

Los Angeles, Nov. 28. At the Ritz, picture house in Oakland, across the bay, the Duncan Sisters have made the walls bulge at their every performance this week, with the girls opening there to smooth out the new turn under a contract with West Coast Theatres, Inc., picture house circuit, of \$50,000 for six weeks. This week the girls are at the Loew's Warfield, this city, another West Coast picture house.

The Duncans are looked upon as the prize capture of the season by either pictures or vaudeville for a stage act in the west. Angled after by the Orpheum for a "twice daily" proposition with Keith-Albee "big time" promised to follow, the Duncans accepted the West Coast's offer in the midst of the straight vaudeville's negotiations, agreeing to play the six weeks according to the playing policy of the West Coast houses.

Orpheum Twice Surprised

Losing the Duncans was almost as surprising and depressing to the Orpheum people as was the amount of salary West Coast agreed to pay. West Coast in California is now the Orpheum's strongest opposition. West Coast controlling the state in pictures. It recently severed the act-booker connection it had had with Orpheum (Association) for some time.

Gene Tunney, at Loew's State, New York, this week and drawing \$7,000 for the week's engagement, is playing according to the policy of the theatre, four performances daily during the week and five daily on the week-end.

Mrs. Melino's Kick

Chicago, Nov. 28. Mrs. Rosebud Melino has filed suit for divorce here from Frank Melino, of vaudeville. She charges her husband blackened her eyes last January.

IRENE STONE'S MARRIAGE

Los Angeles, Nov. 28. Irene Stone, singing comedienne, now playing Pantages Circuit, is retiring from the stage the first of the year, to become the wife of L. Bear Newman, Los Angeles attorney.

TUNNEY'S 30 SHOW CONTRACT

Gene Tunney's contract with the Loew Circuit calls for four shows daily and five on Saturdays and Sundays. Jack Dempsey's contract demanded three shows daily and four on Saturdays and Sundays.

Due to the extra show it is believed that Tunney will, this week, break the house record at Loew's State, New York, held by Dempsey. The former champ rolled up \$41,000 on a bill which also held a Rudolph Valentino picture. However, it is doubtful if Tunney will better those figures for Dempsey had the advantage of an Election Day with the usual increase in scale to holiday prices.

Tunney will have as picture support "The Temptress," and in addition will play seven more performances on the week than Dempsey did, but the Election Day gross jumped Dempsey's total \$11,000, a mark which is expected to stand against all "name" onslaughts on a non-holiday week.

Tunney will play three weeks for Loew with that circuit holding an option on future services. If the option is exercised the Pantages Circuit, which has signed the champ for 11 weeks, will wait.

JACK WALKER KILLED BY OVERTURNED AUTO

Entertainers in Car Driven by Sam Goldman, Brother of Roadhouse Proprietors

With Sam (Chick) Goldman, the steward of the Castilian Gardens, roadhouse at Valley Stream, L. I., at the wheel of an auto early Wednesday morning on Merrick road, the car upset, killing Jack Walker, leader of the orchestra at the Castilian.

There were four other occupants. Gladys Harper, 26, entertainer at the roadhouse, residing at the Cadillac Hotel, New York, sustained body and facial bruises and a cut on the leg. Dick Clure, 24, professional, of Valley Stream, received contusion of the back and a fractured left ankle. Sam Goldman's injuries were also of a somewhat serious nature. All patients are getting along nicely.

Goldman, who was arrested on a technical charge of homicide, swung the car sharply to one side to avoid a collision with another machine coming down a side street. The wheels struck the curb and the car overturned.

Wednesday night at Al Goldman's twin roadhouse, Castilian Royal on Pelham parkway, was the scene of a Thanksgiving masque ball, the first attempt of its kind in roadhouse divertissement. The newspaper accounts of the accident prompted many cancellations through a garbled version involving Al Goldman as among the seriously injured. Sam Goldman is a brother of Al and Jack Goldman.

GIRL'S STORY OF COUNTRY'S WILD TOWN BRINGS IN GOV'T AGENTS

Going After Hurley, Wis.—\$50-\$100 Weekly Offer as "Table Workers" Blind—64 Saloons in Village of 1,300 Wide Open—Stage Girls Lured

Milwaukee, Nov. 28.

On the promise of jobs in cabarets as dancers and "table workers," with a bait of from \$50 to \$100 weekly salary as the lure, there have probably been a dozen or more stage girls sent into Hurley, Wis., within the past year, only to be seduced. This was revealed by United States secret service men.

Hurley, the town that has defied the Government to clean it up and is as wild as the most lurid oil or gold rush town, is still wide open, with 64 saloons doing big business. The population of the town is 1,300, the business coming from the lumber camps and mining districts of northern Wisconsin, Minnesota and Michigan.

Acting on a tip given by a girl transported into Hurley from Omaha on the promise that she would clean up from \$50 to \$100 a week as a "cabaret entertainer," Federal agents, protected by state troopers, went into the town and arrested Mrs. Mayme O'Brien, Mike Sandtzi, Joe Rossi, Nick Abrass and Vincent Dagostono on charges of violating the Mann act.

The girl told Federal officials that she had answered an Omaha newspaper ad offering entertainers big money if they went to Hurley. She went to an Omaha hotel and met the O'Brien woman, who "signed" her, handed her a ticket to Hurley, where she was met by one of the four indicted on Mann act charges. Once in Hurley, the girl told Federal men, she was shoved into a "cabaret" which was merely a saloon with rooms upstairs. She never received a cent in salary, the pay being merely abuse and clubbings when she protested. She also

named several other girls who had fallen for the cabaret plot and were held captives in the Hurley dives.

Wild for 25 Years

Hurley has been running wild for a quarter century. When the Government has sent dry agents in to wipe out the saloons, they have come back on stretchers or with resignations. Once a dry agent is recognized in Hurley, he looks into the business end of a gun. Lawless Italians, Norwegians and the scum of the Chicago underworld, exiled by law infractions, make Hurley their rendezvous. Dry agents have been able to make raids only when accompanied by state troopers and at all times both Michigan and Wisconsin maintain troopers near the town to search incoming vehicles for booze.

State officials have given up hope of "cleaning up" this town and don't mention it if possible. However, when the girl made her escape and told of her plight the Government took a hand, with the result that Hurley now faces a scrubbing.

The girl told of times when raids were made by state agents and troops, saying that the saloon keepers knew from 10 to 24 hours in advance that a "heavily loaded" raiding force was on the way. When this information came in all girls in the dives and all liquor were shoved into cars and spirited across the Michigan border until the raids were over, after which they were shipped back.

The girl, whose name the Federal agents refuse to reveal, is now under Government supervision in St. Paul, where the white slave trials will be held.

ASS'N'S "DEATH TRAIL" MAY BE ABANDONED

Few Acts Want Terrific Jumps Between Chicago and Coast—Orpheum Needs Acts

Chicago, Nov. 28.

By Feb. 1 the Association, Orpheum Circuit's local small time booking agency, will have abandoned its "Chicago-To-Coast Circuit," from semi-official reports. That line of travel has grown to be known as "The Death Trail" among acts and managers.

Lately acts have been forced to jump from Springfield, Mo., to Phoenix, Ariz., and then to Los Angeles, in two legs. It has been too much. Few acts at present can be induced to attempt the trip.

Scarcity of stage material will oblige the Ass'n. to give up its vain attempt to maintain the Chicago-To-Coast plan that was very well established by Colonel Charles E. Bray, its creator, when general manager of the Ass'n. After Bray left that post, irritated through interference and oppression, the Coast circuit started on its decline.

Orpheum Embarrassed

With the Circuit out the Orpheum Circuit will feel some embarrassment on its Junior house bills on the coast. The intent of the new Circuit was to supply the Orpheum's Juniors with needed acts that had to be secured from the east.

Another condition with the "Death Trail" passing will be that the entire west in the pop vaudeville class booking will be left to the Bert Levey and Ackerman & Harris circuits. Pantages books only his own theatres or those he is interested in financially.

A most severe jolt to the local Association and Orpheum Circuit was when the West Coast Theatres, Inc., circuit in California withdrew all of its bookings from the Orpheum's agencies.

Predictions of late among the vaudevillians have been to the effect the Chicago-To-Coast could not much longer stand up.

Long Beach, Cal., Nov. 28.

Hoyt's Theatre here, which has played "death trail" Association vaudeville for four months, will take a new lease on life when on Dec. 1 it will turn into a dramatic stock enterprise. Otis Hoyt, who operates the house, is said to have lost over \$1,000 a week in carrying the ass'n brand of vaudeville.

The dramatic stock company which goes into the house will be under the direction of Augustus J. Glassmire, formerly director at the Morosco, Los Angeles. In the company are Gayne Whitman, Marvel Quivey, James Donlan, Doris Williams, Lois Corbett, Estelle Allen, Russell Hopton and Forrest Barnes. The opening vehicle will be "Apple-sauce."

Berlins Are Parents; Reconciliation Now?

Mr. and Mrs. Irving Berlin became the parents of a daughter Thanksgiving Day. Mrs. Berlin had gone to the York House, awaiting the event. Meanwhile her husband had ordered his home on West 46th street placed in condition for the homecoming of his wife and child.

Immediately with the birth came a rumor, unverified, that the advent of a granddaughter would bring about a reconciliation between Clarence Mackay and his children.

The Berlins were wedded in New York last January. Immediately they were harassed by a flood of publicity and did not escape it entirely by going to Europe. They returned to this side late in the summer.

QUITS ORPHEUM CIRCUIT; BAD TREATMENT

Nan Halperin Voluntarily Throws Up Seven Remaining Weeks

Denver, Nov. 28.

Nan Halperin quit the Orpheum Circuit at this point, dissatisfied, from reports, with the treatment she had received over the circuit, and charging the Orpheum with failing to live up to its agreement on billing.

Miss Halperin was to have headlined on each of her first weeks in any Orpheum house. Second week she was to be co-billed, and on a third week accept bottom billing.

Reaching Denver the single found herself secondary to Mrs. Rudolph Valentino. When the local Orpheum refused to bill her as per contract and with an irritation remaining from her Orpheum engagements on the coast, Miss Halperin notified the circuit she was through with it at this point.

Nan Halperin returned to New York late last week. Since reaching her home at Forest Hills, L. I., she is said to have been in receipt of production and picture theatre offers.

Carlton Hoagland Marrying Incille Martin of Vaude

Los Angeles, Nov. 28.

Carlton P. Hoagland, former vaudeville and legit producer, was granted a license yesterday to wed Incille Martin, of Incille and Garnet Martin, vaudeville act.

The groom is a nephew of the late Fred Henderson, who was largely interested in the Orpheum Circuit, also having operated Henderson's, Coney Island.

Mr. Hoagland is rated a millionaire. He is heavily interested in Coney Island properties and was one of the fortunates who participated in the condemnation proceedings by the City of Brooklyn for Board Walk rights and sites at Coney Island.

The bride is the former wife of Arthur K. Munson.

Indoor Circus Bills as Lure for Inde. Houses

Independent bookers are following the lead of the Pantages Circuit in assembling several all-circus bills for bookings in their houses.

The feature previously tried by an independent held up as a coin getter in larger stands, while proving too expensive for the smaller houses.

The present idea is to routine five-act bills of circus talent, rotating them as units.

The exploitation value in houses in parts untouched by tent circuses in season is being capitalized by the bookers as the strong selling argument.

FARNUM AFTER COMMISH

Ralph G. Farnum, former booking representative for Trini, who is now handled by Charlie Morrison, has instituted a \$500 suit against the Spanish danseuse based on a contract.

Farnum controlled the marimba band now with Trini and was to have been reimbursed the five-yard for releasing the musical outfit to the dancer.

"VARIETY" FOR XMAS

Nothing nicer in the way of a Christmas gift than a subscription to "Variety."

A Xmas Present 52 Times a Year

Present friends and relatives with a subscription to "Variety."

IN U. S., \$7; FOREIGN, \$8

ENCLOSE FULL NAME AND ADDRESS

RADIO'S 'AIR OFFERS' TO 'CLUBS' ANNOYING BOOKING AGENTS

Broadcast Offers "Leading Entertainers"—Names Omitted—Usually Land Engagements Inquiring Takes in Vast Territory

Radio, which is the source of considerable agitation in relation to standard show business of the sort that existed before broadcasting became a factor, is now developing a new sore spot among the booking agents.

Those agents who have specialized on "club" bookings for Christmas and New Year's are muchly irked by the National Broadcasting Co.'s alleged attempt to monopolize everything. Their periodic broadcast announcements offering "the leading entertainers" for the holiday private entertainments is complained of as taking in too much territory, without specifying that said "leading entertainers" are those of radio reputation.

The broadcasting company asks for the opportunity to submit prices. These are generally fancy, but, backed by the conservatism and prestige of the American Telephone & Telegraph Co. and the Radio Corp. of America who have effected the N. B. C. merger, they generally get away with the proverbial "murder" on the prices asked.

That's no squawk from the performers' viewpoint, which even makes up for the 15 per cent booking fee charged by H. L. Ross, who is in charge of the artists' booking bureau.

PAN BOOKINGS

The following acts have been booked by the Pantages Circuit through Dick Henry: Serlany Troupe, recently imported from Europe, play Keith's Hamilton the last half of this week and open for Pan at Newark Nov. 29.

Amac, another importation now playing for Keith, opens for Pan Dec. 13. Jeanne Houston and Co. start in January for a tour of the Pan time; Venetian Masqueraders premiered on the Pan Circuit Nov. 15; Babcock and Dolly open for Pan in January, and Monte and Lyons will open in Toronto next week.

MICHAELS, BUFFALO, OUT

Reported Passing Over Bookings Dec. 15 to N. V. E.

Michaels Enterprises of Buffalo, N. Y., is reported disbanding Dec. 15 with bookings now held going over to the National Vaudeville Exchange of Buffalo. Both booking offices had been opposing each other for the past season.

The withdrawal of Michaels will leave the Buffalo field practically in the hands of the National Exchange and Gus Sun Circuit, these two having the majority of houses in that section.

Davenport's Theatre Trade Blank and Orpheum

Davenport, Ia., Nov. 28. Negotiations were reported practically complete this week whereby the A. H. Blank interests, lessees of the Capitol, 2,500-seat house, will exchange leases with the Orpheum Circuit for the Columbia, across the street, seating 1,200.

The transfer is expected to be operative Jan. 1.

Under the exchange Blank will still control the picture situation in the tri-cities with three houses in Davenport, three in Rock Island and the key house in Moline.

JUDGMENTS

Nedson Amus. Co.; Burns Bros.; \$136.98.
Arthur L. Silberberg; Eva North Silberberg; costs, \$155.50.
Arthur H. Sawyer; P. Gallibert; \$1,428.62.
Hans Tiesler; National-Evans Mot. Pts. Labs., Inc.; \$1,511.94.
Actors Theatre, Inc.; F. Vandamm; \$630.92.
Basil Broadhurst; Lambs, Inc.; \$321.23.
Craig Biddle, Jr.; B. Auerbach; \$5,550.74.

AUSTRALIA

By ERNEST C. ROLLS

(Producer and Booking Manager, Empire Theatre, Ltd.)

How do I find theatrical and vaudeville conditions in Australia?

I will deal with the two subjects separately.

Theatrically, excellent. I think I can safely say that Australia stands second only to America as far as an amusement-going public is concerned. Theatres are always full, especially in its two principal cities, Sydney with its 1,250,000 population, and Melbourne with 1,000,000.

Outside of these two, the others only have an average population of 200,000 and each of the towns is a considerable distance apart, none less than 500 miles and Perth, 2,000. The others of any importance are Adelaide and Brisbane. These can only stand a big attraction for one or two weeks. As transportation is very heavy, especially when one considers that in Australia there are three gauges on the railways and scenery has to be transferred each time, managers have to rely on Sydney and Melbourne.

However, from an artist's point of view this is extremely suitable, as shows can play each of these towns at least fifteen to twenty weeks. A successful artist can play Sydney alone for one year easily, and this would only mean two or three productions, as all plays are rehearsed during the run of the preceding play, no time is lost.

There being no Sunday performances in Australia, artists are enabled to have a real day of enjoyment and rest, for the climate is very similar to California and surf bathing is in vogue the year through. In summer, which is at Christmas time, thousands go surfing at midnight.

More and Better Theatres

Australia is growing fast and the theatres are inadequate, especially when you compare the number of theatres and large-capacity houses in your cities. I speak only of those beautiful cities of yours I have visited. I must say you have some wonderful theatres; no wonder they are full. You give the public full value and you deserve the success attained.

Sydney and Melbourne are solely neglected in regard to the number of theatres, both pictures and legitimate. There are many picture houses, but mostly small ones. Only one new legitimate theatre has been built in 25 years, though several picture houses are being contemplated, and that is one of the reasons I have joined the new company formed with Rufe Naylor at its head, known as the Empire Theatres, Ltd.

There is undoubtedly great scope, and we intend building a circuit of theatres each seating at least 3,000 people. These will be the largest theatres in Australia. Our first will open March 1, 1927, in Sydney.

Friendly Competitors

Your country proves conclusively that competition helps the industry and I am pleased to say I am friends with all the directors of both present circuits and hope to remain so. This is one of the most striking things I have noticed here, everybody is willing to help each other.

I can assure you I have found in Australia a contract is a contract and artists can rely upon it being carried out to the letter.

Chorus girls' conditions are excellent. They are paid full salaries from the day they start rehearsals and overtime after eight hours, all transportation is first class and where necessary sleepers are supplied.

The public is enthusiastic, though most critical.

Cabaret is in its infancy. They have a delightful restaurant run on first-class lines in Sydney, The Ambassadors, running a small cabaret, but are not quite ready for it in its big stages. I think this is because there are not sufficient visitors, who are the biggest patrons of this type of entertainment.

Dancing-palaces are a success. The popular-priced ones do big business and the people know a good band. It makes all the difference to the attendances.

Vaudeville

Conditions are equal to theatres, except that a big star cannot get the length of engagement as in the case of a legitimate musical com-

INSIDE STUFF ON VAUDEVILLE

Barney Fagan has sketched out his autobiography in 160,000 words. It will be rewritten and edited, probably below 100,000 words and disposed of to a magazine or syndicate. Lillian Uttel will do the "ghost" writing on it.

Barney Fagan goes afar back in America theatricals. He may just about range with McIntyre and Heath for longevity. Mr. Fagan has been a minstrel, variety performer and production comedian, along with his singing and dancing, qualifying him as an interesting character to the lay reading public.

Frank A. Keeney is in Florida with a couple of nice new race tracks on his hands and nothing to do with them. The courts down there, on an application from Keeney to find out how he stood with his tracks on modified mutual betting, decided it wasn't modified, just mutual betting, coming under the classification of a pool room if permitted on the track according to the betting laws of Florida, passed some 15 years ago.

That leaves up in the air, besides Keeney's duo, the one in Miami that has been running for two seasons with the same as mutual betting and a couple of other proposed new tracks in other sections of the state. Keeney's were at Jacksonville and farther down toward Palm Beach.

Recently it looked as though Keeney had deserted the show business to give exclusive attention to race tracks, Frank having said he had stopped betting on the nags from the ground. He sold his theatre leases in Elmira and Williamsport, up-state, having previously disposed of his Brooklyn theatres to Marcus Loew.

When Belle Baker made her debut on the radio last week and got good money for it, she failed to make any parting comment or say "good bye," which many other radio entertainers do following the close of their work. Miss Baker repeated many little "remarks" of the announcer. When he told the radio audience that Miss Baker's voice was "quite infectious," Miss Baker quickly followed with a query as to what that meant.

Miss Baker sang two groups. Her first included "Birdseye View of My Old Kentucky Home," "Irish Jewish Jubilee," "Because I Love You" and "When I Went to a Chiropractor." Her second comprised "Me Too", "Solomon," "My Kid" (in which she referred to her love for the radio and more especially to the taxi rush home to see her kid) and one announced as a "special" entitled "High Up On the Hill," credited to the authorship of Maury Abrahams.

It may be that the Keith-Albee offices frown heavily upon any K-A "booked act" appearing in any of their theatres and "doubling" into radio station programs but it's a certainty none of the powers make an effort to stop any ballyhooing for them by any of the programs.

Ernie Golden is the "big noise" around the WMCA station and is the conductor of the special Broadway nights at that place in addition to giving his regular daily, luncheon and night concerts and the "midnight McAlpin entertainers" which he introduces in the grill.

It was nice for the K-A crowd listening in last week to hear Ernie tell the radio fans that he was going to be at the New York Hippodrome this week with an orchestra of 22 men. This was all advance Hip billing that K-A got. It didn't cost 'em a dime but may have had a lot to do with Ernie getting the Hippodrome date.

When the Duncan Sisters on the coast found they would have some time open before starting on their picture of "Topsy and Eva," they listened to proposals that they return to an act and for the Orpheum circuit. After the Orpheum the Keith-Albee circuit wanted the girls. The usual money talk commenced. And as usual Orpheum and K-A said the Duncans were asking too much.

In the midst of this controversy stepped in the West Coast, Inc., circuit, a picture chain covering the state of California. It exclusively plays the Fanchon and Marco "Ideas" presentations in its picture houses, satisfied with those productions, that have been so successful in West Coast theatres. But West Coast seemed to see more in the Duncans than either Orpheum or K-A West Coast offered the girls \$50,000 as a guarantee for six weeks against a percentage agreement. It was accepted.

Last week the Duncans opened at the Ritz (pictures), Oakland, Cal., to break in. They did the most terrific business the coast has known for years in a picture or vaudeville theatre in Oakland that is looked upon something as a hideaway for San Francisco, as much as a new act might break in in a Brooklyn theatre.

And for West Coast to pay an act over \$8,000 weekly is equivalent, in illustration, to Fally Markus playing and paying Gene Tunney.

So it seems that not only do the picture people out-smart the vaudeville "showmen," but the vaudeville folks are apparently making showmen of picture exhibitors.

An act about to start on the Orpheum Circuit is said to have been informed it would have to get rid of a carpenter being carried, with the act's salary cut down for the amount of the carpenter's salary. This obliged the head of the act to handle his own stuff, making it physically impossible for him to do so and give a proper performance. Whatever outcome there may be is yet to develop.

eddy artiste, as there are only two houses playing big time. The Tivoli-Sydney (a small, inadequate theatre about to be rebuilt) and the Tivoli, Melbourne. They book big acts but to give them a season have to play them five or six weeks in each town. It means an act should be prepared with changes of material.

After that period a few are continued in the picture houses, and occasionally a vaudeville company is sent through New Zealand. Sometimes a suitable artist is used in production. As transportation is paid right through, it is a very beautiful holiday, and though they play vaudeville twice daily any act that has the opportunity to go should take it, if only for the sea voyage and the experience gained by travel.

I have been a London manager for many years, having had tenancies of the Empire Theatre, Leicester Square, the Shaftesbury, Strand, Criterion, Princes, Kennington and Lyric, and produced my revues at the Oxford Pavilion, London Palladium, etc. Yet so impressed have I been with Australia and its possibilities that I am perfectly satisfied, after my one year's sojourn there, to transfer my activities to that country.

ILL AND INJURED

Chris Hagedorn, formerly assistant treasurer of the Century Roof and 49th Street theatre, is at Saranac Lake, N. Y. Physicians say he will be required to remain for about two years. At present he is at 8 Marshall street, but may be moved soon to the Northwoods Sanitarium.

Karyl Norman, "Creole Fashion Plate," who was recently operated upon for appendicitis, has recovered and will resume his vaude tour in Chicago Dec. 6.

Mrs. Horace Mortimer recovering from appendicitis operation in Mt. Morris hospital, New York.

HOUSES OPENING

The Strand, Niagara Falls, N. Y., has switched bookings from Pantages to the Sun-Keeney Agency. The house will play a combination of vaude and tabs.

The Lyceum Patterson, N. J., recently swinging from road shows to a vaude has tilted its scale 25 per cent for the evening performances, its top going from 40 to 50 cents.

Opening dates for the two new Proctor theatres have been tentatively set at Schenectady, N. Y., Dec. 20, and at 86th street and Lexington avenue, New York, in February.

STOCK TAB WITH ACTS AT NEW CONGRESS, CHI

Chicago, Nov. 28.

Billy Maine and his musical tab company have been engaged as a stock attraction for Lubliner & Trinz' new Congress theatre. The tab outfit is presenting a different comedy each last half, while five acts are the first half.

This is the only theatre in Chicago with a stock tab policy.

People Must Be Paid By L. A. House Managers

Los Angeles, Nov. 28.

Los Angeles theatre managers of late seem to have a tendency of failing to remunerate acts for their labor.

Don R. Summers, manager of the Madrid at 82d street and Vermont, will have to account to the city prosecutor for his failure to pay seven girls and a man employed by him their salaries. Not alone will he have to pay up, but he may have to face criminal prosecution, as Lowy says that is the only way he sees to make managers realize their responsibilities.

Those who made complaint of Summer's oversight include Valda Lawrence, Betty Lawrence, Peggy Renee, Margaret Buxton, Mary De Brell, Margaret Blazier, Marjorie Harkness and Robert Shaw.

Orpheum Finds Coast Not Very Enthusiastic

Los Angeles, Nov. 28.

After promoting a site for a theatre in Sacramento and also the building of the structure, the Orpheum Circuit walked out on the deal because the business men of the town refused to pledge the circuit \$10,000 a year for the first five years the house was operating.

Ever since their split with West Coast Theatres, Inc., Orpheum officials have been trying to invade territory in which that organization has houses. No one seems to want to take the gamble on building, as West Coast and Pantages are in strong and builders fear going against these enterprises might be unhealthy.

Morris Silver Booking For Publix Houses in Chi

Chicago, Nov. 28.

Morris Silver, who recently resigned as booking manager of picture houses for the Association (Chicago) has tied up as booking manager for Baklan & Katz and Lubliner & Trinz, with offices in the Chicago Theatre.

Silver spent the last two weeks in New York booking and looking for material, especially acts booked in on top of Publix units when playing to Chicago theatres.

MAINSTREET'S NEW MGR.

Kansas City, Nov. 28.

St Hess is now managing the Orpheum's Mainstreet, transferred here from Minneapolis.

He succeeded Jack Quinlon.

ARNOLD DALY IN SKETCH

Arnold Daly is readying "Kidnapped," a sketch by Wilson Collins, for vaudeville. He will appear under Ben Boyer's direction.

Presentations in Louisville

Lexington, Ky., Nov. 28.

The new picture presentation policy at Keith's National, went into effect today.

Neal Abel, former vaudevillian, is master of ceremonies, with the Royal Peacocks as the stage band.

Roy Mack, local producer, is taking care of the presentation end, bringing acts from Chicago.

RUSSELL SCOTT'S FATHER APPEALS TO THE THEATRICAL PROFESSION FOR FINANCIAL HELP FOR HIS SON

Unless I can raise sufficient funds quickly to provide a proper defense and take my son's case to a higher court, if necessary, the authorities in Chicago will railroad Russell to the gallows, and he will die for a crime of which he is innocent—and of which I can prove him innocent, providing I have the requisite funds.

There is absolutely no provision in the courts of Chicago for the man without money to take his case to the higher court.

As I am absolutely without funds at this time, I appeal to the members of the theatrical profession to help make it possible for me to procure for my son only that which a man with money can procure for his son—JUSTICE.

I humbly beseech you, if you believe in Fair Play, that you will subscribe what you can comfortably afford, making it payable to me, his father, as Trustee for my son.

Forward your subscriptions to me at 514 Sun Building, Detroit, or Variety, which will publish the names and amounts subscribed, which assures you that your subscription is applied to the purpose for which you intended.

Sincerely,

THOMAS H. SCOTT.

My son, Russell, and all the members of my family have at one time been members of the theatrical profession. A story of his case appeared in last week's Variety.

This space donated by Variety for the aid of Russell T. Scott, condemned to hang, with his appeal coming up before the Illinois Supreme Court, December 7 next.

Variety printed its story last week and prints this appeal this week on behalf of Scott, found guilty of murdering a drug clerk in Chicago. An investigation has led Variety to believe Scott is entitled to a retrial.

His family and close friends have spent all of their available money to date in his defense thus far.

THEATRES IN CONSTRUCTION

Philadelphia.—(2,000 seats). N. W. corner 21st and Market streets. Owner, Forrest Theatre Corp., care of Stanley Co. of America. Architects, Hoffman Heron Co. Value and policy not given.

Roselle Park, N. J.—(Also stores, offices). \$200,000. Westfield avenue. Owners, D. Bender and N. Goldine, care of architect, Wm. Friedberg, Newark, N. J. Policy not given.

Rye Beach, N. Y.—(Also casino). \$1,000,000. Manursing Island. Owner, Westchester Parkway Commission, Bronxville, N. Y. Architects, Wolker and Gillette, New York City. Policy not given.

Sandusky, O.—(Also stores, offices). \$1,000,000. S. W. corner Columbus and Water streets. Owner, Seitz Theatre Co. Architect, W. P. Whitney, Chicago. Policy not given.

Whitestone, N. Y.—Corner 5th avenue and 20th street. Owner, Gainsboro Theatre Corp. Architect not selected. Value and policy not given. Contemplated.

Wilkesburg, Pa.—\$250,000. Pennsylvania avenue, near Wood street. Owner, Stanley, Rowland and Clark Co., Philadelphia. Architects, Hoffman Henon Co., Philadelphia. Pictures.

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LITERATI

(Continued from page 12)

Rodgers, the crook, recaptured by the New York police last week.

Bum said he had not written any letters to the Graphic, had not phoned it and had not threatened to bomb its office. The Graphic had said Bum did all of those things. It also carried an "exposure" from a pal of Bum's of what Bum had been doing and with whom. Bum said most of the things the Graphic thrust upon him were the bunk.

The Graphic, starting with Gerald Chapman, commenced to get messages from the dead after they

were dead, real "ghost stuff" by a staff member or two. They stuck to it with Valentino, but couldn't wait for Rodgers to pass out.

Still, the Graphic settled the coal strike in England, you'll have to grant that, because the Graphic said so.

Walter C. Noyes's sporting library was sold at auction recently at the American Art Galleries. "Annals of Sporting and Fancy Gazette," brought \$2,000; "Surtees Sporting Novels," \$1,700, and Alken Colored Plates went for \$1,600.

Countee Cullen, the young negro poet and a familiar figure in Harlem, has been made assistant editor of "Opportunity," the leading negro publication in America. Cullen is the author of a book of poems entitled "Color."

Two Milton Weils

An odd analogy between Milton Well, the music publisher, and Milton Well, editor of "Musical America." The former publishes popular music, while the latter is in the editor of a publication devoted to classical music. It makes the similarity in names as well as occupations all the more striking. They are not related, not even acquainted with each other.

New "San Franciscan"

A new monthly called "The San Franciscan" has made its appearance in San Francisco. It is modeled along the general lines of "The New Yorker" and "The Chicagoan." Joseph Dyer is editor and publisher. November 10 was the first issue. San Francisco already has two community journals, "The Wasp" and "The News Letter."

French-German Renewal

French and German governments have announced their approval of resuming the exchange of publications between the two countries. Interrupted Aug. 2, 1914.

"Denounced" Federal Trade

The Federal Trade Commission's complaint charging conspiracy to control newspaper advertising was denounced at the annual meeting of the American Association of Advertising Agencies Oct. 28 in Washington.

"Mirror's" Spurious "Jack Conway"

Ray Helgensen, sporting editor of the N. Y. "Daily Mirror" (Hearst) has resigned. Helgensen wrote under the pen name of "Jack Conway." The name is still being featured on the "Mirror" and it is said Murray Lewin is now writing the daily sports editorial and handicapping fights.

After leaving the "Mirror," Helgensen was reported to have secured the broadcasting privilege for the Dempsey-Tunney fight at Philadelphia. He has since started suit against Tex Rickard for alleged breach of contract.

Beth Retner's Book

Beth A. Retner, formerly scenarist and titler is the author of "Little Girl Blue" published by Doubleday, Page & Co. The story is an epic of child life.

Scripps-Howard's 25

The Scripps-Howard interests have acquired the morning "Rocky Mountain News" and the "Evening Times," Denver. The "Evening Express," the Scripps-Howard paper in Denver, has been merged with the "Times" under the new name of the Denver "Evening News." The "Rocky Mountain News" is to continue under the same name. The purchase of these two properties brings the total number of papers in the Scripps-Howard group to 25.

German Gov't's Newspaper

Dr. Gustav Stresemann, German foreign minister, has admitted that

he bought the late Hugo Stinnes's newspaper, the "Deutsche Allgemeine Zeitung," last April with funds legally at the disposal of the chancellor and foreign minister. This matter may lead to a scandal as the German people are not able to understand why the government wanted to buy a newspaper.

At the 30th annual dinner of the Sphinx Club, Cyrus H. K. Curtis, president of the Curtis Publishing Company, told the members he bought the "Saturday Evening Post" for \$1,000 in 1897, and could have had it for nothing. George Horace Lorimer, Boston newspaperman, was hired as the first editor at \$1,000 a year.

David Lloyd George, England's wartime Premier, has sold his controlling interest in the newspapers owned by the United Newspapers, Ltd. The most important of this group is the London "Daily Chronicle." The papers have been acquired by a strong group of Indian interests including the Marquis of Reading, Sir David Yule and Sir Thomas Catto.

Alfred A. Knopf is to bring out a series of books on both the editorial and business sides of the newspaper business. Some of the writers who have contributed on those subjects to "The American Mercury" may be invited to furnish some of the works.

"So This Is Jazz," by Henry O. Osgood and published by Little, Brown & Co., is a book on the origin, history and development of (Continued on page 176)

MARRIAGES

Alice McDonald to Alexander Jackson, in Philadelphia Nov. 10. The bride is of the Johnny Lee Long Long Co., and the groom with the Sandy Burns Co.

James Stanley Joyce (former husband of Peggy Hopkins Joyce) and Mrs. Nelle Vall, Nov. 20, in Chicago.

Marcy B. Sapin, Los Angeles newspaper reporter, married Hanah Byrens, radio and concert pianist, Nov. 25 in Hollywood.

Charles V. Turner, of Atlanta, business manager of the Burns & Padden Co., at the Orpheum, Altoona, Pa., here, and Esther LaRue Stowe, of Tacoma, of the company, were married Nov. 24 on the theatre stage during a special midnight Thanksgiving day performance.

Raymond Glenn, screen actor, to Anne E. Cudahy, in Los Angeles, Nov. 23. The groom is known professionally as Bob Custer, under contract to F. B. O.

Donald Brian, 50, to Virginia O'Brien, 30, both in "Castles in the Air," in Detroit, Nov. 27, at St. Aloysius' Roman Catholic Church.

BIRTHS

Mr. and Mrs. Joseph R. Ferrara, at Los Angeles, Nov. 23, son. The father is auditor of the Harry Langdon Film company.

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TALENT—ORIGINALITY—SCREAMS—CLASS

NOW

LOEW'S STATE THEATRE, NEW YORK

RIGHT OFF THE DESK

By NELLIE REVELL

It's a wise mother that knows when her own child can imitate, according to Sophie Tucker, particularly if that child is adept at giving imitations of herself.

For years Bert Tucker has had a hankering to follow in the footsteps of his illustrious mother. But Sophie, like all parents, visioned her son a great leader in some different line—probably law or finance. And every time he broached the subject of going on the stage she would pooh-pooh it with: "But you can't do anything, darling. You can't dance and you can't sing and we're not going to have any Shakespearean tragedians in this family."

But Bert thought otherwise. On the theory that when the mamma mouse is away the little mice can learn to play, he waited until his mother departed for England. Then he hid himself to Ned Wayburn to learn to dance and his instructor found that teaching Bert to dance was like carrying coals to Newcastle. After that he visited the publishers of his mother's songs and spent hours with the song-pluggers learning them. And finally he went home and before his mother's mirror—which probably still reflected her own long hours of practice—he rehearsed the expressions and the business he had watched her do so often. When Sophie came back she found that imitation is the severest form of flattery.

And to Sophie's credit as a better sportsman than most parents are when their "chiel" successfully contradicts, she is prouder of the fact that her boy is drawing \$150 a week and has his name in lights than she is of her London triumph and her salary of several thousand a week.

And now Sophie's favorite ballad is "Yes sir, that's my baby."

If you were meaning to invite me any place on the night of the opening of "Where's Your Husband?" please make it some other time. For it is a play written by none other than Ben Gross, my friend, and at one time an accessory to, before and after the fact, of some of my literary aberrations. Ben is radio editor of the "Daily News." That is when he isn't reporting strikes. He used to tell me of his ambition to write a play—or rather to have one produced—for he had already written a number of them and now his big moment is almost here.

Something that could only happen on Broadway. A chorus girl carrying a chow puppy of long pedigree and in company with several other girls met a casual male acquaintance on the street after the evening show.

"Will you girls have a bite to eat?" he asked.

They would. They did. They ate and called for more while the host thought sadly of his bankroll. At last they prepared to go.

"Let me carry the dog for you," volunteered the gallant male and, with the dog in his arms, paused at the cashier's desk, while the girls proceeded to the street.

"Sorry," said the man to the cashier when the dog's owner was out of earshot, "but I find I'm short of cash. I'll leave my dog with you as security."

The cashier accepted the offer and the giver of the party was out of the door, had brushed by the girls and was in the subway before they could halt him. The chorine dashed back into the restaurant and found that to get her chow back she would have to settle for the chow she and her friends had eaten. She parted with \$12 and departed with the dog, convinced that women aren't the only exponents of the gentle art of gold-digging.

Monday at Paul Henkel's, where John Pollock and I repaired for our usual weekly luncheon and gabfest, we ran into Edwin L. James, of Paris, European manager of the New York "Times," and who is here to confer with the home office about conditions abroad. Mr. James had much to relate about Mussolini and Italy. After listening to him a while I had to revise my ideas about a one-man government.

Mussolini starts in to rule where all other dictators leave off, and, as far as I am concerned, the U. S. A. is still the land of liberty, no matter how hard the wets try to prove otherwise. Absolute domination and complete censorship of the press is one of Mussolini's many methods of control. A Fascist in every newspaper office makes sure nothing objectionable to the ruler gets into print. If by some accident a story contrary to his ideas sees the light of day, they have a happy little habit of hauling the culprit off to the dungeon. Seventeen thousand political prisoners in Italy tell the story.

If you hear Norman Hackett, the actor, say that something is "All Greek to him," you will know by this that he understands that thing perfectly. The reason is that Mr. Hackett is one of the few actors in the world who is a member and officer of a Greek letter fraternity. Nor is he just content with being a member of the Theta Delta Chi Fraternity; he founded the New York club of that fraternity and has been elected six times to the post of graduate secretary of the organization.

It is an unusual activity for an actor and has brought forth in response an unusual tribute from his fraternity brothers. Not long ago they celebrated the 79th anniversary of its founding, taking that occasion to express their gratitude for his work by placing in the main lounge of the New York club-house a bronze plaque bearing Mr. Hackett's countenance and a fitting tribute to his work.

Mrs. Ernest Boschen (nee Irene Farber—Farber Sisters) is the mother of a daughter.

One act of his I shall never forget. It was many years ago when the Berlin Madcaps were playing their first season in this country. He was building two new theatres, remodeling another and running the circuit all at once but somewhere he found time to get a Christmas tree for the green room of the Olympic theatre (Chicago), decorate it and with his own hands, select, wrap the gifts for the little foreigners and make sure that their first Christmas in a strange land would be a happy one.

The night I saw the "Pearl of Great Price" a minister from a 48th street church rose in his box and eulogized the performance. At one place in his talk he said there were 11 bootleggers in the same block as his church.

His announcement made a hit—all through the audience I could hear sotto voice remarks such as "Give us their addresses" and "will you take a few orders for your neighbors."

In the course of "Broadway's three acts, two bootleggers are killed. However, even though they use two different ones each night, there's no worry about the supply giving out. Not as long as the reverend gentleman from 48th street has 11 of them in his block.

Young Jack Scribner, son of Sam, home from boarding school for Thanksgiving, has been trying to prove to his mother that he is all boy. He brought with him two school chums and mother, as mothers do, decided that Jack's room must look particularly nice for him. So she decorated his bathroom with some brand new embroidered towels of exceptional prettiness. The lads played outside for a time and then were called in to wash for dinner. There was much splashing in the bathroom and then a yell:

"Hey Mom, where's some towels?"

"There's plenty there, son, right in front of you," mother called back.

"Aw, Mom," came the disgusted reply, "We can't use these illustrated towels."

Mary Reagan, Show Girl, Wife of Senator Elkins

Washington, Nov. 23.

A secret marriage seven months ago, just revealed, was of Mary Reagan, show girl, of this city, to former U. S. Senator Davis Elkins of West Virginia. They have known each other for three years.

Senator Elkins, about 50, has been Washington's prize bachelor. He is a multi-millionaire.

Mrs. Elkins' mother says her daughter has appeared in Broadway musical shows.

TOWN SANS BLONDES

Lebanon, N. H., Can't Even Find Bootleg Redhead in Style Show.

Lebanon, N. H., Nov. 23.

Yes, we have no blondes or redheads. When the Woman's Club undertook to present a style show the members were to furnish the blonde, the brunette, the stout and the slender for models.

Of the 130 members there isn't a single blonde—and not one redhead.

RUBBERIN' 'ROUND

By Miss Exray

Alice Calhoun's "Kisses"

Saturday.

Expected to accomplish so much yesterday, but it rained and I got a good drenching. So went to the old standby, the New York theatre, to see two pictures, a couple of has-beens.

One was "Kentucky Handicap." You needn't be told it was about a horse, that finally wins and save the family's homestead. Take a picture at a race track when the season was on is one way to put a bunch of hokum together without spending a lot of pennies.

They had all the names flashed at once, so I can't tell you, Maz, whether the good-looking guy in it was the papa of this or not. It said presented by Reed Howe, whoever he is. Alice Calhoun played his sweetie. She's a plain Jane—couldn't even give a regular kiss.

New Way to Land 'Em Friday.

Dear Maz:

Saw two pictures the other day at Loew's, New York, fairly interesting. In both the janes were brunets and look enough alike to be related.

Edith Roberts, in "Shameful Behavior." Say, Maz, she has those wide awake eyes, and shows that she is an all around beauty when in a blonde wig.

Have heard of girls doing lots of things to get a guy when they are stuck, but this is a new one—playing crazy.

All over Harland Tucker, one of those who forgets dates. You've met the type. He has those thin lips that can say much. What a horrid make-up. Had the inside of them rouged giving one of those vacant toothless expressions.

Richard Tucker was in this too. I don't know whether they are related or not. In this they are real brothers, and he has but little to do.

There was a woman, Louise Carver, who is really the crazy one. She couldn't take a beauty prize but she was a scream. You see, Maz, this one escaped from an asylum, and gets a job taking care of Edith, when she is doing her crazy act. From then on the fun. Edith wore a pretty negligee of soft material edged with ostrich, season's favorite trimming.

The other picture "Money to Burn" with Dorothy Devore and Malcolm McGregor, was a counterfeit story. She an innocent babe from a finishing school where they taught her more than French.

On the boat she proceeds to vamp the ship's Doc, Malcolm. He is regular looking and what a relief for a change.

How she loves fluffy clothes. Had a negligee of net with a long flowing train, the whole thing edged with the same material, at least half a yard wide. Wore a coat over a dress made the same way, but minus the train.

Miss Devore has rather a large mouth and in some shots her make-up made it look twice the size.

George Chesebro is the wild villain with a slick hair comb that had so much grease on it that you couldn't miss seeing it.

Good Enough for a Rainy Day

The other, "The Man in the Shadow." He was saved by the governor. David Torrence played

GRAY MATTER

By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

Annoying the Customers

"The Great Gatsby" may be a treat for the sophisticated and the artistic but for the vast majority it must leave a dark brown taste. Starting off with a lovely scene between Lois Wilson and Warner Baxter, it is a shock to find Lois getting herself beautifully intoxicated while the guests prepare to see her married to her mother's choice.

From then on it is one unpleasant scene and sensation after another so that when Hale Hamilton, her husband, after causing the ruin of one home and Lois having deliberately run over and killed the woman, and Hale said "Let's get away from this rotten bunch" the audience felt the same way but also included the two who were talking.

The only likeable character in its is Gatsby, played splendidly by Baxter and then Nick Carraway by Neil Hamilton.

Nobody can say our Long Island set, as seen in the movies, is not clean—they spend all their time in the pools.

A charming short film called "Songs of Central Europe" tells a love story with the words and music from different folk songs. It is delightfully acted by Peggy Shaw as the girl.

Endurance Hero Slow Thinker

"Money to Burn," a tale of counterfeiters, is a counterfeit tale. The hero tells the girl at one time that he "loved a mystery and loved her," in which case he must have enjoyed himself, but then he knew the answer to more than the mystery of the plot. For one thing—he is bound hand and foot and left standing in a corner with a guard sitting beside him because he discovered the presses that made the money. His sweetheart, believing him untrue, meets the villain after this, tells him she will marry him tomorrow night and only when the organ starts the wedding march does the hero, still standing straight and strong, make his effort to escape. It succeeds immediately. As a hero he deserves the medal for endurance, but not for swift thinking.

Dorothy Devore and Nina Romano wear the voluminous Spanish dresses with appropriate dignity.

Crazy Knife Thrower

"Shameful Behavior" has a number of amusing moments, some even getting their laughs before they happened. Edith Roberts, sweet and charming, loved an "honest politician," approved of by the local reformers. Of course the character is rare, but this one looked hardly human. However, because he forgot her in his absent-minded way she impersonated an escaped crazy woman just to make a more lasting impression on him.

The crazy woman was a trained nurse and previously a professional knife thrower! Whether the knife throwing necessitated her becoming the trained nurse wasn't told nor which of the professions was accountable for her insanity, but she certainly handled a wicked knife. Naturally the real maniac is called to take care of the girl who is playing the trick which almost costs the politician his election.

When everything is explained the girl has won the man she loved, but to an impartial observer he wasn't worth the effort.

Moreno As a Wooden Soldier

The orchestra at the Capitol missed a music cue last week during the showing of the "Flaming Forest." When Antonio Moreno came galloping on, dressed in his uniform of the Northwest Mounted Police, the appropriate selection was obviously "Tony Boy, Pony Boy," etc. He certainly made a good-looking Wooden Soldier. As a woman audibly remarked: "If he'd only take that blank hat off." But he didn't. Not even when he was proposing to the girl. Perhaps she liked it.

But the uniform is evidently the inspiration for the one worn by our present day bellhops, who have also adopted the mounted men's slogan—"they get what they go after"—and the world knows what a variety of things a bellhop in Times Square goes after, sent or not.

The scenes of the burning forest were nothing like as thrilling as those in "Flames," but some of the other forest and river scenes were lovely. Renee Adoree of the appropriate name gets too little chance to be happy in all her pictures. While no one looks more appealing with tears in her eyes, her roguish smile is more of a delight to see.

One Good Canoe Lost

"The Country Beyond," another Curwood story, is worth the price of admission for its wonderful scenery, which the film said was taken in Canada. Some of the scenes were so beautiful they should give Americans a different reason for going there than the one usually attributed to them now.

Judging by the title the story could have dealt with the next world, but it simply meant beyond the mountains. But was there ever a mountain heroine who wasn't sent flying back to her woods because some villainous city man, preferably connected with the theatre, insulted her?

This man foolishly waited two years until the very night when Cassidy of the Royal Mounted, a life long friend, and bearing a message from her sweetheart, was just in time to rescue her. The hero could be pardoned for not recognizing her when she returned, but when she whistled a tune on the flute, or whatever it was, he had given her, then he came a-paddling. They lay a perfectly good canoe float away because they then only needed one. Olive Borden is the lively heroine and looks equally at home in the wild woods and the White Way.

Florence Vidor of 1815

Florence Vidor makes a lovely lady of 1815, wearing the high waisted gowns of that period with easy grace. In "The Eagle of the Sea" she plays opposite Ricardo Cortez who certainly never looked like the man who could control that blood thirsty crew but he did. Even the wind was properly controlled—it filled all the sails on the ships but never disturbed anything else.

this part. Say, Maz, the old boy is putting on weight.

Everyone in this film looked as if they were in need of a good night's sleep. Especially Joseph Bennett, who was the innocent but condemned man. His pal and the Gov's son, Arthur Rankin, has a widow's peek. He parts his hair in the center. It's a wonder he wouldn't have it removed or else slick it back. Anxious to see Myrtle Stedman, but disappointed. Mary McAllister is rather a nice enough kid, but I wouldn't say she was any beauty. These two good enough for a rainy evening, but that's all.

Good Kids at Mat

Dear Maz:

At the 81st Street Friday the audience was mostly children at the matinee. The acts were able to go through there set routine without as much as a ripple.

Saw an affective drop, Fraley and Putnam!

It was black background with two white horses on it, standing on their hindlegs, the mane and tail of real hair. The couple entered bedecked in white cowboy and cowgirl outfits. The girl had a very pretty green velvet costume with hat.

Can't say much for the following sketch, Maz, with Billy Kelly and Warren Jackson. The girl looked as if she had just made the theatre in time to go on, judging from her make-up.

Lillian Morton is a cute looking Jane. She sang a French song, then gave her impression how a few other songs should be sung. Had rather a sweet yellow dress, simple in style. With it a hat of many feathers. Her idea also of a French hat, but it made her look top-heavy. The close had Miss Shuron de Aris's Revue. Do you remember

(Continued on page 22)

VARIETY'S BROADWAY GUIDE

For show people as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. Variety lends the judgment of its expert guidance in the various entertainment denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only and as a handy reference.

It may serve the out-of-towner as a time saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

SPECIAL PICTURES WORTH SEEING

"Beau Geste" (Criterion). War type.
"Big Parade" (Astor). War type with plentiful comedy.
"What Price Glory" (Harris).—As good as "The Big Parade" and those who have seen the Metro picture will want to see this.
Vitaphone (Colony and Warner's). "The Better Ole," comedy film, added at Colony; "Don Juan," romantic picture at Warner's.

BEST NEW FEATURE PICTURES OF WEEK

Paramount—Broadway's newest landmark as playhouse. Last word in cinema art; should be seen. "The Canadian" (Melghan) feature.
Rialto—"We're in the Navy Now."
Capitol—"Tin Hats."
Strand—"The Winning of Barbara Worth."

NIGHT CLUBS

(Hotsy-Totsy or "Sawdust" Cabarets)

Avalon Club—\$2 and \$3 convert, the latter on week-ends. Liveliest around 3 a. m. and thereafter. Good floor show. Cozy and intimate.
Black Bottom Club—Harlem transplanted to Broadway. Must be known to get in. No convert; everything reasonable.
Dover Club—"Those three boys," Jimmie Durante, Eddie Jackson and Lou Clayton. Enough for the "wise" mob. Convert \$2. Always lively.
Seven-Eleven (former Chummy Club)—Newest midtown colored cafe. Hotsy-totsy and reasonable. Colored female boxers as special novelty.
Texas Guinan's 300 Club—\$3 convert. Every night New Year's Eve.
Small's Paradise, Harlem—"black and tan." The show place of Harlem's mixed cafes. Whites and blacks rub shoulders and Celestials dance with either race. Very hotsy-totsy and reasonable.

("Popular" Type Cafes)

Substantial type of night club, giving customers a good floor show for \$2 or \$3 convert, the latter for Saturday nights, and a reasonable menu scale.

Vincent Lopez at Casa Lopez; Frank Libuse and Keller Sisters and Lynch also worth while.

Club Anatole—Hilda Ferguson, the wiggler, with Borrah Minnevit's harmonica band among features of new show while Anatole Friedland with original show is vaudeville touring. Scale \$3 and \$4.

Helen Morgan's 54th St. Club has Miss Morgan from Playground presiding. Good show. \$2 and \$3.

Frivolity Club with undraped revue. Elaborate floor entertainment and advanced nude ideas. \$3 convert.

Parody Club—Inclined to be hotsy-totsy. That condition goes similarly for the Everglades and Tommy Guinan's Playground. All standards among night life places.

Twin Oaks—Does not rate strictly as a night club, being a more legit restaurant proposition. Chief attraction is beautiful English village street scene reproduction, one of prettiest interiors on Broadway. Ultra Paul Specht orchestra and variety show are attractions.

("Class" Night Clubs)

Roger Wolfe Kahn's Le Perroquet de Paris is the last gasp in smart night clubs. Ultra artistic and ultra in following. The millionaire maestro's own crack dance band. Be sure to make it. \$5 convert.

For the dress-ups (not that dinner jacket is open sesame; if they need you badly enough, you can come in overalls providing you look like a b. r.) but with the winter season, the Lido, Montmartre, Mirador, and Club Richman more or less high-hat spots. Not so much the latter, but the climbers and the actuals play the Lido, Montmartre and Mirador.

Villa Venice at 10 East 60th street is snobbish about insisting on the "right" people, and the dinner jacket is a prerequisite regardless of the b. r. Smart dine and dance place, Eddie Davis at the baton, at east part of the town. Davis also at the Lido-Venice, the muchly padlocked "swell" cafe, which reopened last week.

"KILL TIME" SPOTS

Recommended for those with several or many minutes hanging heavy in between dates, are Hubert's Museum on West 42d street.

Two distinctive public ballrooms are the Arcadia and Roseland, on Broadway at 53d and 51st street, respectively, where refined general demeanor distinguishes these from others.

For a slant at hotsy-totsy stepping by the adolescents look in on the Orpheum and Tango Palace, situated 46th to 48th streets, on Broadway.

RECOMMENDED DISK RECORDS

Recommended for their distinction in recording and type are the following sextet:

Victor No. 22265—Jesse Crawford does his stuff on the Wurlitzer with "Barcelona" and "Hello, Aloha!" in dance tempo. Great for both dance and concert.

Brunswick No. 3351—For "hot" dance music bugs, a colored band, Bud Jackson's Swanee Screenaders, dishes up some "mean" indigo concoctions in "Messin' Around" and "Heebie-Jeebies."

Vocalion No. 15449—Smooth melody waltzes, beautifully performed by the Miami Marimba Band, with vocal interludes; "Blame It On the Waltz" and "In a Little Spanish Town."

Victor No. 20271—"Little White House" from "Honeymoon Lane" (musical comedy) beautifully tenored by Raymond Dixon. Reverse is "Cherie, I Love You," the waltz song hit, Gladys Rice's soprano doing it full justice.

Brunswick No. 3303—Melody fox-trots by Ben Bernie's Hotel Roosevelt syncopators; "I'd Love to Meet That Old Sweetheart of Mine" and "Why Do Ya Roll Those Eyes?" from "Americana."

Victor No. 20259—"All Alone Monday" from "The Ramblers," played by Nat Shilkret's orchestra, coupled with "That Night in Araby," Oriental fox-trot by Edward J. McElwee's orchestra.

NEW POP SONGS OF MERIT

This week production music is given special attention. Some beautiful music is heard on the musical comedy and revue stages of Broadway this season, generally above par of the past performances. The new Gershwin "Oh, Kay!" show has "Do-Do-Do" and "Someone to Watch Over Me" as particularly noteworthy.

"Vanities" has some corking tunes, the best probably in the entire Carroll series, including "Hugs and Kisses," "Adorable," "Climbing Up the Ladder of Love."

The operettas, "Naughty Riquette," composed by Oscar Strauss, and "Countess Maritza" (Emmerich Kalman) are verdant with rich music. "Fray Gypsies, Dance Gypsies" from the latter standing out.

"Cross Your Heart" from "Queen Hek" and "Little White House" from "Honeymoon Lane"; "All Alone Monday" from "The Ramblers"; "Why Do Ya Roll Those Eyes?" from "Americana"; and the novelty ditty "Leander," from "Katja," a flop entry, are individually distinctive.

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DON'T ADVERTISE**

RUBBERIN' 'ROUND

(Continued from page 21)

that name? She used to be at the Flotilla cabaret. With her husband they did a skating act, I think. He is in this turn doing but one number. She has had her voice trained. Does a toe dance and then one of those contortionistic things that always seemed weird. Her costumes are nice, the prettiest, a ballet dress with an open work rhinestone bodice and the skirt of yellow net. I wrote you about the picture so that's all for today.

Lewis Stone's Clothes

Dear Mazie:
I soon take you to many places but today, Hon, it'll be the Strand. There I saw "The Blonde Saint" with Lewis Stone and Doris Kenyon.

I haven't seen Doris in pictures in a long time. She looks great and has her hair an unusual shade. She wore a stunning cape coat of chin chilla with black fox collar and cuffs. Also a pretty evening gown of white net with a very long skirt, the only trimming, wreaths of flowers.

How considerate her cave man, Lewis Stone. When he jumped into the briny ocean with her, he removed it.

Sav, kid, he and his boy friends in this picture could write the column, "What the men will wear this season." They were the "cats" in their wondrous pajamas and lounging robes. Mr. Stone had black taffeta pajamas with reefers of gray of the same material. They were good to look at but it was not as becoming as the striped robe of light shades. One of the other men

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ADOLPH ZUKOR

By Marcus Loew

(Continued from page 3)

on, and came through as no other in this mighty, fabulous ill mindustry did.

My life has been no bed of rose leaves. But I wouldn't go through what Adolph Zukor endured to sit on top of the world and throw pebbles at the stars.

Kohn & Zukor (to return from the nearly sublime to the almost ridiculous) moved to New York to find the bigger market something like 30 years ago. Zukor knew few people here, and, being a retiring sort, made acquaintances hesitantly. I liked him, as I said, and cultivated him for his fine qualities and refreshing company.

A relative of Adolph's about that time made a small side investment in a penny arcade, Mitch Mark, who turned out to be a genius, too, was his partner. Zukor and Kohn were invited in for a share on a small investment. They reconstructed a place and made the 14th Street Arcade, one of the early conspicuous ones of that business.

Whiff of Show Business

Adolph interested me. I had formed a friendship with David Warfield, the distinguished legitimate star. I talked it over with Dave. We pooled some money and went in. We didn't stay long. But I got a whiff of 'show business' and it never left me.

Zukor soon severed his associations and branched out more ambitiously with William A. Brady in a "Scenic Railway" show. It wasn't an amusement park ride—it was a motion picture "racket." The customer, for a nickel, sat in an oscillating seat and a film flashed, flickered and flidgeted before his eyes, unrolling scenery, and giving him the illusion of traveling fast.

It was a quick and disastrous failure. Zukor had interested several of his friends for several thousand dollars each. They lost it all. Brady withdrew.

Now, here is a good little anecdote, illustrating Adolph Zukor. A few years after his "flop," he paid off all those who had invested in his "Scenic Railway" with equal amounts in the original issue of Loew stock. It has made some of them comparatively wealthy—one that I know of lived off it the rest of his life.

Wouldn't Oppose Friend

Shortly after his retirement from the catch-penny enterprises, Adolph joined with me in some enterprises. We took a theatre or two together, and the like.

Now, here is another good little anecdote, illustrating Adolph Zukor. He liked me, I was in the theatre end, and he didn't want to go in

'ROUND THE SQUARE

Fire Apparatus in Traffic

Congestion in traffic in the Broadway theatrical district around theatre time at night could not have been more vivid than the other evening when the fire apparatus on a call was hemmed in, right in the centre of the square.

Rapidly racing down Broadway with bells clanging, it was impossible for the traffic cops to clear the way, with the lights set for north and south travel. Horns and bells were sounded. A path was finally opened for one street car line south, the apparatus following the car until reaching a better clearance.

Highest Rent

What is said to be the highest rental anywhere for its space is the Lucky Strike demonstration store at the northwest corner of Broadway and 45th street in the Astor theatre building. It is \$90,000 annually for 37½ feet frontage on Broadway and 28 feet deep. The cigaret firm has remodeled the interior for decorative purposes at a cost of \$165,000. It is not yet open.

It is claimed that the value per front foot at present for the same property for purchase is \$35,000. Walter Reade, who holds a 38-year lease on the building, states in his opinion within 10 years from now when all leases on it shall have expired the price per front foot will be \$50,000.

Reade has manipulated the property to draw an income of nearly \$240,000 net from it. His total investment represents about \$900,000.

Park Ave. to Times Square, 30 Minutes

Apparent failure to co-ordinate traffic signal lights for west and east bound traffic largely explains late arrivals at theatres. Persons living on Park avenue, which takes in a class apartment house district in the Forties, must start for the theatre district at eight o'clock to be in time for the curtain. The distance is a little over half a mile. But time consumption is easily explained by the fact that cars must pass five traffic signals, if the destination is beyond Broadway. Theatregoers living further uptown on the East Side must encounter the same interference and indications are for conditions to become worse instead of better.

Co-ordination of the signal lights might be a partial solution. Downtown after business hours the stop and go lights are a nuisance. North bound traffic is held up frequently, though there virtually no traffic east and west.

opposition to me. So he abandoned theatres and started after the other end of the film business, making pictures. How that ultimately turned out, I needn't tell here.

He bought Sarah Bernhardt in "Queen Elizabeth" for America, the first feature picture ever exhibited on this side. Then he organized a small outfit and made James K. Hackett in "The Prisoner of Zenda," the first feature picture ever made on this side.

Zukor's Big Idea

That was the nucleus of "Famous Players"—and Adolph Zukor meant just that. He had caught the big idea, in advance of the world, that what the potential patrons of pictures wanted was stars—stars whose names they knew. To show that he recognized the value of "names" at all times, he took in Daniel Frohman and allowed him a minor interest because he wanted famous and standard amusement names associated with his product.

Then began his troubles—good and heavy. It was shortly after this that he grew so ill that he became emaciated, pale, everything but discouraged. There is no give-up in his little system.

Competition assailed him on all sides and hemmed him in with bigger capital, many following his lead and beating him to the punch because they could command more resources. The actors and directors saw fortunes ahead and began to be "hard-to-get." The industry young, headstrong and without traditions or balance, became chaotic. There was no bank money to be had for it at that stage. Money from any source for it was like pulling teeth.

Long after Famous Players was a recognized institution, Adolph offered to sell 49 per cent of it for the loan of \$200,000—the LOAN. (It would have been a pretty fair buy, let alone a loan.) It is told that he almost "hooked" an "angel" on that proposition, but at the last moment he balked because Zukor was down for \$25,000 a year salary and the man thought that was TOO HIGH. I mean \$25,000 a year, not a week.

Banker From Heaven

When it seemed that he was about to be broken all the way 'round, a banker came out of heaven and advanced Zukor the money he needed. The man came through not because he thought films a sound investment, not because he thought Famous Players a sound security, but because he had faith in Adolph Zukor—the individual, the man.

After that he never stopped. He began making pictures hand over both fists, and as he grew he had to radiate into the other subdivisions of the industry—distribution, exhibition, etc.

He quickly realized that he could get nowhere unless he could control his own exchanges, if not own them. He was then making films for Paramount Exchanges, and was getting about \$30,000 apiece, top.

Jesse Lasky was then making pictures with Goldwyn. They hit up a friendship based on mutual admiration and common necessity, and then came Famous Players-Lasky. They determined to do the revolutionary and unheard-of—produce TWO pictures a week—these were to average an outlay of \$25,000 each.

It became profitable, but still there was no exchange control. Paramount as a whole was impregnable and unbuyable, so Zukor and Lasky began to acquire Paramount exchanges and floated big paper, risking their whole future on the policy of expanding in the exchange end.

It was during that time that, going to theatre one night Zukor saw a fire. He ran breathlessly, to find his worst fear realized—it was his plant on 26th and 27th streets, west of Broadway, a converted barn on which he could get no insurance. He stood and saw his property burn up and hear his negatives blow up, helpless.

King of Pictures

But he surmounted even that. Within a few months he controlled Paramount. And he was then, as he is now, King of Pictures.

He was forced into the theatre business. His competitors owned houses and used that as an argument—that they were films made to show, not to sell. He met the argument, and, as in everything, he soon became a monarch at that, too.

The rest is recent history and should be told by his auditors, his directors, his department heads, rather than by his friends. It is a story of Big Business and phenomenal modern expansion such as only this baby industry, this miraculous country and such exceptional men could write.

I can add, however, what few of his business companions know, that Adolph Zukor not only never forgot a friend of his early or later years, but he scatters in charities vast sums, with an inhibition on every recipient against ever telling. All his relatives, his most distant ones, are safely and generously provided for. All those who worked with him when he was poor can get anything from him—dozens work for him now; many others he established, boosted and made until they are prosperous and, some of them, powerful.

Several years back he returned to his native village and presented a money gift to the town and to everyone in it—EVERYONE—men, women and children. They think he is a demigod there. Others do, too, not so far from here.

And yet, as I look back over his spectacular, astounding career, the one faculty in this mild, gentle, sweet man that keeps popping up foremost as his characteristic high-spot, is the greatest of all human attributes—courage.

If you asked me to tell in a sentence the secret of his success, I would answer:

"He became a success to prove he wasn't a failure."

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15 YEARS AGO

(From Variety and "Clipper")

Burlesque men were subpoenaed to testify in a government investigation into allegations of railroad rebating, the inquisition being on in Chicago. It was alleged that the Vanderbilt lines rebated to the extent of \$16,000 in a season by means of paying for program space in the Columbia Amusement Company's theatres.

Pat Casey was A. L. Erlanger's right hand man. The pair sailed at this time to be present at the opening of "The Pink Lady" at the Globe, London.

The Four Fords, who had always been together in an act, reached a decision to separate, the two girls teaming and Max and Ed Ford going into singles.

With the opening of two new pop houses, Imperial, Washington, and Lumberg, Utica, N. Y., playing against Wilmer and Vincent houses, the U. B. O. revived its opposition sheet, this time against small timers.

An agreement was effected for a working understanding between the White Rats, I. A. T. S. E., and American Federation of Labor at the Atlanta Convention of the national organization. Samuel Gompers was credited with sponsoring the three-cornered pact.

"The Quaker Girl," which braved the hoodoo of the Park theatre, had become established as a hit. Weekly gross was steady at and around \$16,000. Julian Eltinge in "The Fascinating Widow" hung up a record at the Grand Opera House with \$12,000.

The famine of road attractions for the one-nighters was becoming more and more acute and the local managers were turning to the picture policy, leaving a few nights open for what traveling attractions they could get.

Winthrop Ames filed plans for the Little Theatre on West 44th street. The land was leased from the Astor Estate and the project called for the expenditure of \$100,000.

Charles Dillingham, talking to his publicity men, told them that the trend was away from "dog stories," and advised them to write only straight news and devoted themselves to devising attractive ideas for paid advertising copy.

Getting his affairs in shape preparatory to sailing for Porto Rico with a Frank Spellman show, Freeman Bernstein filed a petition in bankruptcy scheduling \$28,000 liabilities, assets nothing whatever.

50 YEARS AGO

(From "Clipper")

A large number of men in the public eye went about the country giving lectures after the Chautauqua manner. Among them were Henry Ward Beecher and Mark Twain. Prof. Herrmann carried a lecturer within his magic show. Yankee Robinson gave a humorous address called "Life's Experience Among the Saints and Sinners."

Joseph H. Choate was the leading lawyer of the day. At this time he was defending a rich Cuban planter in a \$50,000 breach of promise suit in New York.

There were mild riots in Paris when a French impresario tried to introduce the music of Richard Wagner at a series of concerts (the terms of the Franco-Prussian treaty still linked France and Alsace-Lorraine was an open wound).

An old settler, writing reminiscences in the "Clipper," remembered the time when East Broad,

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AND AGAIN ADOLPH ZUKOR!

You may have noticed or you will note that Adolph Zukor is pretty prominent in this issue of Variety. And if you don't mind the bluntness, Adolph Zukor is pretty prominent all of the time, without Variety.

May we suggest that the thinkers of the show business read all of the articles on Adolph Zukor in this issue. They are all individual, they tell much about one man and they have read so interestingly in copy that they may be even more so in type.

Marcus Loew's story on Adolph Zukor, for instance. Not only read that story but read between its lines. How much it tells both ways! It's a great story on a great showman that Mr. Loew, another great showman has so kindly written for this Variety edition.

Yet in reading the Zukor articles, we missed one note that always hit us about Adolph Zukor. For we know Zukor too, back to the days when his moving picture ideals, always business ideals, and plans were in formulation.

In those days Mr. Zukor called upon Variety to print his statements and announcements of his then primitive picture business in the same manner and way that he has permitted Variety to dedicate this special issue to him. In both ways and at both times he has been the same Zukor, frank and plain, the best example of a big man in big business and in the show business.

What sent Adolph Zukor to the leadership of the film industry of America and as an influence that is felt around the belt of all hemispheres? Romantic stories of the rise of captains of commerce and finance have been written. Zukor's career may be a romance too but we don't believe that. Zukor pushed his way into and to his present commanding position; he held to his idea, not ideal; he gambled with himself—and won.

You will read in this issue in the various stories about Adolph Zukor, of his principles and his instincts, all true. Mr. Zukor in our humble estimate is of the greatest credit to the show business and that the show business knows; he and a very few others have raised the name of "showman" to a respected and respectful pinnacle in the minds of the lay commercialism and banking interests, fighting to that spot despite the reputation left by the charlatans or old timers of the old show business who still think they are cheating or fooling the world. Where Zukor finds himself able to borrow millions, the charlatans can't pawn their millions for 30 cents on the dollar with their friends or bankers. That's reputation and standing.

But the writers of these articles in this Variety about Zukor seemed to miss the courage of the man. Adolph Zukor is only human. He has his family and had his family when embarking upon the picture business. Probably his family at that time was his most tangible asset, for Adolph Zukor has been as broke and as often as you and ourselves. It seems there is no one who must learn his show business without going through periods of stringent financial depression. It's a part of the trade. To those with whom it comes easy it passes out just as quickly and as easily.

Zukor's courage must have been supreme and sublime. Notwithstanding his family and their needs, and broke, he took the gamble of going overboard. He followed his idea, he stuck to his idea, he worked out his idea and his idea has become the formula for the moving picture business of the world.

Adolph Zukor's idea was a simple one; that the people who pay for amusement want to see the people they know of professionally, on the screen. That's a simple proposition to express so simply as an exposition. Yet as simple and as true as it is, that is what sent Adolph Zukor to the fore-front of a great industry, an entertainment that today sways the world and in the days to come may control the universe.

A very big man in a very small frame, physically, is Adolph Zukor. Who can tell what he has suffered and endured for his Famous Players and for the picture business? No man could have been the pioneer Zukor has been and reached his height without having gone through hell a dozen times.

But what we started out to say and digressed to this voluble extent is that Mr. Zukor picked up an idea and stuck to it; he gambled and won. Had he lost who can say what would have happened? The show business always has been and always will be a gamble. But Adolph Zukor has placed it on a far more substantial footing than the show business ever knew.

And one man did it. Others came after to help him which they did; Zukor drew others to his support and assistance, but Adolph Zukor started his picture business all alone; he made it all alone and he is still all alone as a pre-eminent show business leader.

Mr. Zukor has written his career firmly for posterity; the same posterity that kings and generals of old calculated with extraordinary concern. Zukor figured nothing but Famous Players.

INSIDE STUFF ON PICTURES

A theatre manager on the coast conceded a great diplomat and smart politician has the faculty of making large and small in the industry happy by the way he greets and entertains them. If a man is of any consequence in the industry when he enters the office of this show man he will find a picture of himself in a neat gold frame on the desk.

The show man has worked the picture racket for five years and finds it a great asset. In a closet in his office he has about 75 pictures of prominent people in the industry. When the person calls on the man he is announced from the outside lobby. The manager calls to an aid get "so and so's" picture and by the time the visitor reaches the office the picture is in the frame and the original figures that he is the fair haired boy with the manager. Then the rest is easy for the showman if he wants something.

As a result of the terrific panning that one of the young women reviewers bestowed on the opening of the new Paramount theatre it is quite possible that she will be relieved from all picture reviewing on the daily she has been representing if not dropped from the staff entirely. The reason is that the publisher of the tabloid is also interested in producing pictures and there was a "deal" on for his productions as a whole, although released by a company that opposes the Paramount organization, to be played at the new house.

The general manager of the publisher's releasing organization had the matter in negotiation with Sam Katz of the Public organization. When "the blast" against the new theatre appeared it is said the general manager voluntarily offered to take the matter up with the publisher to see what could be done in regard to having the young woman either relieved of her duties or suspended.

In the face of the general praise bestowed on the theatre the panning

OUR HATS OFF TO THE HIGH HATS

Within the past fortnight there appeared on the news stands of this nation, next to pure reading matter, two publications of established standing, devoting costly space to spontaneously discussing this bedraggled sheet, "Variety," which herewith reciprocates—and not under "Literati," but in that stadium of forensic eloquence and academic ratiocination, its fearless and hopeless editorial columns.

The two journals to which "Variety" herewith returns its compliments are the New York "Evening Post" and the "American Mercury."

The first of these is a property of Mr. Curtis, who owns such struggling other units as the "Saturday Evening Post," the "Ladies' Home Journal," the "Country Gentleman" and the "Philadelphia Public Ledger." All the Curtis issues are distinguished for their meticulous purity of morals and diction. Though diametrically different from "Variety" in these respects, they are good papers, too.

The second is that militant but never petulant anti-Babbitt, anti-fundamentalist, anti-anti protagonist of mental liberty and non-prohibited natural selection—edited by H. L. Mencken, the boast of Baltimore and the despair of Dayton (Tenn.).

And would one leap to the rash conjecture that these distinguished organs frowned upon "Variety," the scapegrace of the world of ink-and-newsprint? One would. But one would have to eat his conjecture. They smiled a little, but they did not frown. They not only descended to "Variety" as a subject of comment, but of commendation.

In their refreshingly refined ways, they razed the daylights out of us for being banal—but not vena; slangy—but not slimy; crude—but not crooked; ungrammatical—but not unreliable; barbarous—but not bribeable; soured—but not subsidized.

For these kind words in which they praised us with manly damns instead of damning us with faint praise, we thank them. Such encomiums come to us as a complete surprise. "Variety" is unaccustomed to speeches of thanks, and will probably stay that way.

When Mr. Curtis' staid and semi-sacrosanct home-town daily called us "different but real" we rubbed our bleary eyes through the haze of a hangover and muttered, "How come?"

But—when brother Merc doffed the high hat off his high brow to "Variety," with phrases of tolerant approval in the face of every misdeed against erudite English and college-blessed construction, this trade paper blushed until its cheeks were as red as its nose. Maybe it was consanguinity of the green-cover brotherhood—if not legitimate, at least natural.

Getting these conspicuous "notices" as well-meaning hicks makes us justly proud. The well-meaning part is appreciated. The other part, like the dog that bit the man, is not news.

But, if we may be permitted one feeble squawk of ingratitude, we must make known that we feel a little bit cheated. Brother Merc, having pointed out what a genius at slang *Con* is, what a two-fisted butcher of words *Sime* is, didn't give us a rumble on *Latit*, our one redeeming literatus, a straight-eight grammar-slinger and six-syllable word-shark, who could no more write a review and make a mistake in punctilious rhetoric than he could miss a mistake in picking between a hit and a flop.

"Variety" offers, otherwise, no Hall-Stevens against the indictments. But the world must give in and say that this rag never chucks slang in this here editorial colyum, where we wise-crack in schmoos as legit as the three-shell racket, shoot it off the chest with all the didactic discrimination of verbalians rather than barbarians, and know how to ease a kick into our discursive gab without taking a Brodie to such depths as putting the boots to the King's English or socking syntax for a flock of cut split weeks.

We know how to juggle the language and make it say uncle. It isn't true that our dictionary was never opened. We looked at the pictures, and we started to read it, too, but didn't like the plot, and, like an Ibsen revival, it was too much talk and too little action.

Not by way of defense at all, we want to get it across that we are editing a strictly trade sheet for a profession which, while eternally one of the established arts, doesn't act that way or talk that way. We spout in the language of our world. You can't blame a Swede for talking Swedish or a coster for fumbling his h's.

We have college men on our staff—in the circulation department. We have good spellers—the stenographers. We don't bother with punctuation—our readers skip it.

Most of our reporters and reviewers have come through the school of the trade, and not from the schools of journalism. They sling the lingo of their circles and they are understood therein. If they could be trained to write in English, the world at large might understand them but wouldn't read them, and our own world wouldn't understand them and would quit reading them.

Show business has its idioms, its sui generis expressions which cannot be translated and cannot be alchemized. We are inside stuff for insiders. Outsiders are baffled and amazed at us, even those who approve of us. So are they when they read a doctor's prescription in Latin or a lawyer's brief in the weird phrases of that grift.

So, with due and proper thanks again to our kind and entirely just commentators, "Variety" can only add that while the kindly criticisms of our illiteracy are accepted in the spirit intended, they will do us not a bit of good—we are unregenerate.

As to our habits of fighting, drinking and going broke—we are taking them into serious consideration and it may be a good lesson to us. They have been referred to the committee on moral and spiritual welfare, which functions every time one of the big picture houses switches to straight vaudeville.

that the flapper critic handed out made it appear as though she had some sort of a personal feeling against the theatre or the company operating it. That her tabloid was discriminated against in the matter of institutional advertising for the house in advance of the opening in favor of a rival tab might have influenced her to a certain degree. If so, that would be an instruction, presumably from her managing editor.

The young woman critic in question has been more or less of a ring leader in the circle of "lady writers" on picture topics who make their rendezvous at the Algonquin, the circle in part being the subject of an exposure in Variety some months ago of the petty grafting methods pursued with individual stars and near stars of the screen, and even some of the picture press departments.

In the presence of 5,000 primary grade schoolboys who attended the final showing of "La Croisiere Noire" ("The Black Cross") in Paris, on Oct. 21 Harry Postman, managing director of the Gaumont-Loew-Metro chain of theatres in Europe, was advised by M. Rosset, on behalf of M. Hierriot, that he had been appointed an honorary officer of public instruc-

(Continued on page 190)

JOE LEBLANG TIES UP B'WAY SHOWS UNDER GUARANTEES

Cut-Rate Ticket Office Taking Over Productions Under Assumption of Minimum Grosses—\$57,000 Gross for 3 Shows, Guaranteed \$50,000

The cut-rate ticket war seems to have been wrapped up one shaped, as far as Joe Leblang is concerned. Indications are he has things pretty much as he wishes them through the medium of having taken over a number of shows outright.

The other cut-rater, Kay's, looks as though it will have a fight on its hands as far as the Astor theatre building location is concerned, and Walter Reade will have to face a legal action with Loew-Metro-Goldwyn unless he gets rid of the ticket office that his partner, Harry Kaufman, is conducting in that building under the name of Kay's. At present the M-G-M executives are handling the matter from their office, and they do not believe that they will have to go to court. Their lease of the Astor theatre, which runs for the next ten years, gives them protection against a ticket agency of any kind in the same building.

Leblang is reported at present as having outright "Gentlemen Prefer Blondes," having taken the attraction before it opened in New York on a gamble. On the run it now looks as though he will come out about \$50,000 ahead. He is also reported as "in" on one of last season's hits that returned to Broadway this year. The latter is listed among the cut-rate attractions at present.

During the past two weeks the Leblang agency has had the exclusive on the seats for "The Wild Rose," with the cut-rate man guaranteeing to put at least \$5,000 into the house each week. Its first week he is said to have topped that figure by almost \$500, while last week he just went over the guarantee by about \$100.

Deal With Shubert

Through Lee Shubert, Leblang had deals running up to last Saturday for "The Vagabond King" at the Century, "Naughty Riquette" at the Cosmopolitan and "Katja" at the 44th Street. On the former he took both the house and the show over outright for \$20,000 weekly, while the other two shows stood at \$15,000 each.

On the three shows on last week's business Leblang was a winner to the extent of about \$7,000, the combined shows costing him \$50,000 for the week and playing to a little more than \$57,000.

It is on the strength of the Leblang arrangement that "The Vagabond King" is remaining at the Century for another week, the show originally having been scheduled to move out Saturday. Next week "Castles in the Air" goes into the house and is to run through the holidays.

A peculiar thing about the Leblang arrangement is that they handle the advertising matter for the shows and play up the attractions in the daily papers stronger than they ordinarily would be. In some cases they also arrange the price scale for the time that they have the production under a buy.

It now looks as though "Castles in the Air" will be the only musical show in town with a low top of \$5.50 for New Year's Eve. The regular week night top will be \$3.30 for the Century engagement.

ANOTHER FILM FOLLOWS INTO LEGIT HOUSE

Chicago, Nov. 28.

The film version of "What Price Glory?" is scheduled to follow "Sweetheart Time" (legit) at the Garrick in a few weeks.

This will be the second recent instance in Chicago of a picture bill replacing a show in a legit house. "LeMaire's Affairs" has given way to the Vitaphone and "The Better Ole" at the Woods.

SID JARVIS AS MCGRAW

Los Angeles, Nov. 28.

John J. McGraw, manager of the New York Giants, is coming to the screen, but not in person. Monte Breece is putting the McGraw characterization into the script of "Casey at the Bat."

Sidney Jarvis has been engaged to play the role of McGraw.

ARNOLD LINDI MARRIED; WIFE WANTS IT KNOWN

Quincy, Mass., Nov. 28.

Arnold Lindi, acclaimed by Chicago opera patrons as a new "Caruso," may desire his audiences to believe him a bachelor, but Mrs. Adella Johnson Lindau of this city wants the world to know that she has been his wife for 11 years.

Harold Lindau, former Boston piano mover, is now the noted Arnold Lindi, tenor of the Chicago Opera. And besides the wife there is a son, Arthur, eight years old.

Mrs. Lindau says they were married 16 years ago when he, a Swedish immigrant, could not speak English. She says then there was something about him that fascinated her. She had been graduated from a finishing school and was well along on a concert career. She gave it up for Lindau.

After their marriage the couple framed a novelty act and their first professional tryout was in South Boston in 1911. They didn't remain on the stage, however.

The wife says she doesn't want any credit for Lindau's rise in the opera world.

Jolson May Produce Only; Tired of Stage and Travel

Al Jolson has confided to several close friends that if this isn't his last season it is at best his next-to-closing season as a musical star; perhaps as a performer at all. A. H. Woods is holding a dramatic play for Jolson's use.

Al's present plan is to produce and probably non-musical shows. He is said to have options on several scripts.

Jolson fears his voice will not stand up through the strain of his strenuous work, and he will quit rather than "soldier." Furthermore, he is fixed for life and is weary of the stage routine and the traveling.

Johnny Osborne Finally Forced Off Fox's Staff

Johnny Osborne, formerly with the Shuberts, is out of the William Fox office. He was engaged to handle "What Price Glory," the Fox super picture, which opened at the Harris theatre last week, but at the insistence of Lee Shubert another man was placed in charge.

Osborne was kept on at the Fox main office until Saturday, when he was told the "pressure was too great," the implication being that Shubert had gone so far as to force him out of the position altogether. The picture was booked into the house under a rental arrangement, but the contract called for the Shubert office to have the say in the matter of employees, even as to whom Fox desires to handle his interest, it appears. The Shuberts own the Harris.

A. S. Black Now Pres. N.E. Portland Cement Co.

Thomaston, Me., Nov. 28.

Alfred S. Black, former owner of the Black circuit of theatres in New England, is now the president of the New England Portland Cement and Lime Company, one of the largest of its kind in the world. The concern is rapidly expanding.

Black dropped out of the theatre business after the tragic fire in his Rialto, New Haven, a few years ago when several persons lost their lives.

Native Hawaiian Troupe

Los Angeles, Nov. 28.

"The Prince of Hawaii," with 75 native Hawaiians, arrived in Los Angeles Nov. 26 to inaugurate an American tour under the management of Wylie Mather.

The troupe probably will open at the Majestic here about Dec. 19.

5 SHOWS OUT

Two successes and three failures are on Broadway's departure list for the week. One was an unannounced but expected closing Saturday, "The Pearl of Great Price," the most costly failure of the season to date.

"The Pearl of Great Price" presented by the Shuberts closed after playing four weeks in New York, not counting two weeks in Brooklyn, where the pace of \$13,000 was regarded as better than on Broadway. The dramatic spectacle opened at the Century, doing so badly it was moved down to the Casino but business did not materially improve.

PEARL OF GREAT PRICE

Opened Nov. 1. Big spectacle not very well thought of by critics. Most of the reviewers figuratively shook their heads.

Variety (Fred) said: "Without cut rates will be one of the most colossal flops of the year."

"Loose Ends" will stop at the Ritz. The English drama was offered for about five weeks by Sam H. Harris. Its high rating in London failed to materialize here. The show opened at a \$7,000 pace and declined under that mark, less than \$6,000 last week.

LOOSE ENDS

Opened Nov. 1. Drew nice notices. Mantle ("News") okayed it as a play but didn't think it would do business. Dale ("American") styled it as "clever."

Variety (Ibee) said: "Limited stay to negligible grosses."

"Old Bill, M. P." presented by Shesgreen & Vroom at the Ritz will be withdrawn, playing but four weeks. It was a sequel to "The Better Ole." Business hardly \$7,000.

"OLD BILL, M. P."

Opened Nov. 10. Drew practically all the first line reviewers and got almost unanimously depreciative opinions. However, Anderson ("Post") and Osborn ("Evening World") thought well of it.

Variety (Ibee) said: "May have moderate success, with the chances against even that."

"What Every Woman Knows," revived by William A. Brady, will tour after playing a surprising engagement of 34 weeks, spanning the summer. When the Barrie show opened, its management figured it good for about six weeks. Business was so consistently good that the run became indefinite. Last week about \$11,000 approximated that of the early weeks.

"The Vagabond King" goes to the road after on Broadway for 63 weeks. It was the operetta smash of last season, going to big figures at the Casino, over \$30,000 on holidays.

"THE VAGABOND KING"

Opened Sept. 21, 1924. Not viewed by many of the dailies' regular critics, but the "Times" called it "a superfine musical."

Variety said: "Is a great buy."

day weeks, and over \$26,000 normally. The scale was lifted to \$5.50 after the show was established, but several months ago when business eased off, the scale was lowered. Last three weeks were played at the Century.

Fedak's "Antonia"

Sari Fedak, the Hungarian star, formerly married to Ferenzo Molnar, the playwright, will arrive in New York this week. Prior to going into pictures at Hollywood, she will appear in New York and Chicago, playing "Antonia" in the native tongue.

The piece was tried here to indifferent success last season, but is credited with being one of Mme. Fedak's best roles. The first performance is dated Dec. 26 (Sunday) at Jolson's.

Mme. Fedak's picture work has a more interesting angle than her own participation. She will be accompanied by Tibor Mindszenty, who she "discovered" and makes the claim that he is a double for Valentino.

Alexander Ince is in charge of Mme. Fedak's American activities. He is associated with Shesgreen & Vroom.

Eastman Fails to Confirm Mary Garden's Denial

Rochester, N. Y., Nov. 28.

Announcement that Mary Garden will come to Rochester to sing the title role in "Carmen," with the Rochester American Opera Company, reported last week in Variety, was confirmed by George Eastman here, and by Miss Garden in Chicago.

While an Associated Press despatch from Chicago quoted Miss Garden as denying the report carried exclusively in Variety, that she was slated to become head of the Operatic Department of the Eastman School of Music, Eastman's published announcement carries no specific denial of the report.

Mr. Eastman's statement was:

"The Eastman School of Music, of which Dr. Howard Hanson is director, is one of the schools of the University of Rochester. It maintains an operatic department of which Eugene Goossens, director of the Rochester Philharmonic Orchestra, is director and through his department are being developed the young American singers in whom Miss Garden has taken such a keen interest."

"In this department singers are prepared for places in the Rochester Opera Company, a professional operatic organization now in its second year. It is tremendously gratifying to us to have an artist of Miss Garden's eminence manifest an interest in the work which these young singers are doing and to give the greatest possible practical encouragement by herself appearing with them. Her offer to sing with our company, after hearing one of the rehearsals, was accepted with the utmost enthusiasm and gratitude and we are looking forward to her visit with the most pleasant anticipation."

Eastman was in Chicago to hear Miss Garden last week. The directors of the Chicago Opera Company have given their consent to appear with the Rochester organization but the date is "open" awaiting the close of the Chicago season and of her concert engagements.

JULIA BRUNS ALLEGES KORN DEFRAUDED HER

Deeded 29 Sutton Place Away While Under Narcotic Influence, Says Miss Bruns

Julia Elizabeth Bruns, former actress and dope addict, since pronouncing herself cured, is suing Dr. Philip Korn, 910 West End avenue, New York, and the P. K. Holding Company and Philkorn Holding Corporation on behalf of herself and the Sutton Place Realty Corporation over a real estate deal.

Miss Bruns owns the property at 29 Sutton place in the fashionable East river neighborhood. Miss Bruns alleges she was influenced to deed it over to the medico, who allegedly took advantage of her in the transaction.

Miss Bruns was under the belief that Dr. Korn would serve as her agent in the disposal of the property, in which she holds a \$15,000 equity, pending which she was to be treated for drug addiction and was to have funds advanced her for the purchase of additional opiates.

The actress alleges fraud in that she was induced to sign away her property rights while under the influence of narcotics.

SURPRISING REVIVALS

The strength of "Iolanthe" and "What Every Woman Knows," both revivals, has been the source of surprise along Broadway. Neither attraction was expected to go through the summer, much less the fall.

"Iolanthe" closed at the Plymouth, Saturday, doing over \$16,000 for the final week. It equalled that of the early weeks. The Gilbert and Sullivan piece ran 31 weeks.

"What Every Woman Knows" closes this week, a run of 34 weeks. Business for it almost as strong as last spring.

Elsie Ferguson in "Legacy"

Jane Cowl will not scrap her current vaude tour on the K-A circuit to appear in "The Legacy" under Frohman management but will continue indefinitely.

Elsie Ferguson has been assigned to the legit play by Frohman.

\$25,000 FOR "BWAY" STAGGERS CAL. BIDDER

Harris Asks Guarantee, 65% and \$5,000 Advance Against Production

The proposed coast company of "Broadway" is off through Edward Small, negotiator, and Jed Harris, producer, of the "smash" being unable to get together on terms.

Harris wanted a guarantee of \$25,000 from Small and his associates to organize the company and send it on as well as 65 per cent. of the intake with an advance \$5,000 towards production cost. Harris wired these figures in response to a wire asking terms. Latest report is that the recipients have not recovered yet.

Harris has the London company of "Broadway" in rehearsal and after this is out of the way will organize another company of the piece for Chicago with the latter company proceeding coastward after the Chicago run.

Nazimova's Estate, 3 Acres Transformed Into Hotel

Los Angeles, Nov. 28.

Alla Nazimova's estate in Hollywood has been taken over by the Garden of Allah Corporation, and transformed into a pretentious hostelry.

Operations were begun quietly some 18 months ago. No word of the undertaking reached the public until announcement was issued of the completion of the plans.

The estate comprises about three acres. Alterations entailed an expenditure of about \$1,500,000.

In addition to the main structure there are 25 villas, each to be furnished and equipped for living quarters. Accommodations for upwards of 100 guests are provided in the main structure.

Censors After Mishler

Altoona, Pa., Nov. 28.

I. C. ("Doc") Mishler, now operating the Fulton opera house, Lancaster, Pa., has apparently run afoul of the local censors.

A petition presented by Mayor Musser requests that Mishler show cause why his theatre license should not be revoked.

No specific charge has been made. It is understood several musical comedies playing in Lancaster this fall have not met the approval of the Lancaster Law and Order Society.

Myrtle Schaff in Lead

Another change in the cast of "Castles in the Air" sent Myrtle Schaff into the lead, replacing Era Briggs. The latter, touted as a songbird find, followed Vivienne Segal, who quit the show two weeks ago after rejecting a cut in salary. James Liddy is now playing the male lead, replacing J. Harold Murray.

"Castles" took a surprising business jump last week, grossing \$24,000. That figure is comparatively bigger than the grosses of the early weeks because the scale was revised downward recently. The show moves from the Selwyn to the Century for an indefinite stay next Monday.

Laughed Censor Out

San Francisco, Nov. 28.

The censorship case against "Creoles" was laughed out of court. The show had already left town when the matter came to trial, with Dean Worley, manager of the Wilkes, the technical defendant on a charge of presenting an indecent performance.

The testimony developed that the censorship case was prompted by a layman who declared he brought the complaint with the police department because he felt his sister had been insulted by attending the play.

ALLAN K.

FOSTER

School of Dancing
344 W. 72d St.
New York City
Home of
The Foster Girls

THEATRES NOT INDEPENDENT

SOME MATTERS NOT FOR ARBITRATION

Equity Assumes Attitude on Clear Provisions in Agree-Him. After Refusal

Although Equity and the Managers' Producing Association are not exactly at odds, several matters have cropped up this season that the two sides failed to agree on. As intimated before, Equity is working on measures, not fully provided for in the 10-year agreement signed in 1924 when the old managers' association split and a faction avoided the strike by signing the then called "80-20" contract.

Equity takes the position it will guard the basic provisions clearly set forth in the contract, rejecting the M. P. A.'s idea of placing all disputed points in arbitration. The eight-performances-per-week clause is one point Equity is zealously guarding. The other points at issue, regarded as evasions of the contract, could not be fully guarded against, it has been shown.

With the M. P. A. refusing to stand by its members unless the alleged evasions are arbitrated, such members are placed in the same position as an independent, so far as Equity is concerned. That the M. P. A. has had to pay the salary claims of one member up to the amount of \$12,000 this fall, appears to have led the organization to take on a very cautious policy on anything that might cause further outlays of the kind.

Equity Forced Settlement

Recently one M. P. A. member faced a serious situation when attempting to stall off Equity's demand for adherence to the basic contract. The case in point concerns four members of "Treat 'Em Rough," produced by Richard Herndon. The players were given letter forms of contract calling for the show opening July 28. Under the basic contract a show must open within two weeks of the time specified. The Herndon show did not open until a month later and a claim for salaries was filed.

Herndon claimed the players were advised the opening date might be a month later, but they denied that. Equity regarded the manager at fault doubly, because his use of a letter form of contract instead of the standard forms, constituted a deliberate evasion of the basic agreement, particularly since the letters did not state that Equity rules would apply. After negotiations, Herndon admitted he did not really know when the show would be ready to open.

The manager refused to settle and the M. P. A. asked for arbitration. Equity made itself clear on the situation and Herndon facing an embarrassing situation, paid the claims after being advised of action by Equity's Council.

"PETTICOAT" PLAYERS GAMBLE WITH CARLTON

Friction which threatened between Carle Carlton, producer of the operetta "The Lace Petticoat," and Equity through the former's tridiness in posting the usual bond when the show was placed in rehearsal was adjusted last week when principals and chorus agreed to gamble with the producer and waive the Equity security.

"The Lace Petticoat" had been in rehearsal several days, when Equity notified Carlton that the usual bond covering two weeks' salary would have to be posted or rehearsals would be halted. Carlton assembled his company, stating his case and signed waivers which abrogated necessity of bonding the bond.

"The Lace Petticoat" is due to show in at the Broad, Newark, N. J., Dec. 13, coming to a New York house a week later. Cast of principals include Tom Burke, Mme. Sylvania, Stella Mayhew, Alfred Frith, Luis Alberni and Frank Farnum. The latter is staging the dances.

A black and white chorus of 40 will be used.

C. O. Bauman Now in With Wilkes' Projects

Los Angeles, Nov. 28.

Charles O. Bauman, formerly of Kessel & Bauman, picture firm, has joined the Wilkes Brothers in their theatrical enterprises. He is said to be financing their ventures.

The Pacific Coast Theatrical Corporation, capital \$500,000, is being formed with Bauman a majority stockholder, it is said. This company will take over theatres formerly operated by other Wilkes Brothers enterprises including the Wilkes, Hollywood; Wilkes, San Francisco; Denham, Denver; and the Wilkes, Salt Lake City. The Wilkes, Hollywood, is now scheduled to open about Jan. 10, with the attraction unnamed since the failure to obtain "Broadway" for the premiere.

DeHaven May Ask Court For Reinstatement

Los Angeles, Nov. 28.

Carter De Haven, deposed head of the Music Box, will file suit in Superior Court to regain his position as general manager of the theatre and supervisor of the revue.

De Haven claims, in a letter to his stockholders, that when he resigned as general manager of the theatre Oct. 27, it was promised he should continue as supervisor of production. Shortly afterward he was ousted and Larry Ceballos placed in charge of production.

The letter states that De Haven has notified Thomas Dugan Wheeler Oakman, Charlotte Byrd and Eddie Lambert, deposed from the cast, that they had not been legally removed and should fight the ouster.

Equity agreed to the closing of the show and release of the principals on the grounds that the production must have smaller overhead. Now, De Haven charges, new principals are on a larger salary than those discharged.

New principals include Lupino Lane, Bobby Thompson, Florence Oberly, Ted Doner, Nancy Carroll and Henry Barsha.

Law Writ as Trimming For "Wooden Kimono"

The scenery of "The Wooden Kimono" was attached in Stamford, Conn., last week by Nicholas Yellenti who designed the sets and who claims \$850 from the producers, Moffatt & Froelich, for services rendered.

Yellenti's "plaster" was slipped on the effects the opening night, but was lifted after the producers posted a bond in the amount claimed which permitted the performances here and the show to move to the next stand.

Moffatt & Froelich, newcomers to the producing field, will contest the claim when the matter comes up in court this week.

3d "Spitfire" Lead

Dulcie Cooper has succeeded Winifred St. Clair as feminine lead in Myron Fagan's comedy, "The Spitfire," at the Cort, New York, making the third change in leads since the play opened several months ago.

Sylvia Field had previously opened with it and then jumped into the fem lead of "Broadway."

WHITTENDALE IN CLEVELAND

Ainsley Whittendale, who recently resigned from the Frohman office, will manage the Colonial, Cleveland, dark for several months. The former policy of stock will be resumed.

P. E. McCoy, formerly in the John Golden office, will be the director.

"SUN DAUGHTER" PEOPLE

Los Angeles, Nov. 28.

Leslie Fenton and Brandon Hurst have been engaged for "The Sun Daughter."

It will be produced at the Belasco Dec. 27, following "Gentlemen Prefer Blondes."

'GUARANTEE' AND 'STOP' PASSING OUT IN LEGIT

Producers Coming Rapidly to Command of Complicated Theatre Condition on Broadway and "Road"—Large Circuit Operators in Greatest Danger—More Theatres Than "Hits"—Hit Average Remains Unchanged

"WORM" HAS TURNED

In legitimate booking circles, indications are the time has come when houses cannot demand guarantees from attractions to secure a Broadway theatre. Little doubt but that theatre owners are starting to worry where fresh productions are to be secured to fill the gaps that have already appeared.

That the worm has finally turned in favor of the play producer was forecast some time ago when the plans for the building of new theatres pointed to oversaturation in the New York legitimate field. By the end of the season 13 new theatres will have been added to the list, with the total number of houses approaching 70, or nearly twice as many as London.

It is the old axiom of supply and demand. There will be a great deal more theatres than there are plays. Since the percentage of successes in legitimate production appears not to have increased in proportion to the total number of attractions, there will always be a number of theatres looking for new shows.

Owners of strings of theatres are more likely to be affected than the others. The Shuberts control the most legit houses on Broadway. With independents erecting theatres, there promises to be an open field for booking, in a measure at least. If the theatre operators have no other choice than to take a chance on regular sharing terms or keep houses dark, it is certain the guarantee system created by the Shuberts will be forced into the discard.

Even so, that will not make hits out of flops, but the managers who gamble on production, and they all do, will get a better chance for their golden white alibies.

Under the ordinary stop limit system, a show can just as quickly receive notice if trade is insufficient, but the producer will not be nicked though forced to make good the guarantee figure set.

It follows that competition in booking will lead to a reduction of the high stop limits, almost as bad as the guarantees. For the past half a dozen years, theatres could not lose. The producer with a show that did not get across stood the full burden. Pressure by booking exchanges to influence control of bookings out of town should not mean a thing, for the reason that the big circuits are now up against it as well for attractions to fill the gaps in other cities.

Lifesaving Pictures

There seems to be little doubt that special feature pictures were the life-saver for many out of town legitimate houses last season. The same thing will apply this season and for indefinite years to come, according to the present outlook.

Last week's premieres on Broadway didn't mean much. The English version of "Mozart" opened badly at the Music Box and may soon be taken off. The first week's gross of \$12,000 or less at \$5.50 top tells how weak trade was with an \$11 first night included. "This Was a Man" started very well at the Klaw and in seven performances

(Continued on page 28)

Corper Given Notice to Pay Back Rent

Los Angeles, Nov. 28.

Mike Corper, lessee of the Majestic, has been served notice by the owners of the building that unless he produces \$15,000 back rent by Dec. 1 his lease on the house will be cancelled.

It is reported that Corper owes about \$9,000 in salaries to Equity actors and \$1,000 to stage hands. Just now Corper is said to be in the east. A special vaudeville performance was to have been held in the theatre on Thanksgiving Day, but this was cancelled due to outstanding debts.

Cartoonist Must Detail In \$25,000 "Follies" Suit

Bert Green, the animated cartoonist whose work has been identified with the Pathe News, must serve a detailed bill of particulars elaborately setting forth the basis of his \$25,000 damage suit against Florenz Ziegfeld, Jr., involving the 1924 edition of the "Follies."

Green claims he was to receive \$1,000 on delivery of four animated film subjects for the revue, plus a \$50 weekly royalty, charging that after rendering services Ziegfeld refused to live up to his end of the agreement.

Ziegfeld's defense is that he is but an employee and agent on behalf of Ziegfeld's Follies, Inc., the physical entity contracting for all "Follies" properties; that Green also failed to qualify on his end of the agreement in that neither Gene Buck or Ziegfeld approved of Green's submissions, which was a stipulation in their contract.

New Auspices For "Veils"

"Veils" may yet reach production under other managerial auspices than Irving Kaye Davis who also wrote it and became enmeshed in an Equity jam some weeks ago because of the piece having rehearsed beyond the maximum period allowed for rehearsals.

"Veils" was originally spotted at the Grove Street, New York, but abandoned after Equity stepped in and notified its members that they could not continue further rehearsing unless paid for their time.

Davis has placed his play with Artmoor Productions, who will launch it after the holidays.

Rehearsal Fees Serve Art In Idle Little Theatres

The recent shortage of rehearsal space mostly for vaudeville acts in rehearsal has blown up a harvest wind for little theatre operators not utilizing their auditoriums and with revenue derived from rehearsals in some instances a great help toward carrying charges.

The theatres are being given preference since the usual \$1 an hour charge prevails and with producers figuring the stage an advantage over hall space.

"Show Boat" in January

According to present plans in the Flo. Ziegfeld office "Show Boat," with Elizabeth Hines as its principal feminine player, will open Jan. 8 out of town, with a brief time before coming into New York.

LEO LEAVITT WOULDN'T REFUND SALARY; FIRED!

Paid During Summer's Lay-Off—Shuberts Recalled Him After Refusal

Ted Barda has been placed in Poll's, Washington, as house manager succeeding Leo Leavitt, in charge for the past four years. Leavitt was called on to refund the salary paid him last summer when the house was dark. Upon refusing to do so, it is said, J. J. Shubert recalled him and Leavitt was let out.

Leavitt was employed by the Shuberts for a number of years. Before taking the Washington job he was in charge of the Central, New York. The Shuberts chose him for the Poll position, the Poll office paying his salary. In other summers, Leavitt was paid during the dark weeks. It was presumed that if he had paid back last summer's salary, a demand for the previous summers would have followed.

The Poll office was well aware of Leavitt's status, regarding him as being employed all year around. The house is operated by the Shuberts, but all accounts and funds go through the Poll office, the Shuberts receiving 50 per cent. of the profits.

POND'S BUREAU CASE FINALLY DISMISSED

An echo of Maurice Maeterlinck's visit to America in 1919 cropped up when the Appellate Division sustained the Supreme Court's decision dismissing the J. P. Pond Lyceum Bureau's \$50,000 damage suit against the Belgian poet and playwright.

When Maeterlinck came over for the production of his "Blue Bird" opera, James B. Pond of the bureau engaged the author for a lecture tour guaranteeing Maeterlinck \$500 per appearance on a 70-30 split, in addition to traveling expenses to and from Belgium for the playwright's wife and himself; also \$25 daily allowance for hotel expenses, etc. The contract was for a period of three months, executed with Henry Russell acting as the author's agent.

The Pond Agency which, after 45 years in the field went into bankruptcy, sued through Harry Lane, the trustee in bankruptcy, asking \$50,000 damages because of the loss of profits through Maeterlinck's not having gone through with his agreement. The latter's counter-claim for \$100,000 was dismissed and the Pond Bureau's issues subsequently rejected at trial.

Cast Changes

Millcent Hanley left the cast of "We Americans" at the Eltinge Saturday. Elsie Lawson was chosen as the new lead.

Stanley Logan succeeded Norman Trevor in the cast of "The Captive" at the Empire, New York, last week. Jeanne Andree has supplanted Helene Gardner in "Sunny" at the New Amsterdam, New York.

"VARIETY" FOR XMAS

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LOOP'S BANNER WEEK WITH 4 SHOWS DOING OVER \$25,000 EACH

'B. & E. Man's' Flying Start to \$15,000—Extra Performance Generally on Holiday—'Jazz Singer' Topped Non-Musicals With \$20,000 in 8th Week

Chicago, Nov. 28. Powerful was the legit call Thanksgiving day week with that stronger than in recent years. The Army-Navy crowds made it capacity at every theatre Friday and Saturday.

Everything was above normal in the matter of receipts, but through the wild dashes it appeared as if "The Butter and Egg Man" and "Young Woodley" have both landed right.

Last Week's Estimates

"Yes, Yes, Yvette" (Four Cohans). Opened Sunday to highest premiere receipts tabbed at this house since taken over by Shuberts.

"Sisters" (Olympic, 1st week). Another Sunday opening.

"The Open Door" (Playhouse, 1st week). Third opening of week.

"One Man's Woman" (Central, 7th week). Slowed up with cut rates and got full prices; gross close to \$13,000.

"Cocoanuts" (Erlanger, 7th week). Sold out early for week-end, bringing best gross of engagement, close to \$36,000.

"Sweetheart Time" (Garriek, 11th and final week). House goes into movies with the exit of this one; \$13,000 or little better.

"Shelf" (LaSalle, 6th week). Won't remain for holidays since arrangement for return of "Abie's Irish Rose." "Shelf" did \$12,000.

"In This Room" (Princess, 3d week). Moderate until arrival of football crowds; claimed to have grossed \$10,000.

"Vagabond King" (Great Northern, 13th week). Returned big receipts of early weeks. \$28,000.

"G. V. Follies" (Apollo, 6th and final week). Went to highest receipts of engagement, \$27,000.

"Butter and Egg Man" (Selwyn, 2d week). On eight performances did \$15,000 at \$2.50 top. Newspaper notices best any new comedy has received in long time.

"Jazz Singer" (Harris, 9th week). Swept for \$20,000. Definitely fixed to stay in until Dec. 24.

"Sins of Sins" (Adelphi, 4th week). Low for conditions of general business, yet hit \$8,000.

"Runaway Road" (Studebaker, 5th week). Positively no draw and appears as if big money both ends. Under \$11,000.

"Poor Nut" (Cort, 14th week). Holding around \$11,000 for recent weeks, but ascended to \$12,000 with help of big crowds.

"Young Woodley" (Blackstone, 2d week). Drew \$12,000 on eight performances with Drama League featuring premiere.

McMaire's "Affairs" (Woods, 20th, final week). Flash finish, \$33,000, for long run. In St. Louis this week. One of town's strongest musical successes.

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'DOVE' IN MINNEAPOLIS STOCK DISAPPOINTING

Minneapolis, Nov. 28.

Adverse business conditions aggravated by bad weather continue to take their toll of Minneapolis box offices.

"The Dove" netted the Bainbridge Players a small profit at the Shubert. The Thanksgiving holiday helped to raise the gross to about \$5,500, which is under normal for an important stock offering here.

After a spell of darkness and a return of "The Big Parade," the Metropolitan has its first legitimate attraction since "No, No, Nanette" this week. Bertha Kalisch in "Magda" opened to a light house Sunday night. As a Bainbridge Players (stock) guest star, Florence Reed appeared in this Sudermann drama at the Shubert here two seasons ago, drawing capacity for a week and a half.

The McCall-Bridge Players (musical comedy tab) topped \$5,000 with a musical comedy version of "Way Down East." A wrestling match one evening during the week in conjunction with "Gay Paree" (Mutual Wheel) contributed considerably to a \$6,000 gross.

Barnum in Hospital

George Barnum, forced to leave "The Noose," through an attack of sciatica, was removed from his room at the Lambs to the Harbor Hospital, New York, last week.

PHILA.'S BIG WEEK; 'ABIE,' 8 SHOWS, \$18,000

Most Legit Attractions Gave 9 Performances Last Week—Biz Big

Philadelphia, Nov. 28.

All but two of the legit attractions gave nine performances last week, with extra matinees Thanksgiving. The exceptions were "Abie's Irish Rose," at the Adelphi, which has its regular matinee Thursday, anyway, and "Oh, Please," musical, trying out at the Forrest.

"Abie's Irish Rose," with only eight performances, boosted its gross to \$18,000, thanks to the Thanksgiving crowds at the Adelphi.

Of the musical attractions, "Oh, Please," with eight shows only, but a titled scale Thanksgiving and Saturday, has a gross up in the thirties at the Forrest, while "The Song of the Flame," light downstairs Monday and Tuesday, did equally well at the Shubert with nine performances.

Both sides of the fence are delighted with business this fall. The syndicate houses have been making money with shorter engagements. Following the highly successful four weeks' engagements of "Craig's Wife" and "Mrs. Cheyney," the Broad and Garriek will return to two-week bookings. The former has Otis Skinner Monday, and the latter "Love in a Mist." On Dec. 13 the Garriek will have E. H. Sothern in a new Belasco production, but the Broad's attraction is not set.

The Forrest has "Tip-Toes" (return) this Monday, and then Ziegfeld's new Belle Baker show is reported, unofficially, as booked.

The Walnut has Harry Lauder next week, and will then revert temporarily to musical comedy, with "Peggy" running from Dec. 13 until the holidays.

Estimates for Last Week

"Tip-Toes" (Forrest, 1st week). Return. Tryout here last fall.

"Honors of the Family" (Broad, 1st week). Skinner engagement for two weeks only. "Craig's Wife" went to almost \$19,000 last week, completing splendid engagement.

"The Nightingale" (Shubert, 1st week). New operetta in for three weeks' try out.

"Love in a Mist" (Garriek, 1st week). Two weeks only for this comedy.

"Night in Paris" (Chestnut, 5th week). Started to slip, but holiday crowds pulled it up. With extra performance, probably \$24,000. No show announced to follow.

"The Patsy" (Walnut, 3d week). This one has been clicking mildly at around \$15,000 on week through extra performance.

"Student Prince" (Lyric, 4th week). Surprise of town. Two December bookings for house canceled.

"Abie's Irish Rose" (Adelphi, 13th week). No cessation in demand. With only eight performances, "Abie" boosted its gross to \$18,000 last week.

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"BLONDES" LEADS L. A. WITH \$17,000 GROSS

Los Angeles, Nov. 28.

"Gentlemen Prefer Blondes," building steadily from a mild start at the Belasco, led the town last week with \$17,000.

"Blossom Time," prize repeat, on third return, did \$16,000 in first week at Biltmore.

Estimates for Last Week

Music Box Revue, \$13,000, repeating previous week level, but off from best.

Richard Bennett, playing his first week in "Creoles" at the Mason, got away to a nice start with \$10,000.

"Castles in the Air," at the El Capitan, \$12,500.

Morocco, "Ladies of the Evening," first week, drew \$7,000.

Orange Grove, "Rain" (4th week), \$5,500.

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Cast Changes

Albert Andrus has replaced Frederick Truesdale in "The Shelf" (Chicago).

Shows in Rehearsal

"The Black Cockatoo" (Acme Productions, Inc.).

"Peggy" (Lew Fields & Lyle Andrews).

"Who Cares?" (George Tyler & Basil Dean).

"Beyond the Horizon" (Actors' Theatre).

"Meek-Mose" (Jack Goldberg).

"That Certain Party" (William B. Friedlander).

"Betsy" (Florenz Ziegfeld).

"Hangman's House" (Brady & Wilman).

"Sweet Lady" (Thomas J. Kuhlman).

"The Lace Petticoat" (Carle Carlton).

"The Captured" (James A. Osborne).

BARRYMORE PIECE'S \$23,000 CAPITAL SCORE

High Figure for Untried Legit Piece—Holiday Helped—"Blossom Time" Good

Washington, Nov. 28.

Ethel Barrymore in her new play, "A Constant Wife," did remarkable business at the National. It is seldom, of late, that a legitimate star plays to such a figure.

Another surprise was the oft-repeated "Blossom Time" at Poli's. Did a little above expectations and without the extra matinee (Thanksgiving) rung up by the National and Belasco. The latter had a return of "Is Zat So."

Estimates for Last Week

Belasco—"Is Zat So" (Boothe-Shubert). Grosses mounted throughout holiday week getting in the vicinity of \$8,000.

National—Ethel Barrymore in "A Constant Wife" (Charles Frohman). Biggest gross rung up by individual star in many a moon. Extra matinee helped. \$23,000.

Poli's—"Blossom Time" (Shuberts). In for about "seventeenth visit and still getting around \$17,000. Thursday (Thanksgiving) regular matinee day of house.

This Week

Belasco—Dark (E. H. Sothern in new Belasco play put back one week); National, Ina Claire in "The Last of Mrs. Cheyney"; Poli's, "Passing Show of 1926."

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BOSTON'S BIG HOLIDAY

Legits Hold Up After Three Sell-outs Thanksgiving

Boston, Nov. 28.

Business at all the legitimate theatres here good last week.

The best night before Thanksgiving business for years was recorded and houses were sold out at both performances. Thanksgiving Day. The good business held up until the end of the week, with the result that grosses were generally above normal.

Estimates for Last Week

"Song of the Flame," Shubert (1st week). In final week of "Lady Fair" musical, \$26,500.

"Cradle Snatchers," Hollis (2d week). One of non-musical hits of season, with gross first week \$16,000.

"Laff That Off," Plymouth (2d week). Started off rather slowly, below \$10,000.

"This Woman Business" Wilbur (last week) did \$14,000 first week.

"Artists and Models" wound up here with \$27,000.

"Beau Geste" (F. P.) at Tremont on fifth week out ahead in picture business here, with last week complete sellout at every performance. Gross running to \$13,000 at \$1.50 and \$1 top.

"Don Juan" with Vitaphone, also on fifth week at Colonial, did \$12,000 last week.

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MRS. N. QUATTROCIACCHI

Los Angeles, Nov. 28.

Trilby Gwendolyn Clark, screen actress, married Nicolo Quattrocchi, screen actor, Friday, in Los Angeles.

The bride at one time was a member of the "Greenwich Village Follies."

MACGREGOR'S PLAYS

Edgar MacGregor has returned after staging "Queen High" in London. He will shortly resume individual producing. The latter will include a French farce, "Lord and Master," and another unnamed play in which Bertha Kalisch will be starred.

INSIDE STUFF

ON LEGIT

Gene Buck decided to book with the Shuberts after an unpleasant interchange with A. L. Erlanger, the cause arising from the latter having jumped to conclusions. It appears when Buck decided to produce on his own he talked bookings over with Erlanger who assured him the new Leon Errol show, "Yours Truly," would be taken care of. No definite bookings were arranged, however.

Buck happened to meet Lee Shubert who asked about the booking of the new production. Gene replied that that matter had not been set yet. The conversation was overheard and repeated to Erlanger probably in distorted form. Erlanger is then said to have called Buck on the phone and in a short conversation accused Gene of "crossing." Buck was unable to get Erlanger back on the wire but he wrote the veteran manager a most vitriolic letter.

Leonard Hall, dramatic critic of "The News," Washington, hastens to correct any erroneous impression of the "apology" he extended to the members of the "The Green Hat" when the piece played at the Belasco, Washington. Mr. Hall, as reported in this department last week, turned out a scathing indictment against the play in the usual course. On second thought, the critic printed a day or so thereafter in this theatrical column he had made the notice to carboloy and accordingly acknowledged it.

Following the appearance in Variety of the Hall after-comment, the critic wired: "Want you to know that apology was wholly uninspired by anyone. No one around here has sold out to the business office and always will the old flag of freedom wave on the 'Daily News' building."

There isn't much doubt but that Mr. Hall did exactly as he thought he should do, marking him as an exceptional dramatic critic, one who can take a wallop from himself as well as to slip one to anybody else.

Stockholders of a house now being constructed in Hollywood met a problem in getting an opening attraction. There are 200 or more shareholders and they recently held a meeting to decide on an attraction. A man versed in theatricals was called in as an expert to discuss with them what he thought would be the proper vehicle. The discussion lasted two hours when one of the women stockholders remarked, "I understand there is a play in New York now running, which they call 'Broadway.' They tell me it is a big success. Let us put that on."

The theatrical man informed the woman that the management of that show wanted a guarantee of \$25,000 profits for the run of the play on the coast.

The woman retorted "The impudence! Aren't we gambling just as well as they? Let us put on something of the Shakespeare repertoire. We won't have to guarantee anybody any profit."

Community control of theatres order to drive out those who promote the theatre solely for commercialism and without thought to the intellectual welfare of the community, was advocated by Stuart Walker in an address at Elmira College, Elmira, last week. Walker addressed the session of the Sixth Annual Conference of the Intercollegiate Dramatic Conference.

"There is one thing possible to save the theatre from becoming a machine-made thing," said the speaker. "And that is that every community should control its own theatre. Germany today is the only place where that is done. Even during the war Germany produced English masterpieces."

With a blow-up of the Olsen and Johnson show, "Monkey Business," at the Columbia, San Francisco, it developed that Michael Corper, manager of the Majestic, Los Angeles, who had the show in that house for two weeks, lost about \$10,150. The show played to \$7,300 on its first week and \$5,930 the second week, with Corper getting 65 per cent, or about \$4,845. He paid the salaries of the cast for the first week toward the end of the second week, leaving outstanding debts of \$7,450 to the cast. It is said when the final week terminated. When on the following Monday night he failed to pay salaries, Theodore Hale, the Equity representative, ordered the show closed as far as his members were concerned.

This show played 11 weeks in Los Angeles, out of which nine were profitable. During the Los Angeles run, Corper kept behind on payment of the salaries of Olsen and Johnson and William Demarest. When the show left Los Angeles, he owed Olsen and Johnson \$2,000. After the second day the show played in San Francisco, Corper, there with the company, seeing business drop, left Glenn Morey as manager and returned to Los Angeles. Morey had around \$50 to meet a salary list of around \$3,000, it is said.

Operating expenses the first week in San Francisco were about \$11,000, as Corper had put in, as an added attraction to the show, Harry Shannon's band, which cost \$1,200 a week.

Before leaving for Los Angeles, Corper drew \$500 from the box office and left behind his I. O. U. At the same time he owed Olsen and Johnson about \$2,500 salary. It had been \$3,000, but Nat Phillips, business representative for Olsen and Johnson, on the Saturday prior to the closing, demanded \$500 from Pincus on the threat that the two actors would walk out of the show, and got it. Olsen and Johnson, fresh from vaudeville, did not seem to understand the legit racket as Corper worked it. Prior to leaving Los Angeles for San Francisco, they had engaged Nat Phillips as their business representative. Corper seemed to feel that Olsen and Johnson had plenty of money and during the entire time the show was in San Francisco, primed Morey to work on Olsen and Johnson to get them to finance the show. Corper told Morey that he would give them everything, including the majority interest in the undertaking, but as the scenery and costumes had not been fully paid for, they refused to do so.

The salaries owed by Corper, when the show closed in San Francisco, were Olsen and Johnson, \$2,500; Harry Shannon band, \$1,200; Murry and Levere, \$300; Angelus Sisters, \$300; Alice Knowlton, \$150; Miss A. Curtis, \$150; Mae Daly, \$150; George Daly, \$150; Clyde Hager, \$100; Joe Griffith, \$125; Chorus of 20 girls at \$45 each for one week, \$900; Orchestra, \$600; crew, \$550; minor salaries, \$275.

For a while owing to differences over contract terms it looked as if Ziegfeld's "Follies" would cut Cleveland out of its route this season. A dispute arose between Robert McLaughlin and Flo Ziegfeld over the terms, and conditions covering extra musicians and stage hands. The matter was adjusted so that the "Follies" will play the stand next week.

McLaughlin, according to stories coming from Cleveland, has been playing the big musical shows of Erlanger, Dillingham and Ziegfeld, under protest, claiming that they have been receiving better terms than bill, instead of sharing with the company on the extra men above a specified number as is customary. He is also said to object to the manner in which the cost of extra musicians is saddled upon him.

The big musical shows of these three producers under the terms on which they play the Cleveland house are said to leave but small margin of profit for the theatre, no matter how big the gross. McLaughlin has been squawking for some time that the attractions get all the money and leave him holding the bag. The situation is said to be due to the fact that the Ohio is merely booked by Erlanger and he has no interest in the profits.

Holbrook Blinn's "The Play's the Thing," by Franz Molnar, is the first Molnar play written to see production in America before receiving it abroad. Gilbert Miller bought the play last winter, turned it over to one adaptor who turned in a bad job and then gave it to P. G. Wodehouse, who reworked it as it stands now.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"Abie's Irish Rose," Republic (237th week) (C-901-\$2.75). Thanksgiving marked peak of fall period. Trade expected to slide from now until Christmas; run leader with extra matinee, exceeded \$10,000.

"Americana," Belmont (18th week) (R-515-\$5.50). Holdover drawing class patronage; intimate revue spotted in small theatre and making money both ways at approximately \$12,000.

"An American Tragedy," Longacre (8th week) (D-1,019-\$3.85). Based off after first weeks slipping to \$11,000; extra matinee Thanksgiving accounted for increase to around \$16,000.

"Autumn Fire," Wallack's (6th week) (D-770-\$3.30). Just matter of how far backer will go; so little business Irish play liable to close any time; around \$3,000.

"Broadway," Broadhurst (11th week) (CD-1,118-\$3.85). Nine performances for non-musical leader sent gross to \$31,000 for third time since opening; out in front by good margin.

"Castles in the Air," Selwyn (13th week) (M-1,067-\$4.40). Last week in this theatre; moving to Century next Monday; after easing off to \$16,000, business took strong spurt to \$24,000 last week; "The Constant Nymph" here next week.

"Countess Maritza," Shubert (12th week) (O-1,395-\$5.50). Management figures this one natural; getting good play from agencies; business estimated around \$28,000, average.

"Ciss-Cross," Globe (8th week) (M-1,416-\$5.50). Another musical attraction natural draw; extra matinee last week with takings estimated around \$39,000.

"Daisy Mayme," Playhouse (6th week) (CD-879-\$3.30). Is expected to remain until after first of year, but has not shown strength; with cut rates pace around \$8,000.

"First Love," Booth (4th week) (CD-707-\$3.30). Fay Bainter probably accounts for draw; not big, but probably satisfactory at \$9,000 and better.

"Gay Paree," Winter Garden (4th week) (R-1,498-\$5.50). At scale this revue could gross considerably more than it has done to date, \$37,000.

"Gentlemen Prefer Blondes," Times Square (10th week) (C-1,057-\$3.85). No extra matinee last week; going along around \$23,000, exceptional; ought to go through season.

"Gertie," Bayes (3d week) (C-860-\$3.30). Slight business gain claimed, but takings principally from cut rates and \$5,000 seems bit high; show can probably break even at that figure.

"Hansom Lane," Knickerbocker (11th week) (M-1,042-\$3.85). Virtual capacity all performances, which at scale means \$4,000 weekly; looks safe for long run.

"Katja," 4th Street (7th week) (M-1,326-\$4.40). Agencies never got call for this imported musical; show said to be dependent on cut rates and bargain tickets account for increase to \$18,000 last week.

"Loose Ankles," Garrick (17th week) (C-537-\$3.30). Early success holding its own; moved here from Biltmore several weeks ago; rated better than \$7,000.

"Loose Ends," Ritz (5th week) (D-945-\$3.30). Final week; English drama highly rated abroad, but flat here; maybe \$6,000 last week; "This Woman Business" next week.

"Liv Sue," Lyceum (3d week) (D-957-\$3.85). Not smash, but getting fairly strong business with second week's gross \$12,000 or bit over, approximating mark of initial week.

"Lulu Belle," Belasco (43d week) (D-1,000-\$3.85). Sure to exceed year's mark now, and may last into spring; recent pace averaged between \$16,000 and \$17,000.

"Mazart," Music Box (2d week) (D-1,000-\$5.50). Looks like disappointment; first week business did not reach \$12,000; with \$11 premiere and \$5.50 scale nightly, receipts away off.

"Ned McCobb's Daughter," John Golden (1st week) (CD-869-\$3.30). Postponed from last week through illness of Clare Fames; Alfred Lunt heads east; opened Monday.

"Old Bill, M. P.," Biltmore (4th week) (C-944-\$3.30). Final week; Bainsfather comedy could not attract real business, no call in agencies; approximated \$7,000 weekly; "Potemkin," Russian film, next week.

"Oh Kav," Imperial (4th week) (M-1,446-\$5.50). Held to eight performances, but with holiday scale operative Thanksgiving afternoon,

over \$41,000; looks like new musical smash.

"On Approval," Gaity (7th week) (C-808-\$3.30). Lower floor virtually capacity nightly, but call strong enough to force some trade upstairs; regarded set for run, last week going to \$14,000.

"Pygmalion," Guild (3d week) (914-\$3.30). Another Shaw revival that will be money maker; drawing excellent business, with pace about \$16,000.

"Queen High," Ambassador (13th week) (M-1,168-\$4.40). Running true to form expected, drawing strong business and apparently set for season; \$24,000.

"Scandals," Apollo (25th week) (R-1,168-\$5.50). Nine performances last week gave musical leader another great gross of over \$47,500; revue sure clean-up.

"Sex," Daly's (32d week) (D-1,173-\$3.30). Claimed to be going along \$8,000 to \$9,000 or better weekly; indications are for continuance well into winter.

"Seed of the Brute," Comedy (5th week) (D-682-\$3.30). Moved here after picking up somewhat at Little; trade estimated around \$6,000; moderate pace.

"Sunny," New Amsterdam (63d week) (M-1,702-\$5.50). Playing to good business considering long run; last week approximately \$34,000; will remain until after first of year, establishing new long-run record for house.

"The Blonde Sinner," Frolic (21st week) (F-711-\$3.30). Can continue indefinitely at between \$5,000 and \$6,000, turning little profit.

"The Captive," Empire (10th week) (D-1,099-\$3.30). Extra matinee last week and again bettered \$25,000, with all performances to capacity; outstanding success.

"The Constant Wife," Maxine Elliott's (1st week) (CD-921-\$3.85). Ethel Barrymore starred in new play; big business out of town; presented by Charles Frohman office.

"The Desert Song," Casino (1st week) (M-1,447-\$3.85). Dated to open next Tuesday; attraction called "Lady Fair" in Boston; Vivienne Segal heads east.

"The Donovan Affair," Fulton (14th week) (D-913-\$3.30). Extra matinee last week sent gross above \$11,000; mystery show may go past holiday period.

"The Girl Friend," Vanderbilt (39th week) (M-771-\$3.85). Another week, then for road; \$9,000 to \$10,000; house dark week or two, with "Peggy" holiday attraction.

"The Judge's Husband," 49th Street (10th week) (CD-707-\$3.30). William Hodge show playing to good business, although grosses not exceptional; around \$9,000.

"The Ladder," Waldorf (7th week) (D-1,142-\$3.30). Extra advertising almost daily with trade reported somewhat better; estimated gross last week \$6,000.

"The Little Spitfire," Cort (16th week) (CD-1,046-\$2.75). Holding up to about same pace as during earlier weeks, takings averaging above \$8,000, enough to turn profit both ways.

"The Noose," Hudson (7th week) (D-1,094-\$3.30). Held to eight performances, switching Wednesday matinee over to Thursday (latter afternoon light all along line); takings bit over \$14,000; very good.

"The Pearl of Great Price," Disappeared after playing four weeks to bad business; said to represent loss of \$140,000.

"The Play's the Thing," Henry Miller (5th week) (CD-916-\$3.85). Last week's gross of \$18,000 in eight performances establishes comedy as hit and should continue reasonably good period.

"The Ramblers," Lyric (11th week) (M-1,400-\$5.50). Hitting above \$30,000 right along and figures to hold to or better that pace indefinitely; only weakness at matinees.

"The Shanghai Gesture," Chanin's 46th St. (39th week) (D-1,399-\$3.85). Two weeks more to go; excellent run considering lay-off during summer; recently around \$14,000.

"The Squall," 48th Street (4th week) (D-969-\$3.30). Claimed to have chance but business to date not impressive; doubtful if gross \$7,000 last week.

"The Vagabond King," Century (43d week) (O-2,500-\$3.85). Final week; moved here from Casino for final three weeks and strongly plugged via cut rates in big house, went to surprising figure of nearly \$25,000 last week.

"The Wild Rose," Martin Beck (7th week) (M-1,089-\$5.50). Operating expense cut down plenty since opening, permitting show to go along at approximated pace of \$18,000 weekly or about half

capacity at scale; had planned closing prior to slash.

"This Was a Man," Klav 2nd week) (D-830-\$3.30). New English comedy has some agency call and lower floor trade very good during first week; approximate gross in seven performances, \$9,000 to \$10,000.

"Twinkle, Twinkle," Liberty (3rd week) (M-1,234-\$4.40). Picked up at every performance during second week, agency sales increasing materially, gross bettering \$18,000.

"Two Girls Wanted," Little (13th week) (C-530-\$3.30). While not getting real money, business promising and pace of about \$7,000 satisfactory in small house.

"Up the Line," Morosco (2nd week) (D-893-\$3.30). Little chance looked for here; show panned and first week's gross hardly over \$4,000, amount of weekly guarantee for four weeks.

"Vanities," Earl Carroll (15th week) (R-998-\$6.00). Pop matinees plugged to bolster pace, though night trade very good and weekly average around \$25,000.

"We Americans," Eltinge (7th week) (C-892-\$3.30). Did well last week, in nine performances, above \$11,000.

"What Every Woman Knows," Bijou (31st week) (C-605-\$3.30). Final week; Barrie revival surprise from start; last week with added matinee up to \$11,000; "The Curse," renamed "Slaves All," next week.

"Yellow," National (11th week) (D-1,164-\$3.30). Ought to last into spring; despite location handicap, trade steadily picked up as moderate start, with grosses around \$14,000 or better now.

"The Woman Disputed," Forrest (10th week) (D-1,000-\$3.30). Another week or two and then the road; moderately good business with recent pace around \$9,500 weekly.

Special Attractions and Rep. Cecile Sorel in French repertory; first play, "Maitresse De Roi," opened Monday.

"Beyond the Horizon," revived at Mansfield Monday by Actors Theatre.

"Say it With Flowers" at Garrick by Brock Pemberton, starting Friday at midnight, following performance of same manager's "Loose Ankles."

"The Strange Prince" failed to open at Booth for special matinee as announced; may appear next week.

Civic Repertory, 11th Street theatre; "Three Sisters," "La Locandiera," "Master Builder."

Neighborhood Playhouse—Little Clay Cart.

Ruth Draper, Sunday evenings and special matinees, Selwyn.

French-American Opera Comique, second week, "La Mascotte."

"Caponsacchi," Walter Hampden's, indefinite.

Outside Times Square—

"The Witch," Greenwich Village; "Naked," Princess; "Emperor Jones," Mayfair; "Reigen," Triangle; "Furandot," Provincetown; "They All Want Something," Elvyl Totten; "The Straw Hat," Laboratory.

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Your Council has always been a staunch supporter of The Actors' Fund because your Council is in a position to know the good it does and how well it is managed.

True, the Actors' Fund cannot make loans on personal property and cannot support all those who are out of employment, but it takes care of our sick, helps our destitute, and buries our dead.

It is OUR fund and we must keep it going. But how—when it runs behind \$40,000 to \$50,000 a year? Its capital will be exhausted in a little while and then where are our needy—our aged—to get relief?

There is one solution, and only one, to obligate the actor and chorus, **WHEN WORKING**, to contribute 25 cents weekly if his salary be more than \$50 and 10 cents weekly if his salary be \$50 or less. These amounts to be deducted by the manager and sent direct to the Actors' Fund.

But the manager must also do his share. He can collect 10% on all passes and send the weekly total to the Actors' Fund, or if the manager fears to give away his business, a set sum proportionately scaled, can be agreed upon.

The Council of Equity will not issue an order to this effect, but will call a meeting of members and ask them to endorse the plan or to make alternative suggestions.

The Fund must be placed on a sound financial basis and the monies distributed by it to our sick and ailing must be increased, not reduced.

Also Bear in Mind That You Can Appear in No Outside Benefits Without 10% of the Gross Going to The Actors' Fund.

(Signed):

FRANK GILLMORE,

Executive Secretary.

(This space donated weekly by "Variety" to Actors' Fund)

ART THEATRES

By Theodore Pratt

Two Contests

Pasadena Center of the Drama League of America announces a playwriting contest, opened November 1 and closing March 1, 1927. A prize of \$300 will be given for a full-length play and \$100 for a one-act play. Scripts must be in the hands of Miss Louise West, 735 El Camp drive, Box 592, R. 3, Pasadena, Calif., by the closing date.

The Century Theatre Club of New York offers a prize of \$2,000 for the best full-length play, contest to open Jan. 1 and close a year later. The winning play will be presented at a social meeting of the Club in May, 1927. Rules may be obtained from Esther L. Leigh, 627 West End avenue, New York.

Hart House theatre in Toronto gave its second production Monday night (Nov. 29), "S. S. Tenacity," by Charles Vildrac. Trackers' "The Rose and the Ring" will follow Dec. 27.

Prominent in the cast of the three one-act plays presented Nov. 19 by the Huguenot Players of New Rochelle, N. Y., were Walter Humphrey, artist-president of the organization, Charles Tebay, Mark Harris, Lester Albertson, and Barbara Grant.

Renita Randolph, who plays Mrs. Holt in "The Donovan Affair," current on Broadway, is assisting Margot Andre, director of the Light-house Players, a New York little theatre group whose players are all blind. It is located at the Light-house, 111 East 59th street.

Intimate Playhouse, 2135 Boston road, Bronx, New York City, produced "The Intimate Review" along Chauve Souris lines and directed by Stavroff, Thanksgiving evening.

London

Little theatres in the outlying suburbs are threatened with extinction by the erection of the Arts Theatre in the West End, the building of which is proceeding rapidly.

One of the most important art theatre productions of the season was that of Michael Hogan's dramatization of Dostoevsky's "The Idiot," at the Barnes, Hammersmith. This theatre also saw "The Joyful Path," by Guy Pelham Boulton.

The "Q," once a swimming bath, then a picture house, now a theatre,

saw "Trust O'Brien," mystery play by Percy Walsh. Wanted—A Wife," by Edith and Winifred Carter, appeared at the same theatre. "The Idiot" was the only play with sufficient strength to investigate the West End (same as going to Broadway from Greenwich Village) and it lasted but two weeks.

Arthur Maitland, formerly director of the Vieux Carre of New Orleans, is directing the Shreveport, La., Little Theatre.

The latest little theatre of New York is the Artel of Arts, in its own club house, 152 East 40th street. It has already given an original play, "Aphrodite," by Ivan Narodny, director. Ralph Riggs and Suzanne Bennett played the leading roles.

LA LOCANDIERA

Play in three acts by Carlo Goldoni. Adapted from the Italian by Helen Lohmann. Directed by Eva Le Gallienne. Settings by C. E. Calthrop. Presented by the Civic Repertory Theatre at the 14th Street Theatre.

Marquis of Forlipopoli.....Sayre Crawley
Count of Albasforta.....Paul Leysac
Fabrizio, a servant.....Alan Birmingham
The Cavalier.....Egon Brecher
Mirandolina.....Eva Le Gallienne
Servant.....Barlowe Borland
Ortensia, actress.....Beatrice Terry
Dajanelia, actress.....Beatrice de Neergaard

The Civic Repertory Theatre relieved its rather heavy fare of Ibsen and Tchekov by presenting Goldoni's romantic comedy, "La Locandiera," or "The Mistress of the Inn." The adaptation, by Helen Lohmann, is a free and adept one. The play tells the story of a charming yet wily mistress of an inn in Eighteenth Century Florence, who gives her admirers a run for their money and their love. The coldness of the Cavalier of Ripafratta, a pronounced woman-hater, plagues the vanity of Mirandolina. She sets about to win him to her feet. This she accomplishes by subtle flattery and special dishes, and when she has him there she proceeds to laugh at him and marry her waiter.

Simple story and told with effortless ease, radiant with a good-humored charm. All nicely old-fashioned with its patent asides and boldly contrasted characters. The company attacks the fluff of its manner with a usually winning casualness.

The production on the whole lacks brilliancy and drops its opening pace disappointingly, though the shifty denouement furnished by Goldoni may be a reason for this.

Miss Le Gallienne as Mirandolina, though vivacious and agreeably archaic, once again shows that she is a better director than an actress.

Sayre Crawley and Egon Brecher give her especially able support, while Beatrice Terry and Beatrice de Neergaard as the two "ladies" are full of able coquetry and fun. Miss de Neergaard brings a charming freshness to all her roles, possessing a disarming seriousness, which proves itself tellingly rare.

"La Locandiera" is a commendable member of the repertoire, even though lacking in some department. Shakespeare's "Twelfth Night" will be the sixth production, early in December. Civic Repertory Theatre has been playing to near-capacity during the six weeks of its existence.

JOHN GABRIEL BORKMAN

Play in four acts by Henrik Ibsen. Presented by the Civic Repertory Theatre at the 14th Street Theatre, New York. Gunhild Borkman.....Beatrice Terry
Malena.....Beatrice de Neergaard
Ella Reinthelm.....Eva Le Gallienne
Mrs. Fanny Wilton.....Ellida Pierra
Erhardt Borkman.....Hardie Albright
John Gabriel Borkman.....Egon Brecher
Frida Foldal.....Ruth Wilton
Vilhelm Foldal.....Sayre Crawley

"John Gabriel Borkman," by Ibsen, is a revival. The play again is interestingly old-fashioned, just a bit too much of the latter quality with its dully philosophical last act.

Beatrice Terry has the role of Gunhild Borkman. In none of her other parts has she been so arresting. After the revelation of four plays so far by the company, Miss Terry emerges as the most accomplished, not excepting Miss Le Gallienne herself. Ellida Pierra as Fanny Wilton and Hardie Albright as Erhardt Borkman distinctly lacked force.

The type of audience at 14th street is probably one of the most integrating things of the present American theatre. It is far from a society crowd, for the theatre is a dingy one and the highest priced seat sells for \$1.50. Yet it isn't an arty one, rather made up of the happier medium in between, mostly common, everyday, unaffected people who seem to like good plays for the sake of good plays.

BOBBY NEWMAN'S FIRST

Bobby Newman's debut as a producer on his own will be with Arthur Caesar's "If You Can Do It." Newman has been affiliated with Patterson McNutt, Inc., and others, in an executive capacity, this being his first solo try.

Newman has since connected with the Erlanger office.

The Beach Stock opened a three weeks' stay at the Princess, Ft. Dodge, Ia., Nov. 29, with "Flaming Youth" as the first. Eloda Sitzer and Guy Beach in leads.

Al Von Tilzer—'3 Doors'

Albert Von Tilzer, who is suing Frank A. Keeney for \$5,000 damages arising from "The Three Doors," a flop production sponsored by Anatole Producing Company, Inc., must stand examination before trial Nov. 30.

Von Tilzer claims that in consideration for ceding all rights to the show to Keeney he was to get the five, Keeney's defense that he did not go through with the agreement when he discovered the alleged misrepresentation in that more than a 5 per cent. "piece" of the "The Three Doors" was outstanding. He was willing to pay \$5,000 for the 95 per cent. remainder but called it off when apprised there were other percentage claimants.

THEATRES NOT IND'PT

(Continued from page 25)

got around \$10,000. The draw is principally downstairs and the chances of landing problematic. "Up the Line" was very bad at the Morosco, the first week being estimated around \$4,000. The French-American opera comique at Jolson's did not draw much attention and its engagement will probably be quite limited.

The leaders, both musical and non-musical, again not big money. Thanksgiving with advanced prices aiding in these shows reaching high figures. "Broadway" for the third time hit around \$31,000, playing an extra performance; "The Captive," also playing nine times, bettered \$25,000; "Gentlemen Prefer Blondes" held to excellent trade at \$23,000; "The Play's the Thing" acted like a hit, grossing \$18,000 in eight performances; "Pygmalion" ended the week with standee trade, getting \$16,000; "An American Tragedy" approximated that mark, via an added matinee; "Yellow" and "The Noose" both did very well, \$14,000; "On Approval," capacity on the lower floor, got as much with "Shanghai Gesture," too, around \$14,000, but due to leave soon; "The Donovan Affair" beat \$11,000; "What Every Woman Knows" with one more week claimed \$11,000 also; "Able" got well over \$10,000; "We Americans" went past that mark also; "First Love" about \$9,000; "The Little Spitfire" and "Sex" rated at the same mark; "Daisy Mayme" \$3,000 with the balance straggling and generally losing money.

Musicals

"Scandals," the big revue shot of Broadway this season, went to \$47,500 in nine performances; nearest to that mark was "Oh, Kay," with \$41,000 in eight times; "Criss Cross," with an extra matinee, was estimated around \$39,000; "Gay Parade," which plays nine times weekly, about \$37,000; "Sunny," got the next best gross at \$34,000, with "The Ramblers" a bit under that; "Countess Maritza," probably \$28,000; "Vanities," \$25,000; "Castles in the Air" jumped nearly \$8,000, reaching \$24,000 (moves to the Century next Monday, indefinite); "The Vagabond King," under a cut-rate drive, leaped upwards too, approximating \$25,000 at the Century; "Queen High" got about \$20,000, too, while "Honeymoon Lane" hitting the same figure is virtual capacity; "Twinkle, Twinkle," showed steady improvement and got between \$18,000 and \$19,000 with a good chance for a run; "The Wild Rose" and "Katja," which are generously cut-rated, approximated \$18,000, which is about the best mark the latter show has reached; "Americana" holding to \$12,000 which is satisfactory in a small house.

Business from now on to Christmas is expected to steadily decline and there may be an increase in the number of unoccupied theatres.

This week "The Constant Wife," at Maxine Elliott's, was touted a winner, playing to big business out of town; next week a play of similar title will enter the lists, it being "The Constant Nymph," adapted from the best seller of similar title. Closing this week are: "The Vagabond King" at the Century which gets "Castles in the Air" now at the Selwyn, which gets the "Nymph"; "Loose Ends" at the Ritz where "This Woman Business" will be on view next week; "What Every Woman Knows" at the Bijou; "The Curse," probably changed to "Slaves All" following in; "Old Bill, M. P." at the Biltmore, which will offer a Russian film "Potomkin"; "The Pirates of Penzance" will be revived at the Plymouth; Cecile Sorel will open in French at the Cosmopolitan; "The Pearl of Great Price" stopped at the Casino last Saturday, as expected.

FUTURE PLAYS

"Peaches," new musical by Louis Simon, Blide Dudley, Neville Fleeson and Albert Von Tilzer. The piece was scheduled for production some time ago, but halted through illness of the producer, Lawrence Weber.

"Sophomore Susan," a new musical by Bert Kalmar and Harry Ruby, has been acquired for production by Louis F. Werba. It will be launched late in January.

"Princess Charming," operetta now current abroad, has been acquired for American production by George White and Arch Selwyn. It will be produced under their joint auspices next Spring.

"The Captured," melodrama, by James A. Osborne, is being readied as a road attraction with the author figuring as producer. The piece is now casting and will open at Bridgeport, Conn., Dec. 20.

"The Radio Murder," mystery melodrama, will reach production next month via Leon De Costa. The piece is the collaborative effort of Dana Rush and John Milton Hagen. Casting begins this week with the show due to go into rehearsal next week.

"The Radio Murder" was originally given a stock trial by the Rialto Players at the Rialto, Hoboken, N. J., last season.

"Blinky," a musical by Dana Rush and Charles Shutterworth, has been acquired for production by the Shuberts. Scheduled for January.

"Shucks," tried out by Sam H. Harris last spring, is being organized for another try and will be placed in rehearsal next week. The reopening is set for Philadelphia, Dec. 2.

"Sweet Lady" has now been definitely set as the title for the musical version of "Mamma Loves Papa" which Thomas Ball is readying for a Chicago showing. The piece will bow in at Syracuse Dec. 2 and will play several subsequent dates before heading into Chicago.

Cast includes Roger Gray, Vivian Marlowe, Betty Brandon, John Kane, Roy Gordon, William Roselle, Bertie Beaumont, Charles Hart, and others.

MOSCOW ART'S RETURN

Paris, Nov. 19. The company of Russian actors recruited in Prague, as formerly connected with the Moscow Art Theatre under Stanislavsky, has returned here for a second series of performances. Mme. Germanova will appear in Dostoevsky's "Les Freres Karamazov" and Shekhov's "Cherry Orchard."

The troupe is at the Comedie des Champs Elysees for a fortnight and is scheduled to again visit the United States later in the season.

Mme. Germanova will accompany the troupe and play in America for the first time.

COLORED GIRL'S PARIS CAFE

Paris, Nov. 19. A cabaret is now operating up Montmartre way under the designation of the Josephine Imperial. Josephine is the American colored girl featured in the present Folies Bergere revue.

Dot Dickson in "Peter Pan" Again

London, Nov. 14. Dorothy Dickson has been forced from the cast of "Tip-Toes" because of throat trouble.

She will, however, again play the title role in "Peter Pan" at matinees during the annual holiday revival of this piece.

Grant Mitchell in "One of the Family," wound up at the Shubert-Rivera, New York, last Saturday.

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PLAYS ON BROADWAY

THIS WAS A MAN

Comedy in three acts by Noel Coward presented at the Klaw Nov. 22 by Basil Dean, Inc. Franchine Larrimore starred; A. E. Matthews and Nigel Bruce featured; staged by Mr. Dean.

Carol Churl.....Franchine Larrimore
Harry Chollon.....Terence Neill
Edward Churl.....A. E. Matthews
Lady Margot Butler.....Violet Campbell
Lord Romford.....Leonard Loan
Zoe St. Mervin.....Mackenzie Ward
Major Evelyn Bathurst.....Nigel Bruce
Blackwell.....Horace Pollock

Last season Noel Coward and Basil Dean attracted attention on Broadway via Coward's "The Vortex," which rose to dramatic heights in the third act. For a time the show drew smartly, tapering off after an engagement of moderate length and doing very little out of town. The same author and manager now offer "This Was a Man," not as smart as the initial play, nor does it par in dramatic strength.

It seems England's titled play censor turned down "This Was a Man" because of its family sex plot and frank infidelity. So Messrs. Dean and Coward transferred their joint activities to New York.

Had it been the husband who philandered, the British censor might not have taken it so hard, but in this case it is the wife. The husband knows of her affairs and so does everyone else in their set. Carol Churl isn't at all ashamed about it, in fact, thinks she has all the license to act as she pleases. Edward, the husband, takes it all rather calmly until an old flame turns up and he again thinks of wedlock with her. There is a showdown. Carol pleading for another chance, after admitting her several affairs.

Forgiven, it looks like she was set for a time, but along comes Major Bathurst, a close friend of Edward's, to blurt out about the night previous. Edward issues an ultimatum, she to go away and secure a divorce, else he would start proceedings.

The major has a good scene. He invites the girl to his apartment for dinner. Confirming his belief in her harlot inclinations, he gives her the bawling out of her life. But Carol twists this stolid soldier around her fingers, tells him she loves him, makes him turn his back until she leaves and instead of going enters his bed room at the second act curtain.

That is a very good piece of writing, yet there is no particular kick in it all. One of the smart lines is in the last act, when "Evie," the major, comes to the Churl home in remorse and among other things tells her: "You came to my place last night out of curiosity and you stayed out of revenge."

The first act is very talky, the final act being the most amusing. Franchine Larrimore, starring as Carol, is back in the same theatre, where she scored a nice success in "Nice People." But her appearance has changed. Instead of the ruffled hair that was part of her stage charm, her tresses are slicked down. Of course, her funny "dogs" are in evidence as ever. Miss Larrimore played very well, though Coward wrote his Carol anything but tempestuous.

In fact, none of the characters get very much excited. Nigel Bruce nearly did several times and he even thought of shooting himself when realizing the affair with his friend's wife. Bruce etches a likeable major "Evie" utterly sorry. Coward uses the qualifying words.

PLAYERS IN LEGITIMATE

FLORENCE MOORE

CLARENCE NORDSTROM
in "QUEEN HIGH"
AMBASSADOR, NEW YORK

HELYN EBY-ROCK
"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

MARIE SAXON
WITH
"RAMBLERS"
LYRIC THEATRE
New York City

PHIL TEAD
IN
"THE PEARL OF NUITANE"
ALCAZAR, SAN FRANCISCO, Cal.

utterly and terribly, quite too much. A. E. Matthews played Edward, a somewhat complacent husband at first, but finally proving the old adage that the worm will turn. Matthews seems rather bored and perhaps any chap would be in his position.

"This Was a Man" may attract agency trade for a time, but there is too much conversation, hardly to be outweighed by the frank discussions of the infidelities in hand. Indications are for a short engagement.

OPERA COMIQUE

("Girofle-Girofla")

French-American Opera Comique Co. in first American engagement. Managed by George Blumenthal. Produced under the direction of E. Thomas Salicrue, one-time Metropolitan Opera tenor. American company directed by Jefferson de Angelis. At Johnson's for a season of light opera re-creation. First production, "Girofle-Girofla," French and American casts alternating. At Johnson's 59th Street.

Inasmuch as this company intends doing a repertoire of many light operas, including "The Mascot," "Orpheus in the Underworld," "Perichole," "The Daughter of Madame Angot," etc., it is hardly necessary to go deeply into the performances of "Girofle-Girofla," that ancient and melodious work of Charles LeCocq. Suffice to say that the American cast which sang the work Tuesday night knew neither its lines nor its music; that the venerable Jefferson de Angelis forgot most of his speeches; that the voices of Bertram Peacock, Charles Hart and Anne Yago sounded nicely, and that the prima donna, Irene Williams, had mixed moments.

All in all, they gave a performance which fully justified the action of the management in discontinuing the American wing of the company. That was done late in the week, and an announcement made that all future performances would be sung in French.

PLAYS OUT OF TOWN

KOLB AND DILL

(Queen High)

San Francisco, Nov. 25.
Musical comedy by Laurence Schwab and B. G. Desyria, with music by Lewis E. Conner, presented on the coast by Kolb and Dill and starring themselves. Staged by Kolb and Dill. Dances by Walter Craig. At the Wilkes, San Francisco, Nov. 24.
Jimmie, the Office Assistant.....Jack Kearney
Richard Johns, John's Nephew.....Walter Craig
Patricia, a Model.....Winona Neilson
Kitty, a Model.....Romona Nielson
George Nettleton, the Senior Partner.....George Nettleton
C. William Kolb
T. Boggs Johns, the Junior Partner.....Mux M. Dill
Polly Nettleton, Nettleton's Niece.....Lila Man
Mrs. Nellie Nettleton, George's Wife.....Nan Sunderland
Florence Cole, John's Flancon.....Marjorie Sweet
Jerry Vanderholt, the Firm's Lawyer.....Donald Carroll
Coddies, the Nettletons' Maid.....Audrey Dixon
Ladies: Edna Livingston, Margaret Pones, Lillian Hanlin, Velma Shaw, Lenore Kinney, Olga Borowska, Irene O'Connell, Theresa Barber, Patsy Eldie, Ruth Roehlin, Theresa Sadowska, Billy Truex.
Gentlemen: Jack Murray, George Grace, Peter Gardner, Charles Lauda, Hal Williams, James O'Brien.

That is a very good piece of writing, yet there is no particular kick in it all. One of the smart lines is in the last act, when "Evie," the major, comes to the Churl home in remorse and among other things tells her: "You came to my place last night out of curiosity and you stayed out of revenge."

The first act is very talky, the final act being the most amusing. Franchine Larrimore, starring as Carol, is back in the same theatre, where she scored a nice success in "Nice People." But her appearance has changed. Instead of the ruffled hair that was part of her stage charm, her tresses are slicked down. Of course, her funny "dogs" are in evidence as ever. Miss Larrimore played very well, though Coward wrote his Carol anything but tempestuous.

In fact, none of the characters get very much excited. Nigel Bruce nearly did several times and he even thought of shooting himself when realizing the affair with his friend's wife. Bruce etches a likeable major "Evie" utterly sorry. Coward uses the qualifying words.

Kolb and Dill, perennial coast defenders and favorites, have what is generally regarded as the best show of their long career as a team. "Queen High" affords them every opportunity for their well-known fighting tricks with the plot keeping them at sword's points until the final three minutes. That's the way the coast likes its Kolb and Dill, blustering, pugnacious and stubborn.

"Queen High" should make money in San Francisco and in the other towns of the Kolb and Dill realm. The verdict of the first night was genuine enthusiasm.

The cast got over 100 per cent. the production was neat and attractive and the numbers staged by Walter Craig pretty and successful. What few things were amiss were merely the minor details common to all first performances.

The show opened "cold" except for a dress rehearsal the night previous at San Jose. It ran until 11:50, due in large part to the ovation following the second act, when mountains of flowers passed over the footlights and both of the stars were forced to speeches.

Lila Man was cute and demure as the Ingenue, working opposite her husband, Walter Craig, who made a very competent juvenile, besides being responsible for the chorus work. The latter is composed of some pretty girls. They are dressed with becoming simplicity and make a great flash both as to looks and on the dancing.

A young chap named Jack Kearney, in a part hardly more than a bit, created a favorable impression and solved to recognition as a first-rate hooper. Carroll and Marjorie Sweet are the only two voices. In the third act their joint rendition of "My Lady" was a highlight. Carroll made an excellent straight.

The imported troupe is pretty good. The comedian is M. Servatius, a fat, roly-boly fellow with a fine style of delivery, while the prima donna, Mlle. Evard, is good to look upon, light, and sings well. The others handled their roles well on the opening night.

Presentation was loud. Chorus terrible. The settings, fairly tasteful and adequate, took some of the curse from what was obviously a hurried-up preparation for an opening.

Yet even the capable principals could do so little against a chorus which was apparently recruited from the ranks of the city's amateur singers. What's more, their costumes beggarly description, so frightfully makeshift and pieced together. The male chorus in an interior scene wore flannel bathrobs which had been cut down from full length to knee length, and their makeups were as much out of place as their clothes.

It may truthfully be summed up that the principals of the French company are capable; music of the works they are presenting is melodious and beautifully played by an orchestra of about 25 men, but the minor production details have been slighted so that they stand out like a sore finger. Particularly bad was the way ensemble numbers were handled.

There would not be much point in raising all these objections if it were not for the box-office scale, \$5.50 top. Broadway has come to recognize a \$5.50 top as at least partial guarantee of a lavish and big show. The French Opera Comique offers nothing like that. What they do offer is a capable group of principals, about on a par with those who play in the better summer musical stocks, and a poor chorus—to be seen in a group of recognized classics.

Inasmuch as most of these pieces are non-royalty by this time, it seems that the heavy scale is all out of proportion to the entertainment, and that will surely hurt the chances for real money.

Last week the houses were about half filled. Unless the general tone of the productions takes an upward leap the entire engagement won't be much of a howling success.

PLAYS OUT OF TOWN

Audrey Dixon as Coddies, the affectionate and slightly goofy housemaid, was a riot with her long-legged clowning. Nan Sunderland was on par with the production which, with the orchestra in the direction of Leo Flanders, was top notch and first class.

"Queen High" will add plenty to Kolb and Dill's prestige, and they have been favorites out here for 25 years.

Six chorus boys, all masculine.

RAIN

(Coast Production)

San Francisco, Nov. 26.
Henry Duffy production by arrangement with Sam H. Harris. Presented Nov. 20 at the 12th Street, Oakland, Cal.
Native Girl.....Lejane Sherwood
Native Policeman.....Edward Warriss
Amenas, wife of Joe Horn.....James Hula
Private Griegs U. S. M. C. Collins Macrea
Corporal Hodgson, U. S. M. C.Robert L. Reid
Sergeant O'Hara, U. S. M. C.Jess Lelroy
Joe Horn, trader of Pago Pago.....Howard Nugent
Dr. McPhail.....Frank Dawson
Mrs. McPhail.....Marie Dunkle
Mrs. Davidson.....Marguerite Allen
Quartermaster Bates of "The Ordona".....Mitchell Ingraham
Sadie Thompson.....Isabel Withers
Rev. Alfred Davidson.....Harold Salter

Henry Duffy's production is up to snuff in every respect. The set is without a flaw, the cast is uniformly good, and the rain effect even better than in the original. Duffy expects the company to stay out a long time. It is reasonable, as he has all the territory west of Denver, and the Jeanne Eagles company only hit three of the big coast cities.

Isabel Withers has the rich but difficult Sadie Thompson role. She gets under Sadie's skin and makes the characterization strong and virile. On the opening night in Oakland she caught the changing moods of the volatile Sadie so well that she suggested Miss Eagles, although Miss Withers plays her own tempo. With a few performances Miss Withers should be burning holes in the scenery.

Working opposite as the roaring evangelist Harold Salter registered strongly. He got the sanctimonious ring into his voice that the butt-in character calls for.

Howard Nugent as Joe Horn, the lazy and philosophic trader, was very fine. Mr. Nugent is a "coast defender," this being by all odds his juiciest part and his best work. Marguerite Allen as the prim wife of the Reverend Davidson secured herself much plaudits in the scene where she confesses the suppressed desires of her holy but dull life as a missionary's helpmeet. Frank Dawson, competent actor, made a first rate Dr. McPhail.

Oakland's reception of the doctor's speech about the hills of Nebraska was a peculiar combination of repressed giggling and shock. That speech will probably cause talk in the next towns of which Oakland

in spite of its population, is a fair representative.

Henry Duffy has yet to produce a "turkey." He has done "Rain" right. It should bring home the bacon.

YOSHKE CHVAT

(IN YIDDISH)

Chicago, Nov. 24.

Musical comedy in three acts by Isidore Lesh, starring Michel Michalesko. Musical arrangements by Mortimer Glickman. Staged by Michalesko and presented at Glickman's Yiddish Theatre, Chicago, Nov. 15.
Itche Soldat.....M. R. Samulow
Mariasha, his wife.....Janette Klingler
Luba, their daughter.....Sarah Skulnick
Glede, their daughter.....Mrs. Shainfield
Yashke Chvat.....Michel Michalesko
Chaim Lemeshke.....Menashe Skulnick
Solomon, Luba's sweetheart.....H. Gordon
Alfred Shpringer.....Irving Jacobson
Mille.....Clara Margolin
Pan Sotky.....A. Amasio

This season looks very promising for Ellis Glickman and his Yiddish house on the west side. His present stock company is a prime favorite with the patrons. In Michalesko he has a star that is a big favorite among the Jewish people in this town. With a \$2.50 top the crowds gather from near and far to substantially fill the house every night. Societies and organizations buy out at least three or four times a week. The only Yiddish theatre in Chicago, it has no competition.

In English the title would mean, "Joe the Schlemmer," or "Bravo Joe." The play is well balanced, combining song, dance, comedy and interesting situations. The vehicle gives the cast and Michalesko in particular good opportunity. A miniature singing and dancing chorus, boys and girls, form a good background. The girls are young and sprightly.

The plot entails the romance between Joe, a soldier in the Russian army, and the daughter of the village cafe owner. The latter prepares to leave with his family for America, figuring that he, having also been a soldier in his time and a big man in his town, would be welcomed with open arms in the

"golden land." The young people are betrothed.

Arriving in this country, however, the girl falls for a handsome young dancing teacher, who is fickle. Joe, knowing nothing, soon follows his intended and falls heir to his uncle's fortune. Joe, however, doesn't broadcast this information. The girl drives him from her home. The other members of the family, already rich, are of the same opinion. But with the father a promise is a promise. In face of such odds can do nothing but look on.

Joe frames his rival through the assistance of the maid in his sweetheart's home. The maid is to vamp this fellow, while he, Joe, plants the girl to see it all. During the proceedings Joe discovers he is in love with the maid and so secretly marries her. Nevertheless, his plans for the frame remain the same for satisfaction's sake. When the girl's family learn of Joe's riches they implore him to marry their daughter, who is still unwilling. Joe shows up the false dancer and explains he is already married, and the best thing for the girl to do is to marry her fickle admirer, who promises to be good. The girl consents and everybody celebrates.

Michalesko is full of life and temperament. He has a good rich baritone and can dance. Mae Shainfield, the girl in the case, does full justice to her role. This girl could probably find a spot somewhere on the English-speaking stage. Another player of outstanding ability is Menashe Skulnick. His impersonation of a dillard and nit-wit is excellent. Irving Jacobson, the dancing teacher, is a good juvenile, who puts over songs and dances that click. This fellow evidently had some experience in vaudeville. Clara Margolin as Mille the maid, departs from her customary diva role to play a soubrette and light comedy part. Her work is commendable. Other members in the cast are all up to par and contribute satisfactorily.

NEW YORK THEATRES

EMPIRE Th. 117 & 46th St. Eves. 8:30
Mats. Wed. & Sat. at 2:30
CHARLES FROHMAN presents

THE CAPTIVE
Edward Bourdet's World Triumph!
With HELEN MENKEN, BASIL RATHBONE

New Amsterdam Thes. W. 43d St. Eves. 8:30
Mats. Wed. & Sat. 2:30
Briarley, Dillingham & Siegfried M. Dn.
CHARLES DILLINGHAM presents
MARILYN MILLER
And her Star Company in
'SUNNY' Aristocrat of Musical Comedies

Dir. A. L. GAITY Thes. W. 45th St. Eves. 8:30
Mats. Wed. & Sat. 2:30
CHARLES DILLINGHAM presents

'ON APPROVAL'
A Comedy by FREDERICK LONSDALE
with WALLACE EDINGER
VIOLET KEMBLE COOPER
KATHLENE MACDONNELL
and HUGH WAKEFIELD

CHARLES GLOBE THEATRE
DILLINGHAM'S 46th St. & W. Ave.
Eves. 8:30 Mats. Wed. & Sat. 2:30

CHARLES DILLINGHAM presents
FRED STONE
in a New Musical Comedy
'CRISS CROSS' with DOROTHY STONE

Knickerbocker Th. 42d St. Eves. 8:30
Mats. Wed. & Sat. 2:30
An Indisputable Success!

A. L. ERLANGER presents
Eddie Dowling
In the New Musical Comedy
Honeymoon Lane

SELWYN THEAT. W. 42d St. Eves. 8:30
Mats. Wed. & Sat. 2:30

JAMES W. ELLIOTT'S GLORIOUS
CASTLES in the AIR
An Incomparable Company of 100
Singers, Dancers and Romancers

2 GIRLS WANTED
By GLADYS UNGER
LITTLE W. 44th St. Eves. 8:30
Mats. Wed. & Sat. 2:30

Ambassador Th. 14th W. of W. Ave. Eves. 8:30
Mats. Wed. & Sat. 2:30
Ace of Musical Comedies
QUEEN HIGH
with CHARLES RUGGLES, FRANK MCINTYRE, LUELLA GUAR & 50 Others

BELASCO Thes. W. 44 St. Eves. 8:30
Mats. Thurs. & Sat. 2:30
DAVID BELASCO Presents

LENORE ULRIC
as LULU BELLE
Supported by HENRY HULL and
EXCEPTIONAL CAST

LYCEUM Thes. W. 45th St. Eves. 8:30
Mats. Thurs. & Sat. 2:30
DAVID BELASCO presents

Lily Sue
"It is genuinely good material because it is human, emotional and vital."
—Alan Dale, American.

WILLARD MACK—BETH MERRILL
GEORGE WHITE'S APOLLO Eves. 8:30
POPULAR MATS. WED. & SAT. 2:30

GEORGE WHITE'S
NEW SCANDALS NEW
World's Greatest Show. World's Greatest Cast

HENRY MILLER'S THEATRE 124 W. 45 St.
Eves. 8:30. MATS. THURS. & SAT. 2:30

CHARLES FROHMAN presents
Holbrook Blinn
in FERENCE MOLNAR'S
'THE PLAY'S THE THING'

PHILIP GOODMAN presents America's funniest comedians in the biggest musical comedy success of the season!

CLARK and McCULLOUGH
'THE RAMBLERS' with MARIE SAXON
"Crowd yelled, howled, screamed, roared and doubled up."—Graphic.
LYRIC Thes. W. 42d St. Eves. 8:30
Mats. Wed. & Sat. 2:30

GENTLEMEN TIMES SQ.
Mats. Thurs. & Sat.

PREFER BLONDES
With JUNE WALKER
EDNA HIBBARD & FRANK MORGAN

BROADWAY
BROADHURST, W. 44th St.
Eves. 8:30. Mats. Wed. & Sat. 2:30

PLAYHOUSE W. 45th St. Eves. 8:30
Mats. Wed. & Sat.

ROSALIE STEWART Presents
"DAISY MAYME"
A COMEDY
By George Kelly author of "Crack's Wife" and "The Show Off"

'OUTLAW' NO. 310 LOSES IN COURT

**Decision Against A. F. M.
Reinstatement Upheld
Up Above**

A decision by the appellate division sustaining the lower court's ruling against the "outlaw" musical union, Local 310, completely shatters the hopes of the Musical Mutual Protective Union in its suit against the American Federation of Musicians to have itself reinstated as being affiliated with the A. F. M.

Local 310 is suing Joseph N. Weber as president of the A. F. M. and the following officers of Local 802, the recognized Musicians' Union, currently headquartered in the Fisk building: William J. Kerngood, its secretary; Edward Cannan, chairman of the governing board of the Associated Musicians of Greater New York; George Schroeder, treasurer; Maurice Rauch, secretary, and Samuel Finkelstein.

Both unions have conducted a bitter legal warfare, the 310 branch engaging Samuel Utermeyer to argue its appeal from Justice William Harmon Black's supreme court decision dismissing the complaint.

Samuel Seabury and a battery of legal talent opposed the motion setting forth that Local 310 was suspended from the A. F. M. because of various violations, and had been tardy to institute legal proceedings for possible redress.

This uncertain condition existing between both union locals has had the musicians up in the air. The 310 local, despite its "outlaw" standing, had maintained a certain hold on the old school musicians. Most of them were paying dues to both organizations, finding it necessary to hold union cards from both for some engagements.

The M. M. P. U., despite the decisive decision against it by the appellate division (no opinion), will probably force the issue to the highest courts. However, the court of appeals has it in its power to deny the Local 310 outfit further leave to appeal if it finds such extended litigation a needless expenditure of time and effort for purposes of delay and harassment.

MELROSE HITS

**PRESENTING OUR
DIXIELAND
CONCERT SERIES**
THE WORLD'S GREATEST SERIES
OF SUPER-SPECIAL DANCE
ARRANGEMENTS

*Maple Leaf Rag, Easy Rider
Weary Blues, Grace & Beauty
Cafe Capers, African Echoes
Steamboat Stomp*

Entire Series Arranged by Elmer Schoebel
Published in Concert Size only

Tunes may come and tunes may go but these will go on forever. They are the center of modern high class symphony. The Classics of Dance Music.

PRICES:
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Extra Parts, 20c

SPECIAL OFFER:
Complete set Small Orchestra \$10.00
Complete set Full Orchestra \$12.50

Price on the following list of hits
12 Parts and Piano—50c each

All Night Blues	Panama Blues
*Beale St. Blues	Riverside Blues
Black Bottom Stomp	San Sue Strut
Bucktown Blues	She's Crying for Me
Chattanooga Stomp	Shreveport Stomp
Chicago Breakdown	Sidewalk Blues
Chimes Blues	Slippery Elm
*Chinese Blues	Smoke House Blues
Copenhagen	Snag It
Dallas Stomp	Sobbin' Blues
Darktown Shuffle	Someday Sweetheart
Dead Man Blues	Spanish Shawl
Dixieland Blues	*St. Louis Blues
Grandpa's Spells	*Steady Roll Blues
Hangin' Around	Stomp Your Stuff
Hobo's Prayer	Sugar Babe
Hot Mittens	Sugar Foot Stomp
Hot Notes	Sweetheart O' Mine
Jackson Blues	Shave 'Em Dry
Jaintown Blues	Tampeckoe
Just a Melody	The Chant
Kansas City Stomp	The Pearls
*King Porter Stomp	Tia Juana
*Livery Stable Blues	Tin Roof Blues
London Blues	Tom Cat Blues
Midnight Mamma	Wa Wa Wa
Milennium Joys	Whoop 'Em Up Blues
Mobile Blues	Wolverine Blues
Mr. Jelly Lord	*Yellow Dog Blues
New Orleans Blues	You've Got Ways
New Orleans Stomp	29th & Dearborn
*Original Jelly Roll Blues	
Doctor Jazz	*Some of These Days
*Special New Dance Arrangements	

Melrose Bros. Music Co., Inc.
DEPT. OF MUSIC, 100 N. 4TH ST., ST. LOUIS, MO.

Bill Bartlett "Beating It"

Montpelier, Vt., Nov. 28.

Bill Bartlett, who just a little more than two years ago was a jazz orchestra leader on Broadway, New York City, left the bright lights to go back to his Vermont home—to die. New York specialists insisted he could not be cured of tuberculosis.

The other day a strong, husky young man in the regulation lumberman's jacket made a trip to Boston and played his violin at a convention. It was Bill Bartlett. Since leaving New York he has been living on a mountain top near Montpelier. He is a striking example of the efficacy of out-of-door treatment for tuberculosis.

LOPEZ BEING "RUN"; GEIGER ACTUAL BOSS

The manner in which Gene Geiger, owner of the Casa Lopez, is "running" Vincent Lopez and his orchestra indicates to what extent Geiger has "sewed up" Lopez, as has been generally noticed and commented on.

The Lopezites this week are doubling from the Casa into the Fabian house in Paterson, N. J., under a demanded "cut" from Geiger. The latter, with Lopez present, told his bandmen to accept the "cut" or two weeks' notice for that engagement. Lopez standing by without voicing anything pro or con on the arrangement. This surprised even the musicians, in view of Lopez's generally known geniality to his men.

Since Lopez and Geiger affiliated the former has become considerably obligated to Geiger. The latter engineered the bankruptcy proceedings in connection with Lopez, Inc., to free Lopez individually from obligations to the corporation.

Florence Russel's Divorce

Florence Russel (LoScalzo), of the Waterson, Berlin & Snyder Co. professional staff, has been granted a divorce decree from Michael J. LoScalzo.

The ex-husband is pianist with Jerry Friedman's dance orchestra at the Club Caravan, New York.

YALE'S CONFERENCE

(Continued from page 1)

Rowland Angell for the University and Dean Everett V. Meeks for the School of Fine Arts will speak. A luncheon to the delegates will be given by the President and Corporation of Yale University. At least one of the main productions by the Department of Drama before February will be repeated for the conference.

The proposed meetings are an outgrowth of the strong interest shown a year ago at a conference in Pittsburgh called by the Department of Drama of Carnegie Institute. A desire expressed at the time that Professor Thomas Baker should appoint a tentative committee to consider the desirability of further conferences led to the appointment of a committee which included President Baker, Dr. Marian Tucker, Dr. Edwin Van B. Knickerbocker, of New York City; Helen Arthur, business manager of the Neighborhood Players, New York City; Brock Pemberton, of New York City; Sue Nancrede, of the Hull House, Chicago; Professor A. M. Drummond, of Cornell; Frederic McConnell, Playhouse director, Cleveland, and Dr. Arthur H. Quinn, of the University of Pennsylvania.

Believing strongly in the desirability of such conferences from time to time, Professor Baker hopes to arrange to have men and women who have been particularly successful in the many activities which will be represented, meet for discussion with delegates struggling with problems which these leaders have already, to some extent, solved. It is felt desirable, also, that when in so many colleges and cities plans are on foot for community or educational theatres, there should be opportunity for delegates to exchange workings of the new Yale Unitarian carefully the arrangements versity theatre.

Marty Forkins and Rae Samuels (Mrs. Forkins) have adopted a little girl, who now has been a member of the family for about three

AL PAYNE, DEPORTED, LEAVES ENGLAND

**Musician, American, Violated
English Labor Rule on
Displacement**

London, Nov. 28.

Al Payne, American musician, was ordered deported by the local police authorities, Payne sailing yesterday (Nov. 27) on the "Minnekahda" for New York, accompanied by his wife and baby daughter.

Payne's case is unique in that he came to England an emigrant, his wife being a British subject, and only essayed a berth at the Piccadilly and the Kit Cat Club after being over there idle for a while. Despite this, the authorities held against Payne on the ground of foreign labor displacing local supply.

Payne was a former American newspaperman before playing the saxophone professionally. He waged a consistent fight against his deportation, without avail.

E. L. KOHLER ALIENATED TRUCK DRIVER'S WIFE

**That's What—Bilodeau Wants
Divorce and \$10,000
Damages**

Seattle, Nov. 28.

E. L. Kohler, leader of a local orchestra, has been named co-respondent in a divorce action brought by George Bilodeau, truck driver, against Mrs. Gertrude Bilodeau.

The husband demands \$10,000 in another suit against Kohler for alleged alienation of his wife's affections.

In a third suit, filed the same day, he charges Kohler with kidnapping Jimmie, six-year-old son of the estranged couple, and holding the boy until Sept. 20, when a court order compelled return of the lad to his father.

Harkness at New Hotel

San Francisco, Nov. 28.

Opening the second new hotel in a short period, Eddie Harkness and his orchestra are elated as the debut band attraction at the new Mark Hopkins hostelry here Dec. 4.

Harkness will have both the dance and concert orchestras, including the other "outside" music in the hotel, but will continue featuring his dance unit.

The Mark Hopkins is the coast's newest hotel, \$5,000,000 structure on Nob Hill (highest point in San Francisco), of 19 stories and 500 rooms.

HERE AND THERE

Arthur (Strut) Payne is now managing the Sam Wooding band in London.

Ray Walker has changed three of his personnel, the drummer (Ray Mitchell), sax (Lou Schneider), and banjoist (Lou Allen), coming respectively from Rolfe, California Ramblers, and Ace Brigade's bands into the Walker outfit, now holding forth at a Brooklyn (N. Y.) night club.

Isham Jones closes at the Capitol, Detroit, Dec. 18.

After nine weeks at the Embassy, pictures, Baltimore, Joe Rea's California Night Hawks has been, booked by Louis K. Sidney for a tour of the Loew picture houses.

Eddie Davis and his orchestra formerly Akst-Davis band, is doubling from the Lido Venice, reopened night club, into the Villa Venice, the East 60th street dinner dance spot.

Peabody at Granada, Frisco
San Francisco, Nov. 28.
Eddie Peabody will replace Ben Black at the Granada next Saturday.

Rube Wolf leaves on the same day the Warfield, going on a vacation of three weeks.

INSIDE STUFF

On Music

Queen's Favorite Songs

When the Yacht Club Boys under Chick Endor's direction were the specially engaged talent to entertain the Queen of Roumania last week (Nov. 23) they offered "I Got Her Off My Hands, Now I Can't Get Her Off My Mind." It didn't seem to hit with the distinguished assemblage, but Her Majesty soon switched the tempo of things by requesting "Ain't That Too Bad." A repeated request number by the Queen was "No Foolin'" from Ziegfeld Revue.

The Standard Oil Co. was the host to Her Majesty Nov. 23, the S. O. tug "Charlie White" being converted into a floating cabaret, taking the royal party down to the Standard Oil Company's plant at Bayonne, N. J., for a review of the premises.

The Yacht Club Boys were the only night club talent to perform for the Queen in America.

Helen Morgan Protected Guests

Helen Morgan pulled a reversal on the usual when the "Americana" company, who were her guests at a Thanksgiving party, were not permitted to entertain on the cafe floor, on the songstress' announcement that the revue performers were there to be entertained for a change. She would not countenance any reciprocity from them in the form of voluntary specialties. Miss Morgan is doubling from "Americana" into her own 54th St. Club.

Tammany Leader's Son at Manger

The orchestra at the new Hotel Manger at 7th avenue and 50th street will be headed by Cass Hagen, who has Frank Crum, veteran jazzist, with him as technical advisor. Young Hagen is the 19-year-old son of a Tammany leader in New York. While the hotel was opened Nov. 15, the grill room has yet to be introduced. It will take a few weeks for that to happen.

Paul Specht's English recording contract for the British Columbia Gramophone Co., Inc., is a record, calling for a minimum of 150 selections within a year by Specht's foreign orchestras. The American contract is only for a minimum of 36 numbers per year.

EAR WIGGLING IN LOCAL JAZZ BAND CONTEST

Des Moines, Nov. 28.

The contest of 10 local non-professional jazz bands conducted at the Capitol last week held tremendous local interest. Final elimination gave Ted Ayres' Minstrels the 75 prize. The bands were limited to six pieces.

Ted's band used piano, saxophone, cornet, piccolo, banjo and traps, and proved themselves good imitators of professional jazz bands.

The only original thing was ear-wiggling with toe-tapping in execution of the "hot" numbers.

SAM FOX'S LONDON DEAL

Sam Fox, head of the publishing company bearing his name, with headquarters in Cleveland and a branch in New York, has closed arrangements with Keith, Prowse & Co., Ltd., of London, for the chartering of a new subsidiary corporation, Sam Fox Pub. Co. (London), Ltd.

Keith-Prowse, which operates a chain of retail music stores, are also wholesale distributors of music and musical instruments in England, besides booking bands and soloists and operating a number of theatre ticket libraries in London.

Fox has been touring Europe for over two months. He returns home shortly.

FRIEDMAN IN NIGHT CLUB

Joe Friedman and his orchestra, the former Ace Brigade Virginians' organization, opened last week at Fox's City, New York, prior to booking into a metropolitan night club after a few stands of vaudeville.

Friedman was former manager for Brigade, and with the latter's retirement Friedman will continue The Virginians by himself.

DAVE HARMAN RESUMING

Dave Harman is starting out again with his own orchestra, opening up on a one-night dance tour, to be followed by picture houses.

Edward Fishman, of the Capitol Booking Exchange, out of Harrisburgh, Pa., is handling Harman's tour.

PRINCELY COMPOSER

Another statesman-composer, besides our own Vice-President Dawes, is Prince Gustave of Sweden who pleads guilty to "Where Roses Grow." Godfrey Ludlow, the W.J.Z. staff violinist, will introduce the number on his program Dec. 5. Nat Shilkret has arranged the melody for the violin.

Leonardi, Ambassador's M. D.

St. Louis, Nov. 28.
L. Leonardi is now musical director at the Ambassador, pictures. He succeeded this week Irving Rose,

CHILD HEARD MUSIC; THOUGHT IT WAS POP'S

Martin Conroy's five-year-old daughter, Patricia, was the unconscious cause for the inception of a Federal Court proceeding by Conroy against Jerome H. Remick & Co., alleging the latter's, "If I Had a Girl Like You," published in 1925, infringed on Conroy's song, "I Wonder What Makes Me Love You," allegedly written in 1915 and first published by the author in 1921.

Patricia Conroy heard a phonograph record of "If I Had a Girl Like You" (the other song never attained any popularity) and thought the Remick song was her father's.

Remick's contention is that both melodies are free adaptations of Strauss' "Blue Danube Waltz," a non-copyright in the common domain.

DeCarlos and Granada, dancers, are withdrawing from the legit show, "A Woman Disputed," to tour the Orpheum Circuit.

"Silver Bells" ARE Good Banjos

ASK
MONTANA
JOE ALBERTS
SAM CARR
RUSSELL MANUEL
ROY SMECK
BANJO LAND
LLOYD IBACH
EDDIE ROSS
AND MANY OTHERS

NEW ILLUS. CATALOGUE FREE
BACON BANJO CO., INC.
GROTON, CONN.
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GUY LOMBARDO

Director of his orchestra at the Music Box, where smartest Cleveland congregates, is one of those honest-to-gosh dance bands that comes along once in a proverbial blue moon. It's an aggregation that "socks out" dance-compelling syncope of high order without any hokum, frills or furbelows, and it is a tribute to the House of Robbins-Engel that their entire dance catalog is given a flattering "plug." Are you?

"HUGS & KISSES" (Vanities)
"CLIMBING UP THE LADDER OF LOVE" (Vanities)
"ONLY YOU & LONELY ME" (Vanities)
"TRAIL OF DREAMS" (Vanities)
"ALABAMA STOMP" (Vanities)
Published by
Robbins-Engel, Inc.
799 Seventh Ave., New York City

RADIO RAMBLINGS

With the football season over the various broadcasting stations have naturally deserted the college stadiums for the year. In the East WEAf and WJZ "covered" as many of the major games as possible and practically monopolized the ether for descriptions of the weekly gridiron battles. WGBS hooked in on Thanksgiving Day to send out a New York high school game and a professional contest which followed that curtain raiser.

Graham McNamee and Major J. Andrew White were at the respective "mikes" of WEAf and WJZ throughout the season and in toto capably fulfilled their assignments as regards the football nuts who know the game. If any choice between the two the palm would likely bend towards McNamee. The latter has a habit of slipping laughs into his "story" and perhaps due to assistance he was getting around the "mike" sometimes seemed to be in closer touch with the games than White. Both apparently fell victims to exciting moments and had a habit of speaking away from the mouthpiece, which sent listeners into a panic as they couldn't pick up what was going on.

However, both McNamee and White rate a vote of thanks from those who followed them throughout the fall. The boys listened as being sincere, had that colorful twist and often turned in better yarns on the games than many of the following morning dailies.

New York "Daily Mirror" is agitating for control of the air and a halt on interfering wave lengths. Thanksgiving Day the "Mirror" also printed that its radio news service would go out over WHN at 3, 4, 5 and 5:25 o'clock. But that WHN never took the air at either five, or 25 minutes later, is something that will not help the "Mirror's" campaign.

Maybe the listener's set wasn't working, although all other stations were coming in all right at the time—or maybe there wasn't any news. But Brown and Colgate were tied, as were Cornell and Penn.

Harry Richman's once weekly routine over WCPH should draw plenty of laughs from the Broadway mob if they're able to tune in at the hour he goes on, seven o'clock.

Richman ad libs through his session at the "mike" in a manner that may be Greek to the lays, but is a cause for many a snicker from those who know what he's talking about. Other cafe masters of ceremonies are also addicted to this flip style of announcing, but just don't seem able to make the grade.

On the subject of Balkite, Walter Damrosch and his orchestra are keeping many a music lover away from musicades and concert halls. Damrosch interestingly lectures on the various operas, playing the score at the pianoforte, interspersing the music with explanatory comments on the operas. His treatment of Wagner's "Siegfried" was most interesting. Damrosch has been making a feature of presenting recitals of the world's greatest music. This unusual feature is endowed by the Pansteel Products Co., of North Chicago, manufacturers of Balkite Radio Power Units, and is a good will plug, pure and simple.

E. A. Rolfe's orchestra with their Coward Comfort Hour, on behalf of the Coward shoes, appropriately fitted the Thanksgiving Day occasion, featuring an old-time song recital. The idea of placidness and peace is excellently conveyed by Rolfe via his baton and program.

George Olsen was in unusually fine fettle Thanksgiving Day with his smooth syncopation. Olsen always impresses favorably but somehow the Pennsylvania jazzists outdid themselves and Olsen's program was most happily routine.

Graham McNamee and Phillips Carlin who broadcast the Penn-Cornell game via a WEAf network Thursday afternoon, again repeated their excellent idea of graphic word description of the gridiron action on Saturday afternoon for the Army-Navy fracas. They're a great team. McNamee's glib talk with humorous interludes being made possible by Carlin's eagle eye in quickly transmitting the plays to his announcer team mate at the "mike."

Hans Barth is not an unimportant "name" among pianoforte soloists. His radio recital stood out accordingly.

The Happiness Boys look like they're in for a reverse-English "break" via the dailies' collective decision to list their surnames as a team, instead of the advertising cognomen. Not that either isn't as well known, but Jones and Hare will have the advantage of consistent printer's ink plugging.

Sam Siegel is a mandolin virtuoso who probably gives the dyed-in-the-wool radio bug more cause for complaint through absent treatment. His radio recitals are infrequent and in converse ratio his impression is the more favorable. Some "commercial" should annex this soloist whoever he is. WOR had him for a return this time.

The Commodore Concert Ensemble knows its bass notes when it comes to a popular routine of concert numbers.

Al Piantadosi is a consistent WHN return song plugger. Piantadosi has one of those illegitimate voices that manages to freak its way through the microphone for a half-way decent impression. In the studio room it must be goshawful and no one probably knows it better than the songwriter himself who is merely taking advantage of a situation for the plug.

WMCA's play reviews are nothing but obviously inspired puffs for the flop shows they are exploiting for a consideration. The "reviewer" does not number a hit show among his accounts.

An unusual broadcasting was WJZ's pick-up of 2,800 male voices from the auditorium of the Sesqui-centennial Exposition in Philadelphia, constituting the Associated Glee Clubs of America. Daniel Pothero is their leader, the active head of the A. S. G. A. being Clayton W. Old. The huge choir has had its stuff "canned" on a phonograph record so it was natural the radio "mike" would do them ample justice.

Jack Denny's orchestra makes it a double header Wednesday and Thursday nights, the former as the feature of the Sixty White Minutes from WJZ, exploiting the E. A. White reality outfit. This hour is also

relieved by vocal interludes; and is generally a smooth, popular concert and symphonic dance program period. Thursday nights Denny does his stuff from the Frivolity Club where he holds forth nightly.

A prolific recording band (although known only to the trade) is Mike Markels' society orchestra which, besides using its own name, lose identity Wednesday and Friday nights. Wednesday evenings they are the Deuber Watchmakers and Friday they constitute the Serenaders both WJZ "commercialists."

Their music is consistently fine and the task of thrice weekly altering their arrangements and programs for radio dispensing makes it a bit tougher than for the average orchestra.

Jack Windrow is a uke strummer, gradually building a radio following. He is a prolific entertainer.

In the line of consistent dance orchestra favorites, Harold Leonard is back again via WJZ from the Hotel Waldorf-Astoria. Leonard suspended for a time pending a Keith tour.

Frank Farrell's WEAf broadcasts from "the heart of Bohemia" is a great plug for the Greenwich Village Inn which Sheridan square restaurant has been attracting a cosmopolitan crowd, chiefly on the strength of the radio exploitation.

Paul Specht too, from WJZ, is making the Twin Oaks fetchingly noticed with his painstaking programs. Specht's idea of half hour of syncopated classics and the remaining half hour for pop stuff, lends a distinctive charm to his routine.

That goes also for Louis Katzman's Anglo-Persians, on behalf of the Whittall rugs, a regular Friday night WEAf hour.

A brother and sister piano and cello team that has been fast coming to attention are Sara and Alex Compinsky. They should be set now for a concert recital, since that must be their ultimate purpose. Their programs are consistently fine and judicious aiming at the radio public should attract at the box office.

WOR's offering of Zona Gale's "Neighbors," produced by the John Murray Anderson-Robert Milton School of Acting was not a happy entry. WEAf is trying hard to send over the radio play idea but it's a tough task and an offering like this is most disheartening in that direction. The WGY Players in Schenectady, N. Y., have had some success but only through painstaking precautions to produce short cast plays and inject considerable radio "action" via transmittable prop noises, ejaculations, pistol shots, etc.

Madeleine Shepherd cut her WOR program a bit short to permit the casual drop-ins, Peter DeRose and May Singhi Breen to do their piano and uke specialties. Miss Shepherd's song recital was also pleasing and could have been extended without damage to anybody.

The 7-11 Club from WMCA is a new cabaret entry. The "hot" colored band dishes up some sizzling syncopation that threatens to burn out the receiving set—not literally of course.

BIG NEGRO NIGHT

What is expected to bring together the biggest array of colored stage talent together in one radio program will be heard via Station WMCA Dec. 5 from the Nest Club, 169 West 133d street.

It is planned to run the Negro radio entertainment two hours, beginning at 11 and signing off at 1 a. m.

All the colored players of repute in New York and those nearby will be expected to participate.

3 Station-Reviewers

At least three stations in New York are conducting radio dramatic reviews, WEAf, WMCA and WRNY. The latter two sell advertising "time" to attractions, WMCA being a frank "plugging" proposition. WJZ was the pioneer in radio play commentaries by Bertha Brainerd, who has discontinued the idea lately.

WRNY, through Dr. S. M. Baruch, president of the Baruch Corp., controlling WENY at 145 West 45th street, explains that Leon Edward Joseph, their reviewer, is impartial in his views like any other daily which "pans" an attraction, but also accepts advertising space therefrom. WRNY's ads are never broadcast during Joseph's ether dramalog.

Avalon's Revue

Herman Brooks is going in for the revue idea, opening this week at his Club Avalon, Frank Bannister supplying the show, as well as writing it. Charles Crafts (Crafts and Sheehan) will debut as a night club master of ceremonies.

The "Hot Petticoats" revue features the Masked Venus, Marcella Bell and Anna Ecklund, doubling from "Oh Kay," Sybil Barsk, Thelma Fenton, Gunny Anders, Mary Phillips, Lillian Clark, Bunny Moore, Dorothy Chasey.

Roy Fox and his orchestra remain, as does Marcella White, the hostess.

POPINOE, NAT'L'S TREASURER

Charles E. Popinoe, former manager of WJZ, has been promoted to treasurer of the National Broadcasting Co., moving his office from the Avalon building downtown to 135 Broadway where the N. B. C. is headquartered in the American Telephone & Telegraph building.

Bertha Brainerd is now in charge of the WJZ program direction.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE

WHN VS. WRNY AND MIRRORS STATION VOTE

Loew's Station May Follow Chicago Suit—"Blanketing," Charge

Following close on the Illinois Supreme Court's decision in favor of WGN's wave-length, WHN, the New York-Loew's, Inc., station intends starting similar legal proceedings, using the Chicago's ruling as a precedent.

WHN is complaining of WRNY, the Hotel Roosevelt station, operated and controlled by the Experimenter Publishing Co., on the ground of wave jumping and alleged "air piracy." The Experimenter Co. publishes "The Electrical Experimenter," a trade paper, edited and owned by Hugo Gernsback, who has offered to rectify any radio reception where the station is at fault.

Gernsback explained in extensive correspondence with George Schubel, the managing director and former owner of WHN, that he moved WRNY's broadcast antenna from the Roosevelt hotel roof to Fort Lee, N. J., at a spot about opposite to 181st street, but WHN still complains of the blanketing of its broadcasts.

Hyman Denounces

Schubel has retained former Mayor John F. Hyman as his counsel to press the radio test case. The latter in an address last night from WHN's Brooklyn, N. Y., station, denounced the present chaotic condition of the ether.

Gernsback on behalf of WRNY, which is a "commercial" station like WHN, has written Schubel offering his fullest co-operation in the interests of the listening-in public.

Appropos of the radio bedlam in the metropolitan territory, the New York "Daily Mirror" is making a campaign story of a public poll to determine the 10 most preferred stations of the 23 in and around Greater New York, in effort to make the tail-enders (presumably the last 13) desert from any and all broadcasting.

Popularity Vote

The poll so far rates 21 stations, the other two seemingly not being voted on, as follows: WEAf, WJZ, WMCA, WOR, WHN, WGBS, WNYC, WRNY, WMSG, WAGH, WPCB, WLWL, WODA, WAAM, WGGF, WNJ, WBBR, WHAP, WEJ, WWRL, WRNY. The last is a Times square station, headquartered at 145 West 45th street. WHN and WRNY, the warring stations, rate fifth and eighth, respectively, in current preference.

The only marked attack on any station by the "Mirror" is against an inconsequential Brooklyn station, WARS, 295 meters, owned by the Amateur Radio Specialty Co., Ocean and Broeze avenues, which broadcasts code to the seeming displeasure of amusement seekers.

The tabloid also states that the reason it will not mention the number of votes is to eliminate any idea by some station to buy up sufficient votes for them to beat some particular rival ahead.

HUSING FOR ADVERTISERS

Edward B. Husing has been shifted from WJZ to the National Broadcasting Co.'s commercial department announcing staff. This means that the announcer will officiate on behalf of radio advertisers.

Two new announcers at WJZ are Marley Sherris and Horace Sampson.

All-Americans on Air First

Grantland Rice, having inherited the duty of making the mythical all-American team, an idea created by the late Walter Camp, will have his information broadcast by John B. Kennedy, managing editor of Collier's, from WJZ Dec. 6.

Rice is working in cooperation with the various football coaches, not caring to shoulder the responsibility of the selection alone. The radio broadcast will be the first announcement of the sports' authority's consensus.

A DADDY TO GUIDE HIM

Des Moines, Nov. 28.

Ralph Bellamy, director and leading man of the Bellamy Players at the Princess here, is taking tips from father, who is Rexford Bellamy, president of the Bellamy-Neff Advertising Agency, Chicago. Ralph is making addresses at meetings of local civic clubs, where he is adding to his following here.

Fanny's Affairs?

Chicago, Nov. 28.

Fanny Brice is reported signed by Rufus Le Maire for next year's edition of "Le Maire's Affairs."

George H. Dale, editor of a Muncie, Ind., political weekly newspaper, was shot at four times last week. This is attributed to his fight against a sentence of 60 days of the Indiana penal farm for contempt of the Delaware Circuit Court in publication of alleged contemptuous matter. Dale's house has been stoned three times before in one week.



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IN U. S., \$7; FOREIGN, \$8

.....ENCLOSE FOLL' NAME AND ADDRESS

"Feet" Edson Charged With Assault on Patron

"Feet" Edson, whose first name is Hyman for purposes of court record, and who is one of the managers of Texas Gulman's 300 Club, was arrested Friday and held by Magistrate Brodsky in \$500 bail for examination in Night Court on Dec. 2, on a charge of simple assault.

Charles Coval of Elmhurst, L. I., too ill to appear against him, was the complainant. Patrolman Hughes of West 47th street police station testified that Coval complained he was beaten by "Feet" and two or three others in Texas Gulman's, and thrown out of the place, after being called away from Mrs. Coval. The cafe manager's objection was allegedly against Coval's loud laughter.

Edson resisted arrest, but Magistrate Brodsky would not entertain a charge of resisting an officer until the arraignment.

Edson was bailed out.

ALDERMANIC MALNESS

The latest aldermanic madness is the proposal to legislate away the charge of the covert in the night clubs. That's an idea that Alderman Peter F. McGuinness has evolved.

McGuinness is the same aldermanic member who last year sought to ban Lady Nicotine from milady's lips in any public place or conveyance.

More Idle Acts

Within the past few weeks a number of acts have come into New York, despairing of getting any immediate or consecutive time, in the hope of landing a night club or picture house engagement.

Reports have gone west that the "night club" dates are numerous and profitable in New York. The influx of acts, without advance booking, has only increased the number of acts now in New York and unable to obtain dates.

Show People Week-end Guests of N. T. G.

N. T. G. and Mrs. Granlund played host over the week-end to the entire shows from the Texas Gulman, Silver Slipper and Frivolity clubs, the performers doing their stuff Saturday night in the Ramsey (N. J.) town hall and staying over Sunday.

A police escort accompanied N. T. G.'s mob from in front of the Frivolity at noon Saturday straight through to Granny's farm.

JANETTE GILMORE DOUBLING

Janette Gilmore, specialty dancer, has opened at Benny Davis' Club Mimic.

Miss Gilmore is doubling from "Oh, Kay!" into the night club, coming originally from the latter field.

Kahn Buys Out Partner; Runs Night Club Alone

Roger Wolfe Kahn has bought out Rene Racover, his partner in Le Perroquet of Paris, New York, the class \$5 covert charge night club, which young Kahn now controls exclusively.

Racover started with the "millionaire maestro," both taking over the former Ciro's room and introducing the new art studio cafe, which got over from the start.

Young Kahn's decision to control alone, as with every other venture, the scion of the house of Otto H. Kahn has been associated, prompted the idea to buy out Racover, who also is planning to return to Paris.

With a possible 575 seating capacity for the heavy week-end trade, the Kahn place has been turning them away on Fridays, Saturdays and Mondays, society's stepping out nights; also doing very well the rest of the week.

Despite the \$180,000 "nut," representing the cost of this last gasp in night clubs before the doors were opened for its \$25 premiere, the gross each week is having considerable charged off against it on the investment. There is a more than favorable likelihood for working off the "nut" by the end of the season, in addition to which certain moneys are put aside for a surplus fund. The room carries a huge overhead, including over \$2,000 for the Kahn orchestra and the elaborate show.

Rosita and Ramon are opening at the Perroquet Friday as the featured dancers for a limited engagement, owing to a prior contract with Camille Wyn, the continental manager, for the team's six to nine months' booking at Monte Carlo, Deauville and Paris. They open Jan. 15 on the continent, although slated originally for Dec. 15, which was set back a month owing to the Kahn cafe engagement. Rosita and Ramon have been at the Club Anatole last year and in production.

Brown-Friend Deny

Writing El Fay's Revue

Low Brown and Cliff Friend allege they did not author the current revue with which the El Fay club opened Tuesday night. Though their names appear on menu cards and other paper as the authors, according to the pair they bowed out when Larry Fay failed to come through with a "grand" as advance royalty. This was due the night before the revue opened. Brown and Friend thereupon withdrew their material from the revue and went to Atlantic City to collaborate upon a legit script they are fixing.

The El Fay went ahead without the Brown-Friend material and produced its own floor show with Gertrude Vanderbilt acting as mistress of ceremonies, but the authors' names appeared on the paper.

Jimmie Hodges Stuck-Up

Jimmie Hodges, formerly of Chicago, was reminded of home when stuck up in Jacksonville recently and relieved of a \$900 bankroll. According to advices, Hodges was riding with Willa Dean Dunaway in the latter's car, when two men with guns commanded the girl to stop. Miss Dunaway was relieved of diamond rings valued at \$2,000.

Hodges has been in Miami for several seasons, operating a night club. This fall he purchased an interest in the Parody club, New York.

Century Roof Shut

The Shuberts could only hold Harry Susskind briefly as the operator of the Century Roof night club. Susskind took the run Sunday night.

Previously he had purchased an interest in the Jed Flanagan night club at 41 West 53rd street, with Flanagan remaining in control, Susskind assisting in operating. One Joe Kouns, reported outside the night club realm also went in on Flanagan's with Harr.

ONLY ONE WOLF IN DELLS

Chicago, Nov. 28. A review of the Pershing Palace (cabaret), stated that the Wolf Brothers, own the place, are also owners of the Dells, a roadhouse outside Chicago.

One of the brothers, Sam Wolf, is connected with the Dells. The other brother, Dave, is not interested.

NIGHT CLUB REVIEWS

KIT CAT CLUB

(CHICAGO)

Chicago, Nov. 26.

All the marks of a real night club. They don't start coming in until midnight. From then on it is pretty lively.

Barney Franklin, proprietor and his own manager, has apparently solved the problem of getting a better-than-average class. The location helps, bordering on the "gilded" coast-and-within reach of the loop. The room was formerly known as the Little Club, and as such did not prosper. With the advent of new management and entire renovation, things picked up.

Franklin is another who believes in "names." A good entertainment, for the most part, with several novelty ideas. A Russian trio, billed as "Prince Emil Wadimoff and Moscow Art Players," are the leading attraction. Aside from the "Prince" gag, the act is novel and entertaining.

All three are artists of good and evident quality. Wadimoff, who conceives and stages the numbers, has some very clever ideas. All dialect and lyrics are carried on in their native tongue. A short musical playlet dealing with an episode in the court of a king of former days is impressive. Their comedy numbers are equally good. Leslie Alston, nimble footed and charming dancer, is a very capable miss. The girl has poise and grace and a good set of routines.

Carroll and Gorman, two boys, one at the piano, have a nice selection of pop numbers. The team has been working around the clubs for quite a while, last at the Green Mill.

The Marinos, dance team of doubtful proportion, don't fit in here. The girl appears handicapped, and with another partner might do better. Whatever merit the act might have is offset by the man's appearance.

Jack Richmond, whose accent sug-

CABARET BILLS

NEW YORK

Avon Club "Hot Pettie's" R. Chas Crafts Masked Venus Dorothy Casey Marcia Bell Sybil Bursk Thelma Fenton Gunny Anders Mary Phillips Ann Ecklund Lillian Clark Bunny Moore Marcia White Roy Fox Bd	Maryon Dale Jimmy Carr Bd Club Lido Yacht Club 4 Connie's Inn Leonard Harper R Ailie Jackson Bd Dover Club Jimmy Durante Eddie Jackson Lou Clayton Julia Gerity Dover Club Bd Beaux Arts Mons Dario Irene & Nadine Marguerite Howard Will Hollander Bd Benny Davis' Club Mimic Benny Davis Dorothy Gompert Geo Hale Janette Gilmore Rene Valerie Ethel Allis The Diplomats Club Cameo Mildred Enright E Joyce & J Irving Gladys Sloane Bert Frohman Violet McKee Mary Gleason Josine & Lamy Irving Bloom's Or Casa Lopez Earl Rickard Vincent Lopez O'Hanlon & Zam Frank Libuso Keller Sis & L V Lopez Bd Chateau Shanley Will Oakland Chateau Bd Chez Fysher A Nilsson Fysher Guilli-Guilli Gene Fosdick Bd Club Alabama Colored Revue Club Anatole Hilda Ferguson Borrah Minevitch Marie Russell Dick La Marr Ruth Manning DuForn & LaCm Miss Gladstone Al Jocker's Orch Club Barney Loni Stengel Hale Byers' Bd Club Deauville Ruby Keeler	Club Lido Yacht Club 4 Connie's Inn Leonard Harper R Ailie Jackson Bd Dover Club Jimmy Durante Eddie Jackson Lou Clayton Julia Gerity Dover Club Bd Beaux Arts Mons Dario Irene & Nadine Marguerite Howard Will Hollander Bd Benny Davis' Club Mimic Benny Davis Dorothy Gompert Geo Hale Janette Gilmore Rene Valerie Ethel Allis The Diplomats Club Cameo Mildred Enright E Joyce & J Irving Gladys Sloane Bert Frohman Violet McKee Mary Gleason Josine & Lamy Irving Bloom's Or Casa Lopez Earl Rickard Vincent Lopez O'Hanlon & Zam Frank Libuso Keller Sis & L V Lopez Bd Chateau Shanley Will Oakland Chateau Bd Chez Fysher A Nilsson Fysher Guilli-Guilli Gene Fosdick Bd Club Alabama Colored Revue Club Anatole Hilda Ferguson Borrah Minevitch Marie Russell Dick La Marr Ruth Manning DuForn & LaCm Miss Gladstone Al Jocker's Orch Club Barney Loni Stengel Hale Byers' Bd Club Deauville Ruby Keeler	Beth Cannon Enid Romany Gus Good Peterson & Ch'tte Amy Atkinson Laurette F Moss Fuzzy Knight Frank Cornwell Crusaders Bd Kentucky Club Billy West Carroll Atherton Bigelow & Lee Mildred Melrose Holey Totay Sally Fields Al Shenk Washingtonians Knickerbocker Grill Nina Navarre Margo Lowery Record & Caverly Hess & Genola Margo Price Flo Foreman Ethel Fox Billy Perry Miss Cooper Leicquet Club Or Le Perroquet de Paris R Wolfe Kahn Or 4 Aristocrats Cun'gh'm & C'm's Rosita & Ramon Maria Ley Blue Blowers Mirador Maurice & Eleanor Florida Tango Bd Johnny J'nson Bd McAlpin Hotel Ernie Golden Orch Melody Band Box Bubbles Shelby Allen Walker Ignatz & Band Monte Carlo Billy Arnold Rev Buddy Kennedy Janis & Jolanda Eva Dowling Nellie Nelson Norman Laskey Mildred Berri Waneyo Radio Franks California Ramb's Montmartre Miller & Farrell Emil Coleman Bd Moulin Rouge Variety Show Betty Leonard Jack Edwards Specht Bd	Paddock Bert Lewis Hanley Sis Nan Traveline Ann Allison Blenda Ranson Elsie Malmes Ed Gallagher Or Falala D'O'r Rofe's Revue B A Rofe Bd Parody Club Jack Edwards Bernice Pet-Kee Myrtle Gordon Rue Porterfield Holland & Barry Muriel DeForrest Duke Yellman Bd Pennsylvania Hotel Geo Olsen Bd Playground N T G Rev Mort Downey Geo Raff Eddie Elkins Or Richman Club Harry Richman Nate Leipsig Natcha Natova Sabin & Lyon Madelyn Killean Mary Lucas Betty Rees Deenover & B'nff Dave Bernie Bd Seven-Eleven Club Macco Pinkard R Beasie Allison Emma Maltland Aurelia Wheelton Silm Connors Wen Talbert's Bd Silver Slipper Dan Healy Carlo & Norma Beryl Halley Jack White Dolly Sterling Ruby Keeler Eddie Edwards Bd Strand Roof Godfrey Rev Dave Mallen Tex Morrissey Hal Kemp Bd Texas Gulman's Texas Gulman Rev Texas Ramblers Twin Oaks Specht Revels Paul Specht's Bd Waldorf-Astoria Harold L'nard Bd
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CHICAGO

Alamo Rick & Snyder Rose Marie Al Handler Bd Bellaire De Carolz & L'lee Robby Pierce Ruth Patton Lloyd Barber Or Chez-Pierre P Nuytson's Rev Earl Hoffman's Or College Inn Jack Fine's Rev Lischeron & Bath Chimbl'n & Hines Pauline Gaskin Sylvia Joyce Maude Sherman O Crillon D'ity Greathouse Sandriel & Copell Hugo Cohen's Or J De Barbary Bd Deauville Floyd Dupont's R Margaret White Wallace & Carpo Eddie Burton Evelyn Ruth Isabel Crandall Louis Salammie Or Franks' Inn Billy Rankin's Rev Hille Gerber	Irene Paery George McQueen Bill Paley Orch Frolies Roy Mack's Rev Eddie Cox Williams Sis Babe Kane Joey Ray Jimmy Ray Marque & Marq'th C Straight's Or Granada Lou Bolton's Rev Hille Stanfield Luisa Flier Eddie Van Shalek Ray Oswald Ernie Caldwell Or Green Mill Joe Lewis McCune Sis Gloria Randolph Mary Moore Flo May Bailey Doree Leslie Sol Wagner's Or Hollywood Barn Buddy Fisher Frank Sherman Heien Savage Florence Schubert Geo Mallen's Or Kit Kat Club Mazow Art 3 Marinos Tessie Alston Carroll & Gorman	Zelma Jensen Cy Sidel Paulette La Pierre Jack Richmond Frank Albert Orch Madrid Clarence Catlett Arleen Windsor Bea Jannette Ray Coleman Bd Moulin Rouge Jerry Blanchard Ruth Racette Hal Hixon Harry Hart Peaches & Poppy 6 Abbott Girls Fred Hamm's Orch Parody Club Eddie Rogers Harry Harris Phil Murphy Clint Wright Orch Silm Greenlow Pershing Palace O'Neal Sis Jack O'Malley Jose & Suzette Fern & Melba Frank Sylvano Louis Panto's Orch Boss Marie Rainbow Gardens E Geo Wood Rev De Haven & Nee Eddie Cole Lillian Louie Arlene Craven	Victor Caplan Katz & Kittens Rendezvous Van & Schenck Freddy Bernard Santroy & Norton M'dillon MacKenzie Marie Coburn Sonia Meroff Mary Chila Mike Speciale Orch Samovar Tha Tweedie Bob Heen Lillian Fitzgerald Olive O'N B Samovar Orch Terrace Garden Anna Shadkova Don Quivans Olive O'Neil Ralph Williams Bd Town Club Martha Biehl Jess Mendelson Betty Moore Blossom Heath Or Vanity Fair Eleanor Brendel Gladys Kromer Buddy Wilson Vierria's Havana G & Mae La Pave Adele Walker Vans Vandy Or Venetian Ben Palack's Or
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gests southern nativity, has a clear sounding voice and a good sense of showmanship in putting a number over. Looks good on the floor, too. Paulette La Pierre, delightful and charming French girl, is very much of a fav, having been here since the place opened. The French accent in her songs is a delight to the customers. Zelma Jensen is another who pleases. Classics and ballads are her specialties.

Frank Albert and his small but spicy band are a notable feature. With Albert at the piano and the other boys doubling on their instruments, snappy and rhythmic music is the result. Good bet for this place.

Loop.

CRILLON (CHICAGO)

Chicago, Nov. 22.

After a shut-down of six or seven months this Michigan avenue resort, within scope of the loop, has been reopened under new management. It still maintains its subtitle of the "400 Club." A. Lager is president and director, with Emil Rottmueller managing. Both men were formerly connected with the De Jonghe Hotel, long famed as an eating place.

No evident changes. The two separated rooms remain as they were, which is unfavorable, as one solid room would aid materially.



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TEN-TEN 14TH STREET
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We Cordially Invite You to Be Our Guest

One of the rooms could and probably will be utilized for various organization functions. The place is open practically all day, the luncheons served figuring on a break from office trade.

Furnishings are good and the atmosphere pleasant. The object of the new managers is to maintain a high class yet democratic place, with good food at reasonable prices. Entertainment is a secondary feature. At present there is a 50-cent cover during the week and a \$1 tax on Saturday night prevails.

The site had a none too good rep as operated by its erstwhile owners. A ritzy environment produced nil financial results. To overcome this the present management is prepared to suffer a temporary loss in an effort to re-establish the place.

Hugo's Society Syncopators, directed by Hugo Cohen, play the dance and show music. An eight-piece combine and a new arrival in cafes. Rather handicapped because of dull business, but putting over good hot numbers as well as those of better quality.

Dorothy Greathouse, formerly with the road company of the "Student Prince," has a dramatic soprano of fine quality. She should be suitable for picture house work. Sanirisi and Copelli, European dance team, have neat routines which they ably execute.

The next month or two should tell the story.

CLUB ANATOLE (NEW YORK)

New York, Nov. 26.

With Anatole Friedland away in vaudeville, taking his original Club Anatole revue with him, the new frolic, headed by Hilda Ferguson and Borrah Minnevitich's harmonica

orchestra, shapes up most interestingly.

Miss Ferguson is an excellent floor show performer, her Atlantic City accomplishments as a draw this past summer bidding fair to duplicate at the 56th street room.

The new master of ceremonies, who came in Thursday after the show had been running a few days, is Charles Kaley, a likely lad from the west, who made his debut inauspiciously with Frances Williams at the Rendezvous, when the blonde songstress failed to register as a preferred type of cafe entertainer. Kaley handles the situation nicely and coos ballads sweetly, his violin interludes also contributing importantly.

The Minnevitich harmonica band is a novelty, although not new to a cafe floor, Minnevitich having been last season at Barney Gallant's place in Greenwich Village. The "mouth organ" virtuoso does Gershwin's "Rhapsodie in Blue" and kindred compositions in grand opera fashion.

Ferdinand Le Blanc and Alice Du Charn are the acrobatic dancers; Ruth Manning, songstress. Hazel Gladstone and Marie Russell are also dance and song specialists, respectively, all okay.

The new dance aggregation, Al Jockers' orchestra, is a favorite with the steppers-out, and are purveyors of good dansapation. Their smooth, brisk jazzique is to the liking of the smart set.

It's a nice show at a \$3 covert, okay for the "nice people" who will fancy Miss Ferguson, Minnevitich and Kaley as well as the dance band, which in itself is an attraction for the hoofers.

Sunday nights Friedland and his vaudeville gang drop in to augment things.

Abel.

NIGHT LIFE IN CONSTANTINOPLE

By L. W. McLaren

There may be far more beautiful ports in this world than Constantinople; there cannot be one that has more of an air of romance about it, especially when one slides into the narrow roadstead that is the entrance to the harbor proper at night, when the hundreds of minarets stand out against the sky like so many huge candlesticks, and the lights of Stamboul, across the bay from Constantinople, twinkle invitingly.

It is only since the war that night life in the Turkish capitol has come into its own. It is only since the war that the Turks themselves have begun to assimilate the customs and manners of Europeans in general, and, with the deposition of the Sultan and monarchistic government, thrown off the yoke of tradition.

The Turks have prohibition! But it is as meaningless as our own Volstead law. Because of the close

proximity of surrounding countries, where alcoholic beverages are not regarded as kin to the devil, the smuggling business has become a thriving trade, good liquors of every variety are constantly brought across the border and sold in Constantinople at a small advance over the regular price.

Cafe De Sultana

The principal cabaret in the city of mosques is the Cafe De Sultana, in existence as the Cafe Royale since pre-war days. It is in the foreign quarter of the city, amidst the few good hotels and the foreign embassies.

The resort is Parisian in character, has a French orchestra, an Apache team, and a girl who sings the latest melodies from the Paris boulevards.

Seated at the tables in the Sultana one will see a large group of young attaches from the consulates and embassies; a scattering of young Turks out for a good time with their western brothers and sisters; skippers and first mates from the boats in the harbor; internes from the American Hospital, about three miles from Constantinople on the Bosphorus; and young business representatives of American firms doing work in the Near East.

It is customary to start the evening with a late dinner, after cocktails at one of the American bars (one in each of the three good hotels in the town). The Apache team and the singer have no schedule but seem to go on the floor whenever the mood strikes them.

Frequently some one seated at a table will arise and either sing or dance. The owner of the place, a Greek, tells a tale of an American

lad, stranded when the freighter on which he was a seaman sailed without him, who a few years back sang every night for his dinner and drinks, until he was finally able to sign on a ship headed for New York.

Cover charges are unknown, and liquor, which, although it is supposedly prohibited, is sold freely to all who enter at exceptionally reasonable prices. Even champagne of a good vintage is comparatively cheap.

Late Places

For the adventurous ones, the night is not over till the sun brings out the men who call the faithful to their morning worship from the minaret tops.

The most popular late place is a tiny hideaway almost under the entrance door of a mosque.

The place has no chairs or tables—the customers seat themselves on pillows spread around the clay walls and order from ancient Turks who bring, first of all, the hookah. Those who have never smoked a hookah, don't. The smoke passes through water which looks like it hadn't been changed since Turkey was mistress of the East and then through a yard-long tube before it reaches the mouth. The long trip doesn't help the tobacco in any way.

In the tiny place no effort is made to entertain. The customers seat themselves on the cushions, smoke hookahs, sip their drinks, and converse in low tones.

Among the clientele of the club the Russians seem in preponderance. It is said that many a plan to take Odessa and reinstate a monarchial government in Russia has been hatched here. The plans never get beyond the hatching stage.

Quiet Patrons

There are perhaps a dozen places of the same character in Constantinople, all in the native part of the city. In one or two an orchestra made up of stringed instruments plays away, but the patrons never dance, content to sit quietly and let the hours slip along.

In Stamboul are two places where things are livelier. Between the capital city and Stamboul ferries ply all night. It is to the smaller city that the sailors from the shipping in the harbor generally go. Where the sailors go, there you will find excitement.

At the English Nook, decorated and designed much like the ordinary cabaret in any seaport, is an orchestra playing American melodies. Last winter the popular pieces were "Three O'Clock in the Morning," "Peggy O'Neil," and "You Made Me Love You." Practically the only way the orchestra, which has four pieces, ever gets any new tunes is through some musical sailor bringing ashore the sheet music itself.

Like N. Y. Night Club

Three Russians, two girls and a man, put on the entertainment in the Nook. The man dances, and the two girls sing in Russian, English, French, or any language the customers call for. The Nook is open till the last customer departs. That is rarely before eight or nine in the morning.

The other cabaret in Stamboul is

called by its frequenters the "Three Lights" because a long varendra outside is lighted by three oil flares. It has a bad reputation; any stranger going there is lucky if he still has his undershirt when he leaves. The girls in the Nook and at the Sultana observe, "I must be getting old, I feel it. My next stop will be the 'Three Lights,'" which accurately expresses it.

In the two Stamboul cabarets, a peculiar custom is that of paying the orchestra whenever one dances. One Turkish lire (50 cents) is enough for several dances. If the orchestra isn't paid they stop playing.

The girls dance what they call "the American foxtrot," but their version of it has never been nearer America than the Santa Sophia mosque.

The late Edward Perry, veteran vaudevillian, was not of Perry and Appleton and Perry and Gilson, as was stated Nov. 17 in an obituary in Variety. The partner of Appleton and Gilson was Ward Perry, now with the Remick Music Co. in Chicago.

—HERMAN BROOKS—

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ZUKOR-AND PICTURES

(Continued from page 7)

tion at issue," we may drop a million dollars."

"Well, then," observed the calm Zukor, "go ahead and do it—we can sweat that out."

The meeting was over. The motion picture industry, and through the film supply, the theatres, too, were controlled in those days to a large degree by the Motion Picture Patents Company, and its selling arm, the General Film Company. They licensed cameras, films, exchanges, projection machines and theatres. No picture could be shown in the licensed theatres unless the film itself were licensed.

Because they wanted to spur the trust group of film makers into more worthy efforts, J. J. Kennedy and H. N. Marvin of the Patents company group overrode their associates and licensed "Queen Elizabeth" and "The Prisoner of Zenda," the first American-made production of the new Famous Players company. But alarm spread among the combines studios.

One day Adolph Zukor went to the Patent company offices to seek licenses anew and he sat for three hours warning a bench in the waiting room, and the while his wrath as well.

Famous Players Idea

At the other side of the door there was some discussion of the obscure little man waiting outside. "We have the 'know how'—why let him in?" they decided.

This was most vexing to Zukor, and very fortunate for him indeed. It put his Famous Players idea out into the world for a career on its own merits, unhampered of the many erroneous traditions and prejudices of the existing film trade.

And then new disaster abruptly appeared, a part of this same sequence of discouragements. The first effort of the new Famous Players concern was the production of "The Count of Monte Cristo," with James O'Neill, lured from the stage by the wiles of Daniel Frohman. But before this picture could reach the market a three-reel version of the same story was released by the General Film Company, which forced the shelving of the Famous Players picture, tying up capital sorely needed by the young company.

"There's not enough talent in the motion picture world to make that many famous plays into pictures with that many famous players," Edwin S. Porter, the director general, exclaimed. It was admitted he was right. A compromise had to be made. The new schedule planned three types of pictures: First, Class A, the simon pure "famous plays" in famous plays, to be some 15 in number; second, Class B, another 15 with "famous picture players" in famous plays, and third, Class C, the remainder of the year's program to be filled with the output of what was to be called "Famous Players Stock Company."

Now again the public was to assert itself as an unexpected force in the making of the films. While Class A offered such sterling stage stars as Mrs. Minnie Maddern Fiske and James K. Hackett, Class B had for its first offering Mary Pickford, who had grown to motion picture fame with the trust's Biograph Company and with the independent "Imp" concern. The public which patronized the new feature pictures wanted Pickford, and Class B became Class A, shifting the Famous Players policy by sheer force of the box office—the one and only real control of the art of the motion picture, the place where the people ballot.

Famous Players, eager at its growing opportunity, was hungry for talent. It was rumored that D. W. Griffith was growing restless at Biograph, and Adolph Zukor frightened his associates by making the famous director an offer of a salary of \$50,000 a year. They suspected Zukor was insane. When Griffith politely declined the offer they were sure that he was stark mad. Years later the same Famous Players casually contracted to pay the same D. W. Griffith \$10,000 a week as an incidental item of production activity.

Famous Players was lonely in feature production, supporting the new policy and building an industry alone. There was a genuine sincerity in welcoming new efforts in the field.

The Lasky Venture

Not many months after the Famous Players project got under way the Jesse Lasky Feature Play Com-

pany ventured into the field. The name of Lasky had come into prominence in the production of vaudeville acts and now it seemed possibly opportune to try this new and perhaps coming art of the feature photoplay. With the little Lasky company, with Cecil B. DeMille as its director general, went west to produce "The Squaw Man" and selected a location among the orange groves near Los Angeles as a base of operations.

"We have rented a barn in Hollywood for \$200 a week," was the first report that Jesse Lasky received in his New York office. It did not fill him with cheer.

"The Squaw Man," after sundry adventures and misadventures, reached the market and a modest success.

"Congratulations on 'The Squaw Man,'" Adolph Zukor telegraphed Jesse Lasky, across town. The head of Famous Players did not feel so lonely with another feature producer in the field.

A telephone acquaintance resulted, and an engagement to lunch the next day. There Adolph Zukor and Jesse Lasky shook hands for the first time.

The Lasky and Zukor products found naturally the same markets. Debarred from the existing channels of film circulation they were sold to local independent theatres and exchange, giving rise to the building of a new machinery of distribution. In the course of a few months more in 1914 the leaders among these feature film buyers drew together in New York and eventually, after many negotiations, formed Paramount Pictures Corporation, which contracted for the film output of the Lasky Feature Play and Famous Players, along with some other lesser makers of feature films.

Prosperous Times

Business began to thrive. The feature picture was established. The coming of the World War after its first flash of depression left the motion picture to America to develop alone and poured prosperity and amusement buying power into the wage-earning classes. Better theatres sprang up to serve the new picture public, beginning with the Strand in Broadway, New York, where presently the Rialto came to contest its supremacy and in turn the Rivoli, the Capitol, Warners, the Colony, and spreading all across the nation.

In 1916, confronted with many common problems in production and in marketing relations with the Paramount, which stood between the producers and the theatres, Famous Players, the Lasky Company, the Bosworth concern and various minor subsidiaries, combined into the Famous Players-Lasky Corporation. Many differences arose between the producing and distribution concerns, all of them relating to intensely technical conditions, and resulted eventually in a peace by assimilation. The Famous Players-Lasky Corporation, late in 1916, acquired the stock of Paramount and became its own distributor to the theatres. The investment which had begun with that \$18,000 purchase of "Queen Elizabeth" now ran into many millions.

Pickford at \$3 Daily

In 1909 when Mary Pickford went to work at Biograph under Griffith she drew \$3 a day. June 24, 1916, 10 years ago, she signed a contract with Famous Players giving her a guaranty of \$1,040,000 for her services in the next two years and a large share in the profits of her productions.

This entry of Famous Players-Lasky into the exhibition field in direct service to the public is the completion of an interesting cycle in the life of Adolph Zukor. He evolved into a producer by force of the public's demand for service and a better product. Another expression of that same force impelled him to enter picture distribution, and now again in the last sector of the circle he is brought back to exhibition and the theatre again.

While the rise of Famous Players-Lasky is in so large a degree a personal success for its two outstanding personalities, Adolph Zukor and Jesse L. Lasky, production chief, the development of an institution of such magnitude is inevitably accompanied by developments in man power and significant parallel careers.

Conspicuous among the many who have risen to positions of importance in the extensive Famous Players-Lasky machine is Sidney R.

Kent, general manager, of the swift high tension corporation executive type, with a background of experience as varied as mining engineering and national merchandising in the drug trade.

The Foreign Market

And steadily the while, with these developments at home, with the coming of what passes for peace in Europe, the new world market for motion pictures has unfolded with a consequent enrichment of the screen along with its growth into a truly international art. Remember that the feature picture and all of today's grandiose institution of the screen grew up with Europe in a state of war. Not until now has the real world for the picture been revealed. In this large development Famous Players-Lasky, through its Foreign Department, headed by E. E. Shauer, an associate of Mr. Zukor's since his earliest days, has carried a share of world responsibility in the ratio of its outstanding American importance.

Paramount, the trade-mark so familiar to Broadway and all the bright-lighted theatre streets of America, is as familiar a sight in all of the major capitals of the world: Paris, London, Copenhagen, Berlin, Buenos Aires, Barcelona, Sydney, Tokio, Manila and Shanghai. The moon never sets on the Paramount sign.

Now on Broadway at Times Square stands the new Paramount theatre, a towering glorification in American architecture of the idea and ideal of service germinated in that tiny Comedy Theatre of 20 years ago. From the little old nickelodeon has arisen the Paramount theatre as a signal, a symbol and a beacon at "The Cross Roads of the World."

FILM REVIEWS

(Continued from page 12)

west, north or south, and the laughs are going to stop any foreign criticism such as the "Big Parade" received.

In other words it's a "bird" and that goes both ways. Fred.

THE CANADIAN

Famous Players-Lasky production starring Tom Meighan. Adapted from W. Somerset Maugham's play, "The Land of Promise." Directed by William Beaudine. At the Paramount, New York, week Nov. 27. Running time, 78 mins.

Frank Taylor.....Tom Meighan
Nora.....Mona Palma
Ed Marsh.....Wyndham Standing
Gertie.....Dale Fuller
Pop Tyson.....Charles Winninger

Small cast celluloid of the Maugham play that rates above the other stories Tom Meighan has had handed him of late. It's a quiet bit of screen telling depending on the story, cast and direction to send it across.

There are no battles, snow avalanches, cyclones or Indian stuff. It's just a study of the Canadian wheat fields with a farm hand finally winning the love of a cultured girl come over from the "old country." It's not timed when Canada was in its infancy. Modern threshing machines are in action, etc. In fact, the picture was so timely it is understood Meighan walked out on to see the Dempsey-Tunney scrap. According to this sidelight yarn, the star left the troupe flat in Calgary and hid himself to Philadelphia with the picture unfinished. This necessitated the company staying on "location" for another week or 10 days carefully shooting "stills" for reproduction sets in the east, where the film was finished. The switch is not noticeable, although skylines seen through the windows of Meighan's supposed Alberta cabin are obviously the result of a scene painter's artistry.

It might be said that the picture takes too long in unwinding itself, especially in lieu of the limited action. There are places that could and will be cut as 78 minutes is a lot of time in the big program houses unless it all has some bearing on the matter. A little of "The Canadian's" footage isn't entirely necessary, but at that there isn't much waste.

Beaudine has extracted full worth from each player in his meagre cast, particularly Dale Fuller. Miss Fuller plays the extremely plain wife of Ed Marsh, an Englishman come to Canada to farm and refill his pockets. It is his sister, Nora, whom Frank finally takes to wife because she and Mrs. Marsh can't get along under the same roof.

The electric condition between Gertie and Nora finally blisters the house when the two women have words before the farm hands. Gertie demands an apology from her well-bred sister-in-law. She gets it, and before the "hands," but Nora can't stand the gaff and throws herself at Frank with the proposition that she'll be no more than housekeeper for him, despite the ring.

Frank's cabin is worse than her brother's home, so Nora is between and betwixt and becomes worse off

when Frank forces his way into her room, after having slept in the combined dining room-parlor for weeks. That's the finish for Nora, only a sprained ankle keeping her from making the next train. Frank brings her back; he's a much subdued husband, takes to the barn for sleeping quarters and they begin to get along more amiably.

Frank believes Nora wants to go back to her cultured England, and when he harvests intends to bank roll her return passage. Meanwhile, Nora's aunt dies and leaves her \$2,500. That's the sailing o. k. with Nora reluctantly leaving for home and country. Pop Tyson (Mr. Edminger) has the situation purpose-misses the train he's driving Nora to catch and the married couple are finally brought together, despite themselves, having been silently in love with each other anyway since the fourth reel, maybe the third.

Miss Fuller's performance is a capital effort. Perhaps the best of the cast. It's a forceful character as she plays it, and Beaudine has given her a few comedy chances, as well. Winninger is the laugh relief and fulfills that niche capably. Miss Palma, as Nora, plays her with reserve, making a rather colorless girl win some sympathy. Meighan, of course, is the hardy son of toil, looks it and sends it from the screen to the audience.

Beaudine has made a neat job of this stage adaptation. It should prove a boon to the Meighan fans who have been waiting some time to see their star in a story that had some sense or merit to it. Skig.

Belle of Broadway

Columbia Picture produced by Harry Cohn. From the story by J. Grubb Alexander and Jean Peary, adapted by J. Grubb Alexander. Directed by Harry O. Hoyt. Featuring Betty Compson and Herbert Rawlinson. At the Stanley, N. Y., Nov. 24. One day. Running time, 62 minutes.

Mario Duval.....Betty Compson
Paul Merlon.....Herbert Rawlinson
Mme. Adele.....Edith Yorke
Count De Parma.....Armand Kalis

Unusually fair picture for the independent market. Good enough to stand alone in the daily change houses in these days of double feature bill, and that is saying a whole lot.

Theme is one of the stage and rejuvenation, in itself interesting. In addition are a couple of names for the smaller houses, Betty Compson and Herbert Rawlinson. Here they are playing leads instead of being supporting players, which is a change of late for them.

Story laid in Paris in 1896 where Madame Adele makes her debut in "Du Barry." Married to a musician in the pit of the theatre in which she is playing he departs for parts unknown, taking with him the boy born of their marriage.

Story jumps to the present. Mme. Adele, worn, aged and without funds, except enough to eke out a more or less precarious existence, visits the theatrical agents. Can't land a job. One tells her that if she could look as she did 30 years ago he would put on a revival of "Du Barry."

On returning to her theatrical boarding house, a young girl studying dramatic art, in a moment of jest, dons the old actress' costume. The resemblance is so marked the idea is born of substituting the young girl for the former star.

It works out and the town is again crazy about the one whom they suppose to be Adele. Her old admirers flock about her and one in particular tries to make the grade.

He insists that she come to his apartment for supper. When she does he unmasks the masquerade and then tries to compel the girl to accept his attentions. She is rescued at the last minute by a young admirer whom she met before the masquerade was started.

As good old coincidence is dragged in he proves to be the son of the old star.

Miss Compson plays the dual role. Edith Yorke is the former star, doing very well with it. Miss Compson should watch her step in profile shots. Rawlinson as the hero does well enough. Armand Kalis, former musical comedy tenor, serves as the menace.

Picture is well directed and some stock shots are cut into it with perfect continuity. Fred.

Wild Horse Stampede

Blue Streak Western, released by Universal. Story by W. C. Tuttle. Direction of Al Rogell. Starring Jack Hoxie. At Tivoli, New York, one day (Nov. 24).

Nothing sensational in this except the tough, red-shirted male hoppers who cluster up the great wide-open spaces have seldom been known to have their eyebrows picked a la Broadway chorus girl. Cow-hands wouldn't go in for these extravaganzas even if there were any beauty parlors on the Cross L ranch.

A dog called "Bunk" may now walk around with his tail in the air for getting a heavy launch in one scene where he plays dead. Then, when he figures the villains have forgotten him, warily opens one eye while remaining perfectly still, to slip off. "Bunk" doesn't look so

magnificent in the long shots, but the close-ups of his face are interesting. Clever.

Jack Hoxie as Jack Parker succeeds in corralling 1,000 wild horses within 10 days with the aid of his horse, "Scout." With the money they represent he figures he "won't be 'shamed to ask Jess Hayden to be mine.'" But Champion William A. Steele also wants Little Jess. While Jack is busy corralling the ponies the former makes love to the lass, much against the father's wishes.

Enter the mysterious woman whom Jack allows to use his cabin. Follow complications, which end up in a horse stampede in which the bold, bad man is trampled to death. The mysterious woman turns out to be a very close relative of Champion; in fact, his wife.

Picture moves along at a canter. Stampede camera shots are okay, but produce nothing in the way of an innovation.

Prowlers of the Night

Blue Streak western released by Universal. Story and direction by Ernst Laemmle. Starring Fred Humes. At the Stanley, New York, one day, Nov. 24.

Freddie Humes looks more like a cowboy than most of the permanent hair wave college kid specimens. Although he isn't great on the emotional stuff Humes acts naturally, smiles a shy, awkward little smile, and moves with diffidence in the presence of the one and only. More like a cowboy than a polished club man in a riding outfit.

As Sheriff Norton, Fred is on the trail of a gang of bank robbers which he finally locates. The girl, Barbara Kent, is the daughter of the leader of the gang and is given a chance to waste a couple of hundred feet of perfectly good film by weeping copiously on Norton's shoulder for no apparent reason.

The picture boasts one solitary laugh. Humes wanders into the village store to buy a gift for the girl and is asked if he wants something "for the wife or something nice?"

A couple of good camera shots of horses flying over a rocky embankment and lots of pretty mountain scenery. One scene of a snow-capped mountain with its head breaking in the blue skies looks more like a beautiful painting than a bit of nature's handiwork.

Story is hackneyed, plot contains no surprises and the action hardly a thrill.

Hair Trigger Baxter

J. J. Goldberg film released through F. B. O. Starring Bob Custer. Directed by Jack Nelson. Cast includes, besides Custer, Lew Meehan, Eugenia Gilbert, Ernie Adams, Muriel MacQuarrie and Hugh Saxon. At the Stanley, New York, one day (Nov. 24). Running time, 64 minutes.

Story of a rancher's son who cleans out a tribe of rustlers to save his parent. Previously he rescued the girl from dance hall persecution, and all is well in 54 minutes.

Good-looking boy, this Custer, besides which he handles himself so as not to overplay. Maybe the director should cut in for credit on this point. Otherwise "Hair Trigger Baxter" is a typical western, with nothing to make it a standout among the species. The supporting cast contribute little more than their figures to carry out the yarn, Custer practically sustaining the burden alone.

Picture patrons have been watching films of this order for years. And it's the old story again. Custer looks as if he could play superior fare. His appearance should be pleasing to men as well as women, and he shows possibilities of being able to troupe. But these kind of stories won't help him. Skig.

SHORT FILMS

PRODIGAL BRIDEGROOM

Maek Sonnet comedy, starring Ben Turpin. Pathé comedy. Directed by Lloyd Bacon. Running time, 14 minutes.

Ben Turpin is his usual funny self in this one. Okay slapstick tale and business, all familiar. Falling in mind and a face full of raw dough both present. Madeline Hurlock as a vamp is a honey. Thelma Hill is a pretty heroine.

Turpin and his glimmers always get laughs. This film is no exception. Loop.

GUISEPPI VERDI

One of the James A. FitzPatrick Music Master series, up to the usual par, dealing with the biography of the famous composer. The "Anvil Chorus" from "Il Trovatore" is appropriately introduced along with "Traviata," the opera which broke the Italian genius' spirit, but which paved the way to his great "Aida," composed at the command of the Khedive of Egypt.

It is an excellent music-film interlude for the best of theatres. Abel.

Should Husbands Marry?

Maek Sonnet Comedy, released by Pathé. Alice Day starred and Eddie Quilley featured. Directed by Eddie Cline. Running time, 20 minutes.

Out-and-out slapstick comedy, with a couple of good rough-and-tumbles in it. Restaurant proprietor (Continued on page 190)

Additional Film Reviews

Will Be Found on
Page 34

DISK REVIEWS

By ABEL

VICTOR

Jesse Crawford

Jesse Crawford has a new idea in organ recitals, his newest couplet, "Barcelona" and "Hello, Aloha!" being in dance tempo, serving the steppers in addition to the usual concert renditions. "Barcelona" is of the "Valencia" school and excellent for advanced dancers who know the new Valencia steps. Crawford, now a New Yorker, at the Paramount, will soon build up in the East as he has in the Midwest when at the Chicago B. & K. houses.

Jean Goldkette

Jean Goldkette has a pair of brisk fox-trots in "I'd Rather Be the Girl in Your Arms" and "Sunday," the former by Harry Archer and Harlan Thompson and an "answer" to the musical comedy song hit, "A Girl in Your Arms Is Worth Two in Your Dreams." Frank Bessinger tells it lyrically and the Keller Sisters and Lynch harmonize a chorus "Sunday."

Art Landry

Snappy fox-trots are offered by Art Landry and his orchestra, picture house favorites, "Hello, Blue Bird" and "Hugs and Kisses," one of the song hits in the new "Vanities," are the coupling. It is a happy mating for contrast, the show tune being jazzier than the melody "Blue Bird" fox-trot. Vocal interludes further relieve the instrumentation.

Victor Salon Orchestra

"Indian Love Call" and "The World Is Waiting for the Sunrise," destined to be perennial compositions of popular standard type, are brilliantly scored for the Victor Salon Orchestra's concert renditions thereof.

Nathaniel Shilkret, the Victor's general recording factotum, is the personality behind this particular unit, which is his pet outfit. The vibraphone and violin solos stand out among other features in a soothing pair of arrangements.

Paul Whiteman

Paul Whiteman delivers a four-barreled symphonic dance barrage in Nos. 20266 and 20260. "In a Little Spanish Town" and "There's a Boatman on the Volga" are one coupling, the syncopated Spanish waltz having Jack Fulton doing the vocal refrain. It's the last word in waltz scoring. Similarly the "Volga Boatman" fox-trot adaptation is beautifully arranged, with Gladys Rice on the vocal end.

"Cho-Cho-San" and "Song of India" are the other pair. Each is a familiar number, this new release being a re-recording for the Orthophonic electrical method. The stability of the "Madame Butterfly" and Rimsky-Korsakoff adaptations is best proved by the necessity to reissue this Whiteman classic. The exact same instrumentation and arrangement originally employed a couple of years back are used here.

Book-Cadillac Orchestra

A Jean Goldkette unit, the Book-Cadillac Orchestra, headed by Vernon T. Owens, waxes "hot" and "sweet" respectively in "Just a Bird's Eye View of My Old Kentucky Home" and "There's a Little White House." Some fine trumpet mute work and violin contributions stand out.

Dixon-Rice

Raymond Dixon sounds like a newcomer, offering "The Little White House" from "Honeymoon Lane." His is a pleasing tenor and he should register with ballads of kindred appeal.

Gladys Rice's soprano is made to order for the popular "Cherie, I Love You," waltz hit.

Philip Spitalny

"Bobadilla" is another Valencia dance composition, Philip Spitalny's Orchestra managing this and "Susie's Feller" quite well. Both are snappy fox-trots.

Harry MacDonald is a debut Victor dance maker, "Who Could Be More Wonderful Than You?" introduces Benny Davis, the author thereof, as a vocal soloist in the course of the rendition. "My Pal Jerry" is dedicated to Jerry Vogel, the popular musical wholesaler, who is glorified in lyric and song here. Brisk fox-trots both, with some novel reed and mute effects outstanding.

Goodrich Silvertown Cord

Joseph Knecht's Goodrich Silvertown Cord Orchestra has a corking waltz couplet in "Trail of Dreams" and "Falling in Love With You," two outstanding compositions of their type of the day, and excellently handled by the Goodrichers.

In addition, the Silver-Masked Tenor does the vocal interludes.

BRUNSWICK

Carl Fenton

Musical comedy songs are on Brunswick No. 3281, by Carl Fenton's Orchestra. "Play Gypsies, Dance Gypsies," from "Countess Maritza," and "Two Little Bluebirds," a third-string number from "Sunny," are fetching fox-trots of distinctive order, and distinctively treated by Fenton.

Ray Miller

For the "hot" devotees Ray Miller offers "Dreaming and Wondering" and "I've Lost My Dog." Corking dance numbers and replete with some new and old jazz tricks.

Ben Bernie

Ben Bernie and his Hotel Roosevelt jazzists offer "Why Do Ya Roll Those Eyes?" from "Americana," by Phil Charig, a Bernie protégé. Bernie has done much to exploit that number, and his seasoned handling naturally resulted in an ultra "canned" version thereof. "I'd Love to Meet That Old Sweetheart of Mine" is the coupling.

Ben Selvin

Ben Selvin is the comedy dance music purveyor, "Any Ice Today Lady" and "She Knows Her Onions," with vocal choruses, making for lively entries despite the household titles.

Ernie Golden

One of the best Ernie Golden and his McAlpin bunch have done is "In a Little Garden," melody fox, and "I Wonder What's Become of Joe," a torrid discourse. Vocal choruses also.

Ohman and Arden

Victor Arden and Phil Ohman, the keyboard demons, with their orchestra, have a novelty in "Polly" and "Dizzy Fingers," tricky piano ditties and handled as only the jazz Paderewskis can do 'em.

Bud Jackson

"Messin' Around" and "Heebie Jeebies" are native negro "blues" and very, very "mean." Bud Jackson's Swanee Serenaders contrive some unusual jazzlike plus novelty vocal effects in the course of the sizzling "hot" numbers.

Tadeo Vicente

Tadeo Vicente and his Brazilian Marimba Band are a novel organization, excellent for waltz numbers like "Thinking" and "I Wish You Jealous of Me," both with vocals.

VOCALION

Louis Katzman

Louis Katzman, the veteran Vocalion standby, struts his material with "I'm On My Way Home" and "In a Little Garden," via The Ambassadors.

Chick Endor

Chick Endor, the Yacht Club Boys' leader, is essaying solo numbers with "Because I Love You" and "That's a Good Girl." He sounds better on the novelty numbers.

Frivolity Orchestra

The Frivolity Orchestra is identified otherwise on the Brunswick label as Jack Denny's band. "I Lost My Heart in Monterey" "She Belongs to Me" are an interesting mating, the former of the melody type and the latter snapper.

Miami Marimba

The Miami Marimba Band have two crotch assignments in "Blame It on the Waltz" and "In a Little Spanish Town," the marimba instrumentation doing tricks with the compositions. Both waltzes, with vocal trio interludes.

Palmer House Band

Jules Herbeuveau's Palmer House Victorians from Chicago cut some fancy jazz capers on No. 15470 and it won't be long before Brunswick graduates them onto the major brand releases. The outfit sounds most interesting in "Fleurs D'Amour," their arrangement being a distinctive example of fancy orchestration. "Why Do Ya Roll Those Eyes?" by the Fleetwood Orchestra, is the companion piece.

Blue Ribbon

Blue Ribbon Quartet are excellent harmonizers in "Tonight You Belong to Me" and "I'll Fly to Hawaii." With the Revelers abroad, this combo is making much of their opportunity.

COLUMBIA

Howard Lanin

Howard Lanin has two hit show tunes in "Little White House" from "Honeymoon Lane," and "Cross Your Heart," from "Queen High." Lanin goes in for melody fox-trots and this coupling is ideal.

California Ramblers

In contrast, the California Ram-

blers are "hot" addicts with "She Knows Her Onions" and "Come Again Gal."

Ed Kirkeby, the C. F. business manager, takes a crack at it with a vocal chorus in the first number and Ernest Hare sings the "onions" refrain.

Fred Rich and his Hotel Astor outfit are coming along nicely on the Columbia releases. Their radio rep is asserting itself on the sales as well. "Pretty Cinderella" and "I'm Lonely Without You" are of the melody school, but deftly handled.

Singing Sophomores

Singing Sophomores, alias the Revelers (which name is strictly reserved for Victor release) have American disk representation in "Lay Me Down to Sleep in Carolina" and "Why Do Ya Roll Those Eyes." The quintet's "close harmony" is again effective as ever before.

HARMONY

Dolly Kay

Dolly Kay in Tuckeresque style warbles "It Takes a Good Woman to Keep a Good Man at Home" and "How Could Red Riding Hood?" to Phil Phillips accompaniment at the ivories. The blues songstress has been off the disks for some time, her return being in usual breezy fashion.

Confidential Charlie

Confidential Charlie is a whispering type of warbler at the piano. "At the End of the Trail" and "For My Sweetheart" are excellent material for his type of recording to trumpet accompaniment.

Jimmy Flynn

Jimmy Flynn, erstwhile song plugger, has a tenor that "takes" well on the wax. He should be given increased scope. "Who Could Be More Wonderful" and "I Never Knew" are good numbers of the type the sympathetic Flynn voice can handle nicely.

Tommy Christian

Tommy Christian and his orchestra have a brace of novelty numbers in "Bolshevik" and "How I Hate Bulgarians," the orchestra singing en masse in accompaniment to the syncopation.

NOTES

Bookings for the Sunday concerts at the Fulton, Brooklyn, N. Y., have switched from the K-A Family Department to Linder. It plays six acts and pictures as a continuous performance.

Bert Leighton, vaudevillian, is in New York hiring the help and counting the receipts at the Tivoli after a protracted session as manager of three theatres, Capitol, Grand and Middlesex, Middletown, Conn.

Mme. Adolphe Herrmann has been routed for the Orpheum Circuit opening at the Palace, Chicago, Dec. 5.

Joseph Howard and Anita Case have reunited and will shortly appear in a new act.

Paul Blaufox has resigned as manager of Loew's Melba, Dallas. E. A. Vinson, formerly in charge of Loew's Temple, Birmingham, Ala., succeeds Blaufox at Dallas.

Meyer Golden's "Revue Fantasic" has been routed for a tour of the Loew Circuit. Cast includes Cassel and Lane Golden Metropolitan Quartet and Sam Crivitt.

Bart Hogan has resigned as head of the vaudeville casting department of the Murray Phillips Agency. Hogan leaves for Chicago this week to enter into the casting agency business.

Don Marquis who wrote "The Old Soak," has completed a play called "Everything Is Jake." Arthur Hopkins may produce it.

Adolph J. Rachell has been appointed a district manager for the Bernstein theatres in Elmira, N. Y. George H. Vendemark will be the manager of the firm's lately acquired Keeney's in that city.

Bert Mendelsohn, for many years one of the chief sellers on the Associated Exhibitors' New York exchange staff, has gone with Commonwealth.

Neville, of Miss Amerique and Neville, dancing currently at the Twin Oaks restaurant, New York, is not under contract to First National Pictures but to Jules Levy personally, according to recent advice from the latter.

The Stanley Fabian circuit has taken over the Fort Lee, N. J., theatre.

A River Musician

Evansville, Ind., Nov. 21.

Folks living in cabins along the Ohio River listen to old time tunes with more real enjoyment than any highbrow gets out of grand opera.

Some folks just have a natural bent for music, rivermen say, and Gene Lunn, pilot of the steamer "Evansville," is one of them.

It's Gene's pulling the whistle cord that sends shrill notes of "My Old Kentucky Home," and other tunes, reverberating over the Indiana and Kentucky hills every Sunday night.

Gene has a wildcat whistle on the "Evansville." The high soprano and low base notes are produced by pulling the whistle cord easy or hard as the melody demands.

The boat makes a trip every week up the Green River. When folks way back in their cabins hear the wildcat like cries echoing over the hills they rise up in bed.

"Those folk know music," Gene explains.

Strong for "Ruth"

George Damroth, producer of "The Book of Ruth," which had a brief career at the Central Park, New York, is unshaken in his faith in the production and will revive it in January at a downtown house.

Damroth figures the uptown location was its greatest handicap and figures with better spotting the production would have a chance.

Stock at Richmond

Richmond, Va., Nov. 21.

A stock known as the Academy Players has opened at the Academy. Leo Wise is manager of the house.

Ruth King is leading lady and Arthur Howard leading man. Other members of the cast are Miriam Cordell, Romaine Callender, Ray Rawlings, J. Arthur Young, Gilbert Faust, Harry Flecher, Herbert Curtis.

James Doyle directs, assisted by Robert Studin. Salvatore Dana will be scenic artist.

VIENNA CAFES MAY CLOSE

Vienna, Nov. 11.

Local proprietors of night clubs may close down their respective establishments.

The action would be in the form of a protest against the heavy taxation levied on these places by the Government, and the owners are seriously contemplating the step.

The production of Charles Merz's melo, "Le Plaisir," will be shifted to the Madeleine theatre early in December. "Potash and Perlmutter" will continue at the Theatre de Paris.

A revue is listed as the successor of "Divin Mensonge" at the Capucines, signed by Felix Gandera, Max Eddy and Le Fouchardiere. The probably cast is Pizani, Clara Tambour, Marguerite Pierry and Manager Berthe himself.

Leon Gaumont, French picture pioneer, has also returned after his visit to the United States.

HARVARD'S THEATRE OPEN

Cambridge, Mass., Nov. 21.

The new University theatre here has approximately 2,000 seats and is located at Harvard Square.

Charles E. Hatfield, treasurer of Middlesex county, is head of the group which erected the theatre. The manager is Stanley Sumner.

VEILS LIFTED THEN DROPPED

"Veils" came within an ace of returning to rehearsal recently when Irving Kaye Davis, author-producer, figured new capital had been interested, with the new "angel" promising to iron out previous Equity entanglements.

Later it was found that the "angel" had either been spoofing or had encountered chills.

Straight's \$1,900

Chicago, Nov. 21.

Charley Straight and orchestra have been signed on a long-term contract at the Frolica Cafe for \$1,900 weekly.

Ash "Find" Is "Canning"

Chicago, Nov. 21.

Milton Watson, one of Paul Ash's "finds," and who is now appearing with the "Rajah" at the Oriental, has started "canning" for Columbia.

"Pay Dirt" Lapses

"Pay Dirt," produced for a preliminary showing of two weeks last spring with Leslie Morosco, casting agent, figuring as producer, has reverted to its author, Bennett Southard, with the Morosco option expiring last week.

"Pay Dirt" was originally scheduled for production by Oliver Morosco, but later taken over by his brother. It played a week at the Rialto, Hoboken, N. J., and Hudson, Union Hill, N. J., following a stock showing in both places. After the two weeks Morosco ordered the show off for revision, and has done nothing about reproduction since.

Mrs. Mansfield, Crusader

Chicago, Nov. 21.

The American Theatre Association, an organization to promote cleaner plays and to oppose nudity and objectionable language on the stage, have formed a chapter in this city.

Mrs. Richard Mansfield is one of the officers and chief advocates.

Owner Responsible for Injury to Race Driver

Rochester, N. Y., Nov. 21.

Decision of the New York State Industrial Bureau here in the claim of William Pierce, reversing the decision of the Compensation Court, hits all owners and drivers of race horses. Pierce drove a horse owned by William Bowen, of Geneva, N. Y., in the race meet at the Dundee Fair in October, 1925. Pierce was thrown and dragged several hundred feet and severely injured.

Claiming that he was in the employ of Bowen the injured driver filed a claim for injuries with the Compensation Court. According to Pierce, Bowen promised to pay him \$25 if he won the race and \$15 if he "also ran." The Compensation Commission ruled that Pierce was not entitled to compensation, on the grounds that as a driver for Bowen he was an independent contractor, acting at his own risk and responsibility.

The Industrial Board reverses the ruling of the Compensation Court holding that Pierce at the time of the accident was employed by Bowen in such a way as to be recognized by law as entitled to compensation as would be given to any employee.

Mutual's Last Chance To Play Syracuse

Syracuse, Nov. 21.

A truce, if not peace, between the Savoy and the city authorities was effected when Emmett Callahan, of L. H. Herk's personal staff, stepped in to actively manage the local Mutual house.

Callahan replaces Morris Fitzer as house manager, although the Fitzer ownership and financial control of the theatre remains unchanged.

With the Mutual representative in charge, the city administration announced that the Savoy would have one more chance to operate with a burlesque policy. Callahan pledged his word that the Mutual's own restrictions on material and the city's ordinances would be rigidly enforced.

'Ussher' in Canada

"The House of Ussher" which closed a seven months' New York engagement, has been routed for Canada, opening in Toronto with a new cast, a number of players declining the out-of-town engagement.

Clarence Derwent will continue in the lead. The show is under his direction. It originally opened in the Fifth Avenue, a little theatre, where it closed suddenly. Derwent put the show on again at the Mayfair, also a 299-seater. It was moved to the 49th Street and back to the Mayfair, making a surprising run.

TRAY MFG. DIDN'T DELIVER

Anne Nichols was given judgment for \$1,686 in her suit against E. A. Greene, an advertising-tray manufacturer.

The "Able's Irish Rose" author-eas-producer ordered 1,000 of these ad trays with an "Able" imprint thereon, but after paying Greene \$1,500 she did not receive her merchandise, being forced to sue for recovery.

"YOU CAN'T GO WRONG"

A Positive Riot!

"PRECIOUS"

For Singles or Doubles, Male or Female Versions.

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RAY EGAN
RICHARD WHITING and
STEPHEN PASTERNAK

A Fascinating Waltz of Rare Charm!

"IN A LITTLE SPANISH TOWN"

(Twas On A Night Like This)

by
LEWIS and
YOUNG and
MABEL WAYNE

*Another
Snappy Hit!*

"JUST A BIRD'S-EYE VIEW"

(Of My Old Kentucky Home)

by
GUS KAHN and
WALTER DONALDSON

A Beautiful Fox Trot Song!

"BESIDE A GARDEN WALL"

by KAHN, SHORT and DELBRIDGE

A Powerful Waltz Ballad!

"I'VE LOST ALL MY LOVE FOR YOU"

by LEWIS and YOUNG, PIANTADOSI and AKST

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"WHERE'D YOU GET
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The Smart Dance Hit!

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"THE GIRL IN
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(Than the Girl In Your Dreams)

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Fox Trot Ballad Hit!

"IT MADE
YOU HAPPY
WHEN YOU
MADE ME CRY"

by

WALTER DONALDSON

Lyric and Melody—clean & sweet!

"WHILE THE YEARS
GO DRIFTING BY"

by GUS KAHN and JOE BURKE

New Ballad HIT!

"CALLING ME
HOME"

by GILBERT and MONACO

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KANSAS CITY Gaiety Theatre Bldg.
CHICAGO 167 No. Clark St.
BOSTON 181 Tremont St.
DETROIT 1020 Randolph St.

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276 Collins St.

Dance
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A WESTERN OPINION OF ORPHEUM 'BIG-TIME' VAUDE

Kansas City, Nov. 28.

Johnny Burke of the "Drafted" monolog, familiar to every patron of vaudeville, and who has been heard here many times, was one of the headliners last week at the Orpheum.

The bill opened Sunday, and Ace, dramatic editor of the "Journal-Post," in the Sunday issue had the following:

Here's a little thought I had.
You may or may not have noticed,
That this is Johnny Burke week at the Orpheum.
He's back again with his monolog about the army and the dirty work that seemed to follow him through the war.
Well, I thought it would be a neat idea.
To rise when he comes in.
And recite his act alone with him.
Only to be careful not to get ahead of him.
And in honor of Johnny Burke week.
Patrons are requested to come in their overseas outfit.
If you haven't one any army store will fit you out with one.
Also the well dressed patron will wear the Johnny Burke red nose.

If you haven't one almost anybody can fill you out with one.
The Orpheum management.
Had almost decided to offer a prize.
Of two free tonsil operations.
To the two patrons who can recite the act without hesitation.
However, when I pointed out the difficulty in finding somebody who can't.

They decided to make the contest for those who can recite it backward.

This, too, finally looked too much of a cinch.
So they made it more difficult.
Contestants will have to recite act backward and forward and up and down and read a newspaper and answer questions about the presidents.

Quadruple mind concentration.
Reciting the act at the Orpheum this week.
Will be by those on the lower floor and the balconies.
Patrons in the boxes, however.
Will hum the chorus of "Over There."
But really.
Here I am.
Casting aspersions.
At Johnny's monolog.
I'm ashamed of myself.
I should have more respect.
For age.
You're welcome.—ACE.

Big League Boys in M-G's Baseball Film

Los Angeles, Nov. 28.

At least 20, and possibly more, big league ball players will portray roles in Metro-Goldwyn-Mayer's production of "Slide, Kelly, Slide," now in production. Among the ball players on the M. G. M. lot are: Bob and "Irish" Meusel, Tony Lazzeri, Wally Hood, Frank Brazil and Roy Jacobs, of Los Angeles; R. C. Eldred, Seattle; C. T. Twombly, Jersey City; Bill Ludolph, Detroit; Perry O'Brien, Philadelphia; Kouspal, Pittsburgh; Wilkinson, Chicago White Sox; Ernie Orsatti, Cardinals; Joe Jenkins, Seattle; Lindeman, Ft. Worth; Golvin, San Antonio; Bob Murray, Kansas City; Ray Keating, Yankees; "Red" Oldham, Pittsburgh.

Mike Donlin is in charge of training activities of the ball players, who have temporarily turned screen actors.

BROWNELL REMAINING WEST

Los Angeles, Nov. 28.

John C. Brownell, eastern scenario editor for Film Booking Offices, is here permanently to supervise and confer on the purchase of stories at the P. B. O. studios.

Brownell arrived for a conference and Edwin King, in charge of production, decided to keep him here.

MICHIGAN CITY'S 'ASH'

Michigan City, Ind., Nov. 28.

The Tivoli theatre has instituted a "Paul Ash policy" with a 12-piece orchestra under direction of Don Tranger. Stage shows are played on a split week policy.

The new policy was installed by Harvey Arlington for the Fitzpatrick-McElroy company.

W. L. Parker Resigns

Watt L. Parker, in charge of publicity and advertising for Warner Bros. the past two years, has resigned and will spend several months on the Pacific coast.

Named to succeed him is Warren Lewis, who has been in charge of the organization's serialization department.

Springfield's Ice Rink

Springfield, Mass., Nov. 28.

An ice skating arena has been opened in the Eastern States Exposition's Coliseum here. It has a seating capacity of 6,000.

George F. Sears is general manager.

Pro Team Inviting Show Troupes

Chicago, Nov. 28.

The Cardinals, one of Chicago's two pro football teams, have been inviting legit companies out to the Sunday games, receiving publicity thereby. The invitations have been accepted in each case.

Stevenson With C. B. C.

George U. Stevenson is again associated with pictures which he quit in 1917 for the world war.

Stevenson is associated with the C. B. C. organization in charge of publicity.

8 "Beau Gestes"

Famous Players-Lasky has definitely decided to send eight companies of "Beau Geste" on tour, beginning Dec. 26.

Edward Godal on This Side

Edward Godal, representing his own picture firm of England, is on this side, on a business mission.

for F. P. L. at Oklahoma City, announces the transfer of S. T. McDonald from Capitol theatre, Oklahoma City, to the four F. P. L. houses at Little Rock, Ark. McDonald is succeeded at the Capitol by A. M. Avery.

Jacques Koppstein, who has switched from legit producing to films, is representing the Joe Rock productions.

Lester Adler, assistant in the eastern Harold Lloyd office during J. C. Ragland's tenancy as eastern manager, is now looking after the Lloyd sales on the New York and New Jersey exchange floors.

Chesledge Amusement Corporation has bought a theatre now in the course of construction on the east side of Castle Hill avenue, north of Westchester avenue. Seating capacity of 2,000.

FILM ITEMS

Joseph A. Richmond has signed a long-term contract to direct the Al Joy comedies for the Ricordo Films, Inc. Richmond directed the Dr. Edward Kilyen, former musical director at B. S. Moss' Colony, has been transferred to the Coliseum (181st Street), New York.

B. B. Reinkoff, former Des Moines man, has returned to that city as resident manager for Fox.

Roland McCurdy, former Des Moines, Iowa, showman, is now in the exploitation department of the Universal Film Corp. at Hollywood, Cal. He also manages the California theatre at Ontario, Cal.

Will S. Collier, for 20 years manager of Greene's Opera House, Cedar Rapids, Iowa, has become manager of the Waterloo and Palace theatres, Waterloo, Iowa, for the J. A. Diebold Co. The Strand and Crystal, other Diebold houses, did not figure in the deal.

George Cline has returned to Fox as one of its location managers. Cline had been running an experimental school for picture aspirants.

New York Motion Picture Studio Mechanics' Union of New York has elected the following officers: President, Arthur Gerson; vice-president, J. T. Doran; general secretary, S. J. Scappa; treasurer, F. B. Durr; recording secretary, G. C. Jordan.

The Yarmouth Amusement & Theatre Co. has purchased the People's theatre in Yarmouth, N. S., from F. G. Spencer Co. of St. John, New Brunswick.
The purchasers are now operating the Strand, formerly the Empress, in Yarmouth. Both People's and Strand are picture houses.

Claude E. Millard, who was formerly poster artist at the Rialto, Rivoli and Criterion, has been signed to take charge of all the exterior art work for the new Paramount, New York.

Josiah Zuro is starting his free Sunday morning concerts again, probably at Hampden's, New York, this season.

The New England theatre, Iowa City, closed since it was swept by fire nine months ago, has reopened with Al Davis as house manager. The A. H. Blank enterprises and Mrs. Nate Chapman are lessees of the house.

The stage has been designed to show road attractions and several have been booked. The house seats 1,399.

C. E. Sasseen, district manager

FILM REVIEWS

A REGULAR SCOUT

Fred Thomson production released by P. B. O. From the story by Buckleigh P. Oxford, adapted and directed by David Kirkland. Seen in projection room. Running time, 58 minutes.

Fred Thomson production released by P. B. O. From the story by Buckleigh P. Oxford, adapted and directed by David Kirkland. Seen in projection room. Running time, 58 minutes.

A corking Fred Thomson action western that has a corking tie-up made to order. It is a Boy Scout picture that will make every kid in every town want to join the Scouts, and in addition the picture will prove real entertainment for the Thomson fans. It is a rare combination certain to please the grown-ups as well as the youngsters.

After all, the name of Fred Thomson is sufficient guarantee at the box office in enough spots in this country for the exhibitor to just stick up the notice that "another Fred Thomson picture" is the attraction.

Another touch cannot be overlooked. Imagine, if you can, any other producer who had Mary Carr in the cast overlooking the fact just because she was in the first reel, and did not run through the picture. In the majority of cases they would have had her name right after that of the star, but here it wasn't on the cast sheet.

The feature starts with Fred Thomson as the rodeo champion of his territory. While the boy is out adding to his laurels as a rider of bucking horses along comes a hard character who first begs a meal from the boy's mother and then strangles her so that he can loot her purse.

Thomson starts after the murderer and finally lands him in the slums of Los Angeles. There is a struggle and the murderer is slain. The hero flees, but not until he has learned from the effects of the dead man that he had planned to return to his mother who had been seeking him all over the country. He then decides to pose as the slain man to wreak further vengeance on his relatives. But, instead, he falls in love with his supposed sister, rescues a younger brother, who is a Boy Scout, from what appeared to be sure death, is accused of the murder of the scar-hand dead man, only to be saved at the last minute.

There are a lot of kicks in the action and the Boy Scouts play no small part. When the heroine of the story is kidnapped the kids go off on the trail. It is there with a thrill and at the same time carries a laugh.

Of course Silver King, Thomson's horse, plays an important part in the story, and the way that horse is handled in a couple of shots certainly puts him in the star class.

Fred.

FLASHING FANGS

F. P. O. picture, starring dog, "Ranger." Adapted for screen from story, "Always Faithful," by Ewart Adamson. Directed by Henry McCarthy. Running time, 54 minutes.

Film dog stars are still leaping into place before the picture camera. Some show superior canine intelligence to others, but all in the end are just in time to pounce upon the cruel villain who has the fair-haired heroine in his grasp. Ranger is no exception. Nicely trained animal and does very well in his main climax of outfighting the bad man of this film, who has chained the girl to the corner of his shack.

This is perhaps about the only film now in existence that shows how easy a band of men can raid a house and take a man out for a little necktie party. Of course the hanging is nipped in the bud, but it is well staged as far as it went.

Catch just cast. Cheap in the making; story not strong and ancient in construction with rental chances hinging solely upon the dog.

Mark.

THE FALSE ALARM

Columbia picture releasing through Commonwealth and produced by Harry Cohen. Frank O'Connor directing from story by Leah Baird. Cast includes Ralph Lewis, Dorothy Revier, John Harron, Mar y Carr, George O'Hara, Priscilla Bouner, Lillian Leighton. Running time, 59 minutes.

Another ode to the fire department and probably on the "hunch" started by Louis Mayer's "Fire Brigade." There have been plenty of these around this district lately but this much can be said for "The False Alarm"—It's about the best of the independent attempts to date.

For one thing the story has some body to it, an item which the others have lacked. In this instance the family juvenile follows his father's footsteps into a fire house and on his first alarm falls prey to an inherited fear of fire. Leaving his trapped father to be rescued by others, Joe Casey (John Harron) becomes estranged and forbidden his home. He goes to the steel mills

to overcome the weakness. That he makes good is obvious, so he finally comes back to marry the family's adopted daughter (Dorothy Revier) and to once more rate a uniform.

Meanwhile there is the counter story of Joe's brother, (George O'Hara) mixed up with crooks and responsible for Bessie Flannigan's (Priscilla Bouner) predicament. Trapped in an apartment fire, Joe would rescue Bessie and the brother fights him to allow the girl to perish as a means of dodging his responsibility.

A comedy attempt during the running, but it doesn't get anywhere. However, the cast do well by this screen yarn. Mary Carr and Lillian Leighton convince in mother roles while Ralph Lewis is the stern father and fire chief. Miss Revier has no dramatic call but Harron extracts plentifully from the substance in the part of the boy who must come back.

Some of the fire stuff is colored, not entirely necessary but not too detrimental either. O'Connor has carried it along with a fair degree of speed and the result is that this edition should be able to play the secondaries to satisfaction. No panic, mind, but okay. Other than the de luxe palaces, the emporiums should like it.

Skip.

OH, WHAT A NIGHT

Sterling production released by Sterling Pictures, Inc. Directed by Lloyd Ingraham. Featured players, Raymond McKee, Edna Murphy, Ned Sparks and Charles K. French. Running time, 57 minutes.

Quite a smattering of "Seven Keys to Baldpate," "Seven Days" and whatnot in this one. But a youngster runs away with the picture.

It concerns a young playwright who goes to the apartment of a stage director, where he may write a new third act of his play that has gone into rehearsal. The writer soon finds himself in all kinds of trouble, starting when the fat manager of the hotel apartment is robbed of his watch and chain and outs the playwright under suspicion. This is followed by a robbery at the apartment house when a second-story worker gets hold of a string of pearls that have been dropped into the pocket of the playwright's coat as he is mistaken for the jeweler's messenger.

Of course there is a girl and she is Edna Murphy. Watching the work of this blonde convinces that she is improving.

The main male roles are handled by Raymond McKee, as the playwright, and Ned Sparks, as the burglar. Comedy scenes are nicely worked up and effectively.

From start to finish there is a rough-house, mistaken identities, chases galore, with the kidnapping of the baby that was supposed to have swallowed the pearls and its subsequent recapture on the roof of the apartment house, all intended for laughs.

What success the picture obtains is due to the principals and that little kid. The latter is almost uncanny in the unusual work performed.

Mark.

THE DEVIL'S TOLL

Big Horn Ranch Presentation, distributed by Metro-Goldwyn-Mayer, directed by Clifford Smith. Starring Francis McDonald.

Compared to some of the westerns turned out recently this one is a classic. Tom Santschi, as the heavy, is much more convincing than he ever was as the lead in other pictures of this kind, while in Kathleen Key, beauty-famished fans can take a look at one of the prettiest girls ever lassoed into appearing in split skirts.

Kathleen can roll her eyes too and shows up well in camera shots from every angle. She appears with long, black curls, in a floor-sweeping dress fitting tight at the hips and higher, in the style of 20 years ago.

Francis McDonald, as Frank Darwin, has flown to an impregnable shack in the hills to forget the scorn of some woman, name unmentioned.

McDonald puts over a much more creditable performance than the usual run of western heroes but, owing to lack of a powerful appearance, is quite unconvincing in the strength display scenes. Picture shows good direction.

SONGS OF CENTRAL EUROPE

One of James Fitzpatrick Famous Melody Series, now being released through Pathé Exchange. Run 13 minutes.

Timely Christmas music short, introducing "Songs of Central Europe," mostly of Teutonic origin and ingeniously interwoven with a skeleton plot wherein the titles are lyric excerpts from the various selections.

The synchronization is nicely handled in view of the many recourses to the lyric titles, the footage managing some difficult spots very well with a slowing up of the title fade-outs and fade-ins, as occasion demanded. This is an above average Fitzpatrick production.

Atch.

Great States' Peoria Buys

Chicago, Nov. 28.

Great States Theatres, Inc., has purchased 50 per cent of the stock of the Theatre Operating Co., and all of the stock of the Orpheum Co., both of Peoria.

Greenburg, Nathan & Lelsy, through Attorney Benjamin F. Goldstein, are releasing the stock to Great States for a reported sum of \$133,000. Great States will have booking control of all five theatres involved.

WANTS EASTERN TERRITORY

Los Angeles, Nov. 23.

Herman Fowler, owner of the Fowler Studios, making commercial films, has left for the east, where he will seek to establish exchanges in Washington, Philadelphia, New York, Chicago, Kansas City and San Francisco.

Fowler Studios make advertising and educational films for commercial use as well as advertising trailers.

Goldwyn's "Night of Love"

Los Angeles, Nov. 28.

Samuel Goldwyn has decided to call his untitled production, the original story and screen adaptation of which was written by Lenore Coffee, "The Night of Love." This picture has been in production for about six weeks under the direction of George Fitzmaurice.

Vilma Banky and Ronald Coleman are co-featured.

Mayer As Title Editor

Los Angeles, Nov. 28.

Edwin Justus Mayer has received a long term contract from Famous Players-Lasky as supervisor and title editor in charge at the Hollywood studio.

Mayer, author of "The Firebrand," will also write original stories in his spare time.

U After Southern House

Los Angeles, Nov. 28.

Universal seeks to purchase the Grenada, at La Jolla, Cal., 100 miles south of here. This is a 1,000-seat house with a straight picture policy now owned by Louis Stunts.

Negotiations are being conducted by Manny Feldstein, western division manager of theatres.

1st Nat'l. Borrows Seitz

Los Angeles, Nov. 28.

George E. Seitz has been turned out by Metropolitan pictures to First National.

He will probably direct the next Ken Maynard western as Al Rogell, who has been directing Maynard, is now with Famous Players-Lasky.

Why Should You Advertise in Variety? For Publicity? For Vanity? For Value? Why?

Anyone in the show business who read Will Rogers' three-page advertisement in Variety's recent William Morris Number need never ask why again.

Mr. Rogers said he didn't have to advertise in Variety; that he is paid by newspapers to write stuff, but that the only way he could reproduce his London notices in order that the people he wanted to read them would see them was to get them in Variety. And to get them in Variety, Mr. Rogers stated, he had to advertise them, and to advertise he had to pay Variety.

Mr. Rogers was right.

Bill Rogers could have advertised in one page or two pages, but he asked and paid for three pages.

This month (December) Variety is going to issue its annual Anniversary Number; its 21st, Variety having thus far staggered along for over 20 years.

Why not advertise in that annual edition, to reach the people the advertiser may want to or should reach, not only in America but around the world?

The "American Mercury" in its current December number in a story about "Variety" says:

"No one knows the circulation of Variety, not even the people on its staff, but it's sold all over America and all over Europe."

It's sold all over the world.

It goes all over the world.

Variety has the most influential list of foreign subscribers (prepaid) ever gathered. It's more extensive and influential than any list of subscribers held by any theatrical journal in this or any other country. Or by the other theatrical papers, all together, of any one English speaking country. And that is beside the news-stand sales of Variety in the foreign capitals of the world.

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Why not?

And why not in a medium that is recognized as a medium, in Variety, called the "unofficial organ of the show business of the world"?

As the world follows the American motion picture, so does the showmen of the world follow Variety, for information. Pictures are making the show business of the world universal.

Use Variety's 21st Anniversary Number as your special issue for an announcement.

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No paper can give the circulation and the variety of show business readers as Variety does, weekly. There are 23 distinct departments every week in Variety, each presumably interesting some one or more as they appeal.

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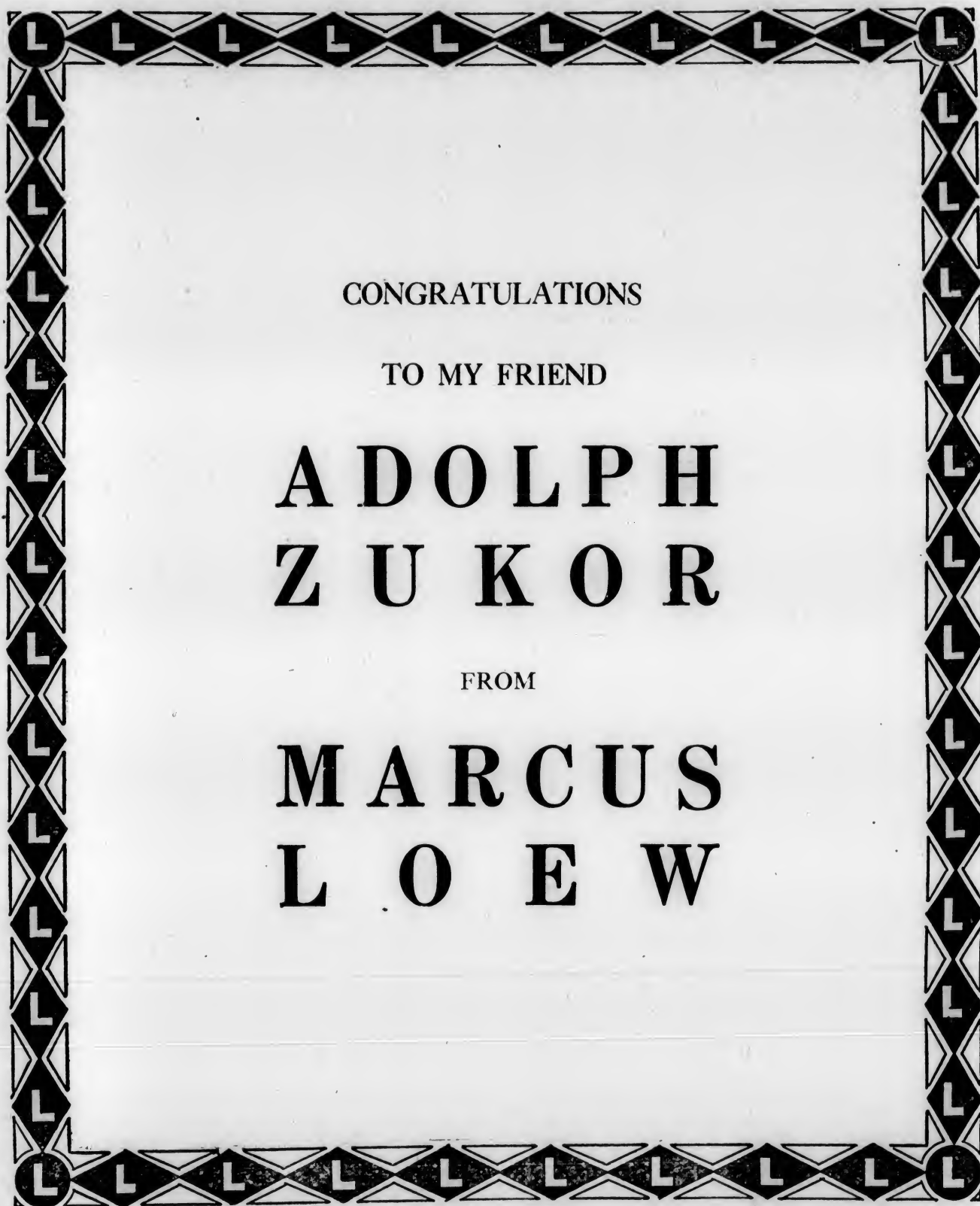
Try the Anniversary.

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Pola Negri



CONGRATULATIONS

TO MY FRIEND

ADOLPH
ZUKOR

FROM

MARCUS
LOEW



**To****MR. ADOLPH ZUKOR***MY SINCERE BEST WISHES***ADOLPHE DUMONT****MUSICAL DIRECTOR****BALABAN & KATZ CHICAGO THEATRE, CHICAGO, ILL.****TO MR. ADOLPH ZUKOR:**

From Budapest to Stockholm and from
Cairo to Peking, American films became
a factor in the life of cities and nations, of
individuals and masses.

The creators of this young art and
great industry opened a new chapter in
the history of civilization.

LAJOS BIRO



The First Theatre I opened had 210 Kitchen Chairs, some rolled scenery and a piano, all told costing \$300—which is the price Variety charged me for this page to wish my friend Adolph Zukor Greater Success.

SID GRAUMAN

P. S.—I could have sent a night wire and saved 299.—S. G.





To ADOLPH ZUKOR:

With keenest gratification and appreciation, we take this opportunity of paying our respects to a man big enough not only to achieve the greatest personal success in the motion picture industry, but also to aid us in our endeavors.

M. J. MINTZ

JAMES C. BRADFORD



GREETINGS
to
ADOLPH ZUKOR

—
ROWLAND V. LEE



THEY ALL WANT SOMETHING!



Sometimes it is entertainment they want!
Sometimes it is slippers—but the public
all want something—something a little
finer—a little better! . . .

To
ADOLPH ZUKOR

I. MILLER extends his most sincere congratulations on the completion of the wonderful Paramount Building, a feat in which he takes a particularly personal interest. For I. Miller, with due modesty, feels that this success, built on the Paramount consistency of giving the public always something a little better in the way of motion picture entertainment, is a further justification of his own long-standing policy of giving the women of America something always a little finer, a little more beautiful, in footwear.

I. MILLER
Beautiful Shoes

NEW YORK
CHICAGO
PARIS



SHOPS AND AGENCIES IN PRINCIPAL CITIES

To ADOLPH

Continued, Increasing Success, and



VIRGINIA LEE CORBIN



CHARLES EMMETT MACK



GLADYS BROCKWELL



CHARLES A. POST



NIGEL DE BRULIER



ETHEL WALES

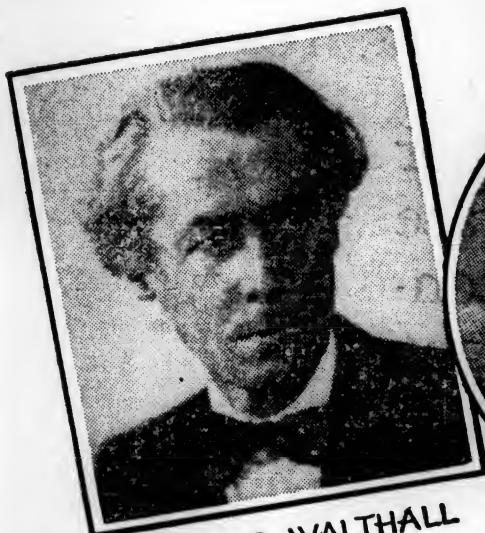


MANAGEMENT
GRANT E.

Suite 904-5
Guaranty Bldg

ZUKOR

a Wish to Share it with You Always



HENRY B. WALTHALL



MACK SWAIN



CHESTER CONKLIN



KATE PRICE



OTTO MATIESEN



LASKA WINTER

DOLGE

Hollywood
California

TO ADOLPH ZUKOR

YOUR POSITION in the MOTION PICTURE INDUSTRY has been won by sterling achievement.

The passage of time cannot dim, nor the march of progress ever efface the myriad accomplishments conceived by your vision and brought to fruition by your leadership.

You have contributed mightily to the art, commerce, organization and international influence of greater motion pictures.

It is a genuine privilege to extend my sincere congratulations to you on your fifteen years of marked attainment.

Heavenly Creatures

Save your dates for
"the dominant 16"

2—from MARY PICKFORD
 "Sparrows" and one other

2—from GLORIA SWANSON
 "Sunya" and one other

1—from CHARLIE CHAPLIN
 "The Circus"

1—from DOUGLAS FAIRBANKS
 "The Black Pirate"

1—from RUDOLPH VALENTINO
 "The Son of the Sheik" with Vilma Banky

2—from JOHN BARRYMORE
 "The Beloved Rogue" and one other

2—from BUSTER KEATON
 "The General" and one other

3—from SAMUEL GOLDWYN

Samuel Goldwyn Presents

Two HENRY KING Productions

"STELLA DALLAS"

with Ronald Colman—Belle Bennett—
 Lois Moran—Jean Hersholt—
 Alice Joyce—Douglas Fairbanks, Jr.

**"The WINNING of
 BARBARA WORTH"**

Ronald Colman—Vilma Banky

One GEORGE FITZMAURICE Production

"The NIGHT of LOVE" with Ronald Colman—Vilma Banky

1—from MORRIS GEST

David Belasco's "The Darling of the Gods"

Personalities
 greatest!

Pictures
 biggest!

Policy
 fairest!

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks

Gloria Swanson

Charles Chaplin
D. W. Griffith

Joseph M. Schenck

CHAIRMAN
 Board of Directors



Hiram Abrams

President



SINCERE CONGRATULATIONS

TO

ADOLPH ZUKOR

FROM

BUSTER KEATON





TO ADOLPH ZUKOR:

I am happy indeed in this opportunity to congratulate you—and to point with the warm pride of friendship to your distinguished career. Throughout the history of motion pictures your achievements stand for themselves, unrivaled, unsailable. Your executive genius, the sureness of your vision; your gratification at the success of others, has stamped your personality indelibly upon the industry, and has won you the esteem of all who have been privileged to know you.

I count myself honored to be one of those and to be permitted to voice this sincere tribute from a friend of many years.

JOSEPH M. SCHENCK





To ADOLPH ZUKOR

***Good Health—
Continued Success***

**HERMAN WOBBER
J. C. GRAHAM---ALBERT A. KAUFMAN
I. BLUMENTHAL---ADOLPHE OSSO**



DEAR MR. ZUKOR:

What a wonderful feeling of pride and pleasure it must give you and your family to know that the whole world honors and esteems you for the great things you have accomplished. Well, you are entitled to enjoy it to the full, because in the brief span of a few years you have done a big job in a big way. From the bottom of my heart I congratulate you and yours.

Cordially,

Carl Laemmle

UNIVERSAL PICTURES CORPORATION
730 FIFTH AVENUE ■ NEW YORK



WILLIAM MORRIS
WILLIAM MORRIS, JR.



ESTABLISHED 1898

WILLIAM MORRIS
AGENCY
1560 BROADWAY, NEW YORK

CABLE ADDRESS
"WILLMORRIS" NEW YORK
AMERICAN REPRESENTATIVES
MOSS-EMPIRE, LTD.

November 10, 1926.

Mr. Adolph Zukor,
485 Fifth Ave.,
New York.

Dear Mr. Zukor:

Only a few weeks ago, Variety tendered me a special number in honor of my thirtieth anniversary in show business. It overwhelmed me with the sentiment evidenced by friends and admirers and made me feel that the years devoted to show business had been well worth while.

I have every reason to believe that the number which Variety is now tendering to you will give you an equal amount of joy.

Permit me as one, to extend to you, my admiration for your achievements and my best wishes for your continued success, with the hope that you live many years to carry on your splendid work.

Cordially yours,

William Morris

WM/BS





I know of no single factor in the motion picture industry who has stood so unfailingly for the betterment of the theatre and entertainment for the masses of the world, and it gives me the utmost pleasure to join with your host of admirers and friends on this occasion in wishing you a continuance of the success that you have done so much to deserve.

The Paramount Theatre and Building I am sure will not only be a lasting monument to the Motion Picture Industry itself but a greater one to Adolph Zukor the man and humanitarian.

Joseph Leblang



SUCCESS HELPS ALL!

WE congratulate you today, Mr. Zukor.
METRO-Goldwyn-Mayer believes that
EVERY success
OF every company
HELPS our wonderful industry....
M-G-M takes this opportunity
TO once more dedicate its
RESOURCES and talents
TO maintaining that M-G-M standard
WHICH exhibitors have learned
TO depend upon.
ALL praise to those who created
"THE Big Parade."
M-G-M points with pride to
THE second year of its Broadway run
AT \$2 admission.

SOON, too, M-G-M's immortal picture
"BEN-Hur" will enter upon its
SECOND year of Broadway acclaim at \$2.
"THE Scarlet Letter" is in its 4th month!
M-G-M has given this industry
GREAT attractions
THE theatres along the Great White Ways
ALL over the world
ARE brilliant with M-G-M successes.
PICTURES that bring credit to the screen.
WE are proud to have made them.
NO one can estimate the value of
"THE Merry Widow," "La Boheme,"
"MARE Nostrum" all great \$2 hits
IN raising our industry to glory!
M-G-M dedicates itself to
EVEN greater achievements
THE united strength of all producers
MAKING hits, filling theatres
THE achievements of all companies
MEAN success for exhibitors
AND that we need for our success!

METRO-GOLDWYN-MAYER

Coming!

TELL IT TO THE MARINES

Another Great M-G-M
Road-Show Hit to open
soon on Broadway at \$2

Coming!

The FIRE BRIGADE

Soon it will appear on
Broadway, another M-G-M
\$2 hit to thrill the world!



It is a pleasure to the

**FAMOUS-LASKY FILM SERVICE LIMITED
OF GREAT BRITAIN AND IRELAND**

to extend to you, MR. ZUKOR, our sincere congratulations on your fifteenth year in the Motion Picture Industry. We all realize here that we are enjoying our positions with this organization because of your great business energy and foresight.

**MAY YOUR WORKS CONTINUE
DOWN THROUGH THE AGES**





Warner Bros.
Congratulate
Mr. Adolph Zukor
on
the fifteenth anniversary
of his direction of the
Famous Players-Lasky
Corporation and the open-
ing of the Paramount
Theatre





G. JACKSON & SON, Ltd.

49 RATHBONE PLACE

LONDON, ENGLAND

who carried out the whole of the Relief Decoration in the Plaza Theatre, London, England, under the direction of Mr. Frank T. Verity, F. R. I. B. A.

offer

their most sincere wishes to Mr. ADOLPH ZUKOR, who took such a great interest in the decoration of this magnificent theatre

OFFICES OF
Charles Frohman, Inc.
EMPIRE THEATRE
Broadway and 40th Street
Cable - Fortuna, New York
Telephone - Pennsylvania 3670

Nov. 17th
1926.

My dear Mr. Zukor:

Many men achieve the immortality of monuments erected to their memories by a grateful posterity. Only a few labor in such fashion that during their lives their work and achievements become the living symbols of their greatness.

The motion picture industry lives as the silent but eloquent expression of your foresight, your perseverance, and your courage.

In the history of our civilization great enterprises have been born of the collaboration of pioneers in science, art, and financial organization. The motion picture industry is no exception to this rule. If Thomas A. Edison is honored as the inventor of the moving picture camera, and George Eastman of the flexible ribbon film, then your name must be included with theirs in the roster of those out of whose genius the motion picture industry has been evolved. Without your vision and enterprise their inventions might never have given rise to the fifth greatest industry in the United States.

I feel that the public knows too little of your share in this achievement from which they have derived and must continue to derive so much salutary enjoyment.

And so, I take this opportunity, on the occasion when the beautiful Paramount Theatre and Building opens its doors to the public, to congratulate you on its completion, and for those great achievements of which it must ever stand as the outward and visible symbol, and to express to you publicly, not only these personal sentiments, but also the great honor I feel in being associated with your enterprises as the Managing Director of the Charles Frohman Company.

Sincerely yours,

Gilbert Miller.

GM:AE

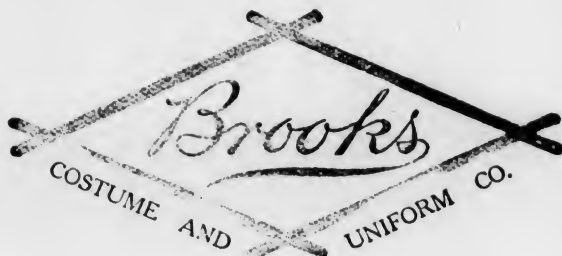
Adolph Zukor, Esq.,
President - The Famous Players-Lasky Corporation,
485 Fifth Avenue,
New York, N. Y.





ELY STROOCK, PROP.
BROOKS COSTUME COMPANY
BROOKS UNIFORM COMPANY
BROOKS COSTUME RENTAL CO.

PHONE, 5580 PENNSYLVANIA
MANFG. BLDG., 143 WEST 40TH STREET
(OPP. METROPOLITAN OPERA HOUSE)
WAREHOUSE, 260 WEST 41ST STREET



1437 BROADWAY

(Between 10th and 41st Streets)

NEW YORK

Dear Mr. Zukor:

December 1, 1926

Congratulations on the Fifteenth Anniversary of your association with The Famous Players-Lasky interests. And at what more fitting time than this Crystal Celebration could you have given to New York it's foremost playhouse--THE PARAMOUNT.

Your success gained through courage and aggressiveness, through your foresight and keen business acumen, has meant too the success of so many of your associates. You have given them the opportunity and the inspiration. How marvelous and humane is your kind of a success.

With pride we enumerate the various ways in which our Companies are being privileged to serve your great organization.

The BROOKS COSTUME COMPANY, under direction of our Mr. A. M. Blumberg, designs and furnishes the complete wardrobe of every Publix Theatre weekly unit presentation which tours your De luxe theatres; Mr. Charles LeMaire our art director creating the costume designs.

The BROOKS UNIFORM COMPANY is the official outfitter of the attaches of every theatre and office building throughout the country under your control. They, too, supply the members of your orchestras with the standard apparel. The male stars from your East Coast studio are frequently dressed by Brooks.

The BROOKS COSTUME RENTAL COMPANY, Mr. Otto Pommer managing, supplies from their unparalleled stock of 35,000 superb costumes the wardrobe used in the prologues and for exploitations by a great many of your theatres. The studio too is continually using this wardrobe in the filming of many of your productions.

You are our only million-dollar-a-year customer. We have always endeavored to have our merchandise and service merit your confidence.

Again,-- Congratulations!

Respectfully yours,

BROOKS ASSOCIATED COMPANIES

Mr. Adolph Zukor,
485 Fifth Avenue,
New York City.

James E. Stroock

Business Manager





Stanley

COMPANY OF AMERICA
PHILADELPHIA, PA.

OFFICE OF
JULES E. PASTBAUM

Mr. Adolph Zukor, President,
Famous Players-Lasky Corporation,
New York City.

Dear Mr. Zukor:

Congratulations to you upon the completion of fifteen years of incomparable achievement in the motion picture world. The Stanley Company of America is proud in having had the honor of presenting during the many years of Paramount progress, every picture bearing the imprint of its studio. Those pictures have helped immeasurably to establish the Stanley reputation for quality entertainment.

We also congratulate you and your associates upon the creation of the magnificent new Paramount theatre. It is a worthy monument to a worthy institution presenting the motion picture in its highest estate. There can be no question as to the popularity which this superb new temple of the cinema and of the arts will attain. Your program for the present season with its wealth of material will insure the success of the new enterprise; and your efficient management will make the triumph complete.

It is gratifying to know that it will be the privilege of the Stanley Company to present throughout the present season and in seasons to follow, product of the Paramount studios; pictures which guarantee prosperity and are always a pillar of strength. May the years to come bring you and your organization continued success.

With cordial greetings and heartiest good wishes,

Sincerely yours,

Jules E. Pastbaum
President, Stanley Company of America

Empire Trust Company

COLEMAN DU PONT, Chairman of the Board

LEROY W. BALDWIN, President

MAIN OFFICE:

EQUITABLE BUILDING
120 BROADWAY, NEW YORK

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580 FIFTH AVENUE, Corner 47th Street

HUDSON OFFICE:

1411 BROADWAY, Corner 39th Street

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28 CHARLES STREET, S. W.

This Company is the Fiscal Agent of the State of New York
for the sale of Stock Transfer Tax Stamps

Empire Safe Deposit Company

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Congratulations to
ADOLPH ZUKOR
and the
Famous Players-Lasky Corporation
on the opening of the
Paramount Theatre
NEW YORK
one of the
PUBLIX THEATRES

William Fox



C. W. & GEO. L. RAPP

ARCHITECTS

CHICAGO

NEW YORK

Designers of the PARAMOUNT Building and Theatre





EN TOUR

Buffalo, N. Y., Nov. 18, 1926.

Mr. Adolph Zukor, President,
Famous Players-Lasky Corporation,
485 Fifth Avenue,
New York, N. Y.

My dear Mr. Zukor:

Please accept my heartiest
congratulations on the

Fifteenth Anniversary

of your illustrious career in the field of
motion pictures.

With sincere admiration and
every good wish, believe me to be

Sincerely yours,

Paul Whiteman





My Compliments

to

Mr. ADOLPH ZUKOR

CECIL B. DE MILLE





WE OFFER OUR SINCERE
CONGRATULATIONS
ON THIS
FESTIVE OCCASION TO

Mr. ADOLPH ZUKOR



CHICAGO

DETROIT

LOS ANGELES

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INCORPORATED 1925
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MR. ADOLPH ZUKOR:

FOREVER — MY GRATITUDE !

BETTY BRONSON

“FIRST ALWAYS”

The motion picture industry owes a great deal to Mr. ADOLPH ZUKOR. He believes in leading the business and not the business leading him.

Heartiest congratulations,

TOM CRIZER

FAMOUS PLAYERS-LASKY

EASTERN STUDIO





FOR NEARLY A DECADE
EXCLUSIVE MANUFACTURERS OF

PARAMOUNT POSTERS

The Morgan Lithograph Company

CLEVELAND

NEW YORK





In Fifteen Times Fifteen Years There Won't Be Any "Doubles For

ADOLPH ZUKOR

-or Any "Retakes"

CARMELITA GERAGHTY

MR. ADOLPH ZUKOR

Your 15 Years in the industry have been exemplified by your accomplishments

ROBERT N. LEE

"THE ROUGH RIDERS"

DORIS ANDERSON

STAFF WRITER

FAMOUS PLAYERS-LASKY

WEST COAST STUDIO

Adaptation and Continuity

"THE KISS IN A TAXI"

MR. ADOLPH ZUKOR

CONGRATULATIONS FROM

CALIFORNIA FIRE PROOF DOOR COMPANY

1931 SO. LOS ANGELES STREET

LOS ANGELES, CAL.



Corner Stone of New Paramount Theatre Laid Fifteen Years Ago

THE corner stone of the magnificent Paramount Theatre Building, whose splendid pinnacle now proudly pierces the blue of New York's sky line, was in reality laid fifteen years ago, when the vision of the present Paramount organization was first conceived in the master mind of Adolph Zukor.

WHEN it is realized that this magnificent structure and organization has been accomplished within the span of a child's young life, it will be readily appreciated that those who kept step with Adolph Zukor during these strenuous, strideful years, must have had experience, resourcefulness, vision as well. For genius never asks "Can it be done?"; only says firmly and insistently "It can be done because it must."

IT has been the responsibility of the American Seating Company during these crowning years of Paramount achievement to execute theatre chair models and installations for Mr. Zukor that satisfied the visions and ideals of his exacting mind. The cordial and pleasant relations maintained all these years by mutual confidence thus firmly established have found a welcome climax in the honor accorded us to furnish the seating for this greatest Paramount Theatre, according to the designs of the Architects, C. W. and George L. Rapp.

OUR hearty congratulations and sincere good wishes are extended to Mr. Adolph Zukor and his Paramount associates on the high pinnacle of success which this magnificent Temple of Beauty and Art will memorialize for ages to come.

American Seating Company

General Offices: 14 East Jackson Boulevard, Chicago

EASTERN DIVISION
L. N. OLMSTED, Manager
119 W. 40th St., New York City



CONGRATULATIONS!

It is a genuine pleasure to congratulate Mr. Adolph Zukor on the Fifteenth Anniversary of his leadership of the Famous Players-Lasky Corporation and the tremendous achievement he has wrought in this comparatively short period. What a deep satisfaction it must be to him to reflect upon the happiness and learning he brings to millions of people through his vision and efficient organization.

HEYWOOD-WAKEFIELD COMPANY

516 West 34th Street
NEW YORK CITY

CONGRATULATIONS TO ADOLPH ZUKOR

*On His Fifteenth Anniversary With
Famous Players*

J. GEO. FEINBERG

The special loge chairs for the mezzanine floor of the new Paramount Theatre were designed and built by Heywood-Wakefield Co.

A Few of My Recent Complete Installations

B&K Oriental	} Chicago	New Palace, Chicago
B&K Norshore		New Orpheum, Los Angeles
B&K Michigan, Detroit		Wisconsin, Milwaukee

J. GEO. FEINBERG

THEATRE CHAIR SPECIALIST
818-820 State Lake Bldg., Chicago

Best wishes

to

Mr. Adolph Zukor



FRED NEWMAYER



The Paramount Building is a fitting monument to the genius of a man who can be truly called the Napoleon of his industry.

MR. ADOLPH ZUKOR

**HOWARD EMMETT
ROGERS**

ASTORIA STUDIO

Congratulations and Best Wishes to—

MR. ADOLPH ZUKOR



BARBARA CHAMBERS

HEARTIEST CONGRATULATIONS

TO

MR. ADOLPH ZUKOR and FAMOUS PLAYERS

Boris Petroff

"ONE OF THE PIONEERS"

PRODUCER OF PRESENTATIONS AND BALLETS

Since 1914 From Coast to Coast

SAN FRANCISCO

CHICAGO

NEW YORK





*The president and entire staff of the YORK SAFE AND LOCK CO. tender their sincerest
and heartfelt congratulations to*

MR. ADOLPH ZUKOR

*on the double occasion of the Fifteenth Anniversary of Famous Players-Lasky Corp., and
the opening of PARAMOUNT THEATRE—the consummation of an ideal in motion pic-
ture theatres. They also take this opportunity of expressing their keen admiration and
deep respect to MR. ZUKOR as the outstanding exponent of the motion picture industry,
for his unsurpassed achievement.*

**YORK
SAFES**

The Last Word
in
Security

Manufactured by
YORK SAFE AND LOCK CO.
York, Pa.

THE ONLY KIND USED IN THE
PARAMOUNT THEATRE
AND EXCLUSIVELY USED BY
PUBLIX THEATRES CORPORATION

**55 Maiden Lane
NEW YORK, N. Y.**

Telephone John 5925

TO MR. ADOLPH ZUKOR—

In appreciation of the opportunity of being
associated with him in the planning and con-
struction of the new Paramount Theatre and
Office Building.

R. E. HALL & CO.

ARCHITECTURAL ENGINEERS

231 West 43rd Street, New York



To MR. ADOLPH ZUKOR

Fifteen years ago **you** started making pictures!
Fifteen years ago **I** started playing the organ.
The New Paramount Theatre is only a **part**
of **your** unparalled success, but the honor of
having been chosen to play that wonderful or-
gan in the Paramount Theatre is the **complete**
realization of **my** whole life's ambition.

Sincerely,

JESSE CRAWFORD





WITH THE SINCEREST
AND
BEST WISHES
OF
LUTHER REED

CONGRATULATIONS

AND BEST WISHES

DAVID H. HUNT

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NATIONAL BANK**

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Court and Schermerhorn Streets
Thirteenth Avenue at 55th Street
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MEMBER

FEDERAL RESERVE SYSTEM
NEW YORK CLEARING HOUSE ASSOCIATION





Fifteen Years-----

and WHAT Fifteen Years!

RAYMOND GRIFFITH





IN COMPLIMENT

—to—

MR. ADOLPH ZUKOR

—from—

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JACK GAINES

KENNETH SHIMER
THOS. J. LAVIN
EDWARD L. EAGAN

HARRY WURTZEL
ABE LEVINE

1608 N. HIGHLAND

—:—

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ESTABLISHED
MARCH, 1904

Installation of Plumbing

PARAMOUNT THEATRE AND OFFICE BUILDING

—BY—

GEORGE E. GIBSON
COMPANY

NEW YORK

EFFICIENCY

SERVICE

ECONOMY





BEST WISHES TO
Adolph Zukor *and* Paramount



Malcolm St. Clair

Our most sincere congratulations and best wishes to Mr. Adolph Zukor and the Famous Players-Lasky Corp.
on their 15th Anniversary and the opening of the Paramount Theatre and Building.

We have been chosen by Famous Players-Publix Theatres Corporation as being the only scenic studio in Chicago capable of producing the high standard of quality which they demand in their scenic productions.

ACME SCENIC STUDIOS

COMPLETE STAGE EQUIPMENT

Management, A. W. OBERBECK

Office and Studio
2919-23 W. VAN BUREN STREET

CHICAGO

TO MR. ADOLPH ZUKOR

Congratulations and Best Wishes

J. CLARKSON MILLER





To MR. ZUKOR

RALPH BLOCK

To MR. ZUKOR

JULIAN JOHNSON

BEST WISHES TO

ADOLPH ZUKOR

FROM

BROWN and DERRY LUMBER Co., Inc.
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CONGRATULATIONS!

TO MR. ADOLPH ZUKOR

The Pioneer of His Organization

FROM

The newest member

BETTY JEWEL





To **MR. ZUKOR**

WITH SINCERE ADMIRATION

FORREST HALSEY

Our Congratulations and Best Wishes

TO

Adolph Zukor

Davis, Dorland & Co.

INSURANCE

150 Nassau Street,
NEW YORK CITY

318 West 9th Street,
LOS ANGELES, CALIF.

CONGRATULATIONS AND BEST WISHES TO
MR. ADOLPH ZUKOR

Celebrating his Fifteenth Anniversary as head of the FAMOUS PLAYERS-LASKY CORPORATION, and the opening of the new Paramount Theatre and Building.

NEW YORK OFFICE
50 CHURCH STREET
ARTHUR RITTER, Manager

AMERICAN BLOWER COMPANY
General Offices and Works
6004 RUSSELL STREET, DETROIT, MICH.

(Builders of the "SIROCCO" fans which provide fresh air and remove foul air, for the ventilation of this building)





James Gillies & Sons, Inc., Cut Stone Contractors, 177 18th St., L. I. City, N. Y.

JAMES GILLIES & SONS, Inc.

WHO FURNISHED THE
INDIANA LIMESTONE

THAT BUILT THE HOME
THAT HOUSES PARAMOUNT

Wish to Extend Their Felicitations to

ADOLPH ZUKOR

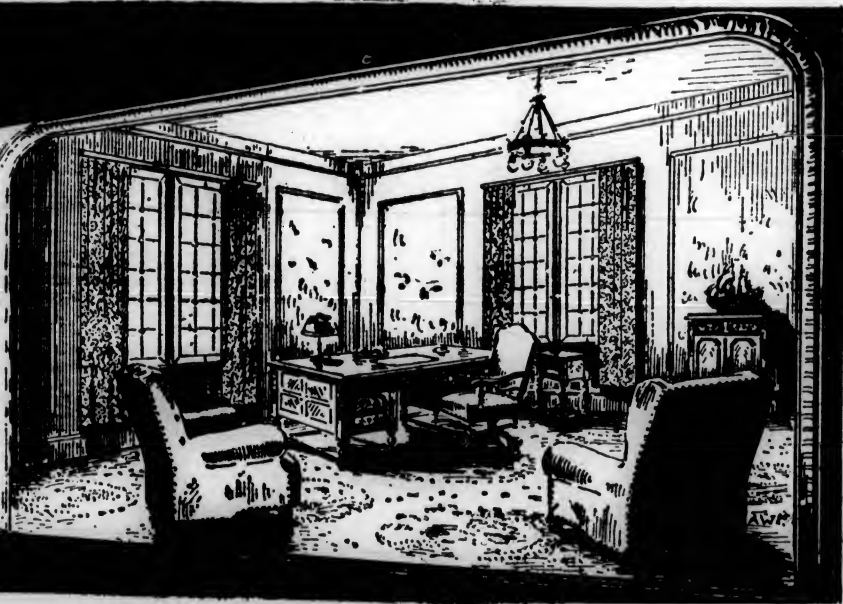
On the Occasion of the Opening of the
Paramount Theatre

'WELCOME, MR. ZUKOR!'
We hope that is the way you will
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MR. ADOLPH ZUKOR

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SINCERE WISHES FOR
CONTINUED SUCCESS TO
ADOLPH ZUKOR

E. M. SOMLYO

FOREIGN NEGATIVE SUPERVISOR

Famous Players-Lasky Studios

'SINCERE GOOD WISHES AND CONGRATULATIONS

RICHARD DIX



An Appreciation—

TO
Mr. ADOLPH ZUKOR

FROM
**PAUL
ASH**

"THE RAJAH
OF JAZZ"

AND
**LOUIS
McDERMOTT**

Producer to the Rajah

*"There is no substitute for
Paul Ash entertainment"*

BALABAN & KATZ
Oriental Theatre
CHICAGO, ILL.





Congratulations to Variety upon its tribute to a deserving leader, and my most sincere compliments to Mr. Adolph Zukor, who has always been a staunch supporter of every movement for the betterment of the motion picture art.

Sincerely,

(Signed) D. W. GRIFFITH

CONGRATULATIONS TO

MR. ADOLPH ZUKOR and FAMOUS PLAYERS-LASKY CORP.

On Their Fifteenth Anniversary

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May his years be replete with good health, to
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Tilyou Theatre, Coney Island, N. Y.
Fordham Lutheran Church, New York City
Theatre Guild, New York City
Embassy Theatre, B'way & 46th Street, New York City
Keith-Albee Theatre, Brooklyn, N. Y.
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ADOLPH ZUKOR
THE MASTER BUILDER

Ray Harris

DEAR MR. ZUKOR:-

*May I add my hearty congratulations to
those of your large host of friends, and to
wish you continued happiness and success.*

Sincerely yours,

NATHAN S. JONAS



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Those vibrant tones that sweep in thrilling volume through the immensity of space in the new Paramount gain sweetness and resonance through the installation of Gallagher Resonant Orchestral Base.

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My sincere admiration and congratulations to

Mr. Adolph Zukor

BECKY GARDINER

CONGRATULATIONS, MR. ZUKOR

**and what a lot of options fifteen years
must represent!**

HERMAN J. MANKIEWICZ





CONGRATULATIONS

To

ADOLPH ZUKOR

from

JOE JACK and HARRY



COLUMBIA **PICTURES**
A NATIONAL INSTITUTION



—TO—

MR. ADOLPH ZUKOR

My Best Wishes and Most Sincere Compliments

ARLETTE MARCHAL



MARSHALL FIELD & COMPANY



CONTRACT DIVISION



For several years the Contract Division has been prominently identified with theatre decoration. Our great organization, with its vast resources and expert personnel, inspires our clients with an unusual confidence in our capability. We have had particular success in creating decorative schemes, and in designing and producing the draperies and carpets which have made them striking realities.

*We have participated in the
decoration and furnishing of the*

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CHICAGO THEATRE · CHICAGO
ORIENTAL THEATRE · CHICAGO
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MICHIGAN THEATRE · DETROIT
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The sofa, chair and console were designed especially for use in the new Paramount Theatre. It is in such commissions as this that the Contract Division gives immeasurable satisfaction. We constantly stress the value of cooperation, service, economy, and an authentic development of the decorative idea.





DEAR MR. ZUKOR:—

Tried to get you by phone to congratulate you, but the line was busy, so here goes by way of "Variety."

GREGORY LA CAVA

TO MR. ADOLPH ZUKOR,

Whose accomplishments during the past 15 years are milestones in motion picture history and whose future efforts will spell greater growth and still higher artistic achievement for the fast growing motion picture industry.

Sincerely,

TOM KENNEDY





PIERRE COLLING

Wishes to express his deep sense
of the privilege of working for

ADOLPH ZUKOR

through the year in which, as
climax and result of his fifteen
years of distinguished and in-
spiring leadership,

PARAMOUNT

scales the peak!





IN COMPLIMENT TO

MR. ADOLPH ZUKOR

WHOSE fifteen years of unfaltering faith in the Motion Picture is largely responsible for the success this Industry now enjoys.

EVERY man and woman engaged in the business should join in a mighty chorus of good wishes and congratulations to him on this occasion.

Sincerely,

LOUISE DRESSER

Exclusive Management

JOHN LANCASTER & JACK GARDNER

523 Taft Building, Hollywood, Cal.

CONGRATULATIONS

to

ADOLPH ZUKOR

Whose genius in a short fifteen years made the motion picture the most important factor in the culture life of humanity since the invention of printing.

ERNEST VAJDA





To Adolph Zukor:

HEARTIEST CONGRATULATIONS FROM
HIS ADMIRING FRIENDS

NORMA AND CONSTANCE TALMADGE



A TRIBUTE TO A

FR



By Managing Director

DR. FERDINAND BAUSBACK

UNIVERSUM FILM A-G (UFA)

BERLIN

Trite as is the platitude that the history of an age can be read in the biographies of its representative men, it is so often substantiated by facts that its truth remains ever fresh. Our present age is epitomized in the lives of our great technicians and organizers. Technical advances in every field of endeavor imperatively demand the services of great organizing minds. And, as always happens, great organizers have appeared when they were needed.

At the beginning of the present century, the motion picture at last became a reality, and soon developed into the most universal type of entertainment that the world had ever known. With the improvement in the technical side of making motion pictures, as well as with the refining of the mechanism for projecting them, came the necessity for presenting them to the public under the most favorable auspices.

Up to 1911, the future of the motion picture was more or less problematical. At this time Adolph Zukor organized the Famous Players in America and released the first long feature picture, "Queen Elizabeth," with Sarah Bernhardt in the title role. With this daring stroke he revealed to an astonished world that the photoplay was a new type of entertainment, complete in itself as to form and not merely a glorified set of panoramic views.

With this fact established, Adolph Zukor laid the foundation for one of the most remarkable organizations in existence today. On my last trip to America, I had the extreme pleasure of meeting Mr. Zukor and appreciating the tremendous work he has accomplished in the short space of fifteen years. In Germany we have profited by the foresight which has made his company the largest of its kind in the world.

Like all men who do things, I found Mr. Zukor simple and affable, keen to receive ideas and keener still to point out possible flaws in the carrying out of ideas. His development of the largest chain of theatres in the world was to me an astonishing revelation of his organizing powers. But the most impressive thing of all was the fact that all departments in his gigantic enterprise functioned with the least amount of friction.

And now, with the dedication of the new Paramount building, a lasting monument to one of America's organizing geniuses has been completed. The Hall of Nations, studded with stones from nearly every country in the world, bears perpetual testimony to the fact that the work of Adolph Zukor is not American, but universal, and that the seed of the idea which he planted in far-off America has borne fruit wherever people have eyes to see and feelings to be stirred.

I send heartiest greetings from Berlin and my best wishes for the further success of one American in whose biography an appreciable chapter of the history of the present age may be read.

A hearty hand-shake across the seal

BERLIN, LONDON,

HERR DIREKTOR I

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Mady Christians

Lya De Putti

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UFA'S DIRECTO

JOIN IN GREETING 'A

MR. ADOL

GREAT LEADER

M



PARIS, NEW YORK

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Willy Fritsch

Conrad Veidt

Rudolf Klein-Rogge

Gosta Eckman

Paul Richter

H. A. Von Schlettow

Wilhelm Dieterle

Alfred Abel

Gustav Froehlich



By Managing Director

FREDERICK WYNNE-JONES

UFA FILMS, INC.

NEW YORK

It is a pleasant thing to be able to speak one's mind, and freely, about a man who is yet alive, and to speak in praise of that man, sincerely, and with great gladness, while he is at the fullness of his powers.

I knew Adolph Zukor well, long before I met him. Far out in Australasia, where theatrical interests occupied my time and my mind, I had word of that shrewd little showman who was making motion picture history. It was at that time that Alec Lorimore went to Australia to lay the foundation of the Paramount business there. Lory made me an offer to join his staff, which I willingly accepted. It was during this association that I learned to understand what was meant by the "Paramount Spirit," a spirit which seems to permeate the organization, even in far away Australia and New Zealand.

And that spirit was the spirit of Adolph Zukor, driving, always driving forward, toward bigger and better motion pictures, a bigger and better industry. Looking back, in retrospect, I can see the effort and the reward, the goal and the victory.

It was in 1917, when I arrived in New York to represent one of the biggest overseas organizations, I first had the pleasure of meeting this man I had known from afar. I was tremendously impressed with him from the beginning. In 1918 I had a first-hand opportunity to see what manner of man he was. It was in Los Angeles. Alarmists had spread the report that the industry was tottering and headed for a great crash.

Mr. Zukor spoke, then, at a meeting of the First National Convention. He spoke, urging closer co-operation in the various branches of the industry. His quiet voice reached to every ear. The conviction in his heart reached to every heart. He brought together, for the good of the industry the best minds in every company.

I remember another occasion, one not so spectacular, and yet momentous. We were at the Vernon Country Club and the theatre angle of the business was under discussion. I brought up the story of the English theatre manager, who devoted his energy to the presentation of attractions in provincial towns. After some years of this, this gentleman switched his activities and his policy to what he called "bricks and mortar," the theatre end of the business, and eventually became one of the biggest and most successful theatre owners in England.

Evidently this story impressed Mr. Zukor, for it seems from that day he became more particularly interested in "bricks and mortar." Today he celebrates, and we with him, the completion of that majestic monument, which stands at the "crossroads of the world," a tribute to Adolph Zukor's judgment, his driving energy, his peer-like vision. It is a pyramid to a life-time of achievement, and like a pyramid it will endure forever to the credit of that master builder, not merely in bricks and mortar, but in that more enduring medium, the mind of man.

F. Wynne-Jones

DORS AND STARS

AND CONGRATULATING

PH ZUKOR



CONGRATULATIONS AND BEST WISHES TO

MR. ADOLPH ZUKOR

On this, his Fifteenth Anniversary, and the opening of the new Paramount Theatre and Building.

Great States Theatre, Inc.

BEST WISHES

TO

ADOLPH ZUKOR

FROM

Albert G. Ruben

LIFE INSURANCE

Nine East 40th St.—Murray Hill 1158

After March 1, 2002 Paramount Bldg.

JOHN MURRAY ANDERSON

*New York,
November 1926 -*

*Dear Mr. Zukor - I am proud
and happy to be a small
part of your great organization -*

Sincerely -

John Murray Anderson -

To:-

*Adolph Zukor Esq.,
New York City -*

To

ADOLPH ZUKOR

Pioneer

From "Queen Elizabeth" to "Beau Geste" your faith and courage blazed a flaming trail into a new world of Romance.

Your monument is not so much a thing of stone and steel as a high place in the hearts of the American people.

To march forward under your banner is a splendid adventure!

Emmet Leroy





Mr. ADOLPH ZUKOR

You have made Paramount an international symbol of happiness. We who are associated with you are forever grateful for the opportunity that you have shared with us.

BEBE DANIELS





Yours truly,

Charles Furthmann

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To Mr. Adolph Zukor:

*To Insure and Assure
you of my high esteem.*

Your Insurance Broker.

Reuben Samuels





MR. ADOLPH ZUKOR:

I appreciate the privilege of being associated with your organization, and will endeavor to do my share to make all of your future anniversaries in the Motion Picture Industry as your first fifteen have been

ERNST LUBITSCH





WE Congratulate MR. ADOLPH ZUKOR
Upon the Completion of the PARAMOUNT
A MONUMENT TO THE FILM INDUSTRY

WE ARE PROUD TO HAVE

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THE CURTAINS and the MOST MODERN TYPE OF
STAGE EQUIPMENT, MECHANISM and MACHINERY

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Here's to you

MR. ZUKOR

May your next 15 years

be as successful

in leadership

as your

last

FRANK W. TUTTLE



We extend congratulations to Mr. Adolph Zukor and to The Famous Players-Lasky Corporation

on the opening of the magnificent new Paramount Building and Theatre, and on the success which has made possible this splendid achievement.

We are proud indeed that Bigelow-Hartford rugs and carpets are in some measure a contribution to the complete beauty of America's newest and greatest theatrical building.



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MR. ZUKOR:

May the things that you have achieved during the past fifteen years, and their brilliant memories, inspire you in guiding the future destiny of Paramount.

Sincerely,

Florence Vidor

MR. ADOLPH ZUKOR:

Our Sincere Best Wishes

HOPE LORING
LOUIS D. LIGHTON



My sincerest
respect
and admiration
to
Mr. Adolph Zukor

Adolphe Menjou



My Heartiest Congratulations to

MR. ADOLPH ZUKOR

on his 15th anniversary

in the motion picture industry

May his future activities be as successful

as they have been in the past

EDWIN JUSTUS MAYER

ACME in the Theater of Theaters

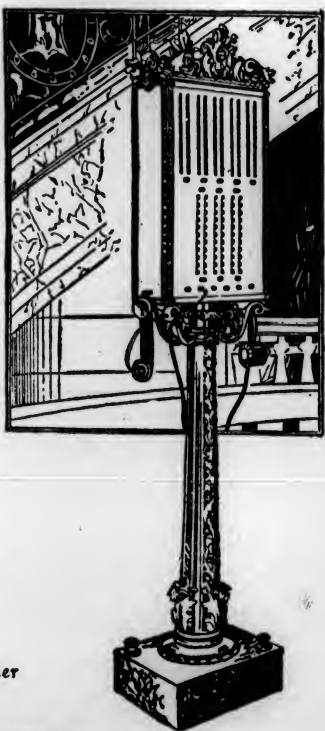
Seats for everyone when the Acme finds them! It is not unwarranted pride to say that Paramount with its thousands of seats could not give its finest service to the public without an Acme.

Write for full details Your theater needs an Acme system also

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So little of this cleaner will clean so large a surface that its use proves most economical.

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IN EVERY PACKAGE

Ask your supply man for

"WYANDOTTE"

THE J. B. FORD CO.
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My sincerest appreciation
and best wishes

to

Adolph Zukor

from

W. C. FIELDS





Dear Mr. Zukor:

My son John is employed at your factory in Hollywood as an author. He has been there less than three months now and so far he has only written the screen play for "We're in the Navy Now," the adaptation of "Stranded in Paris," "Blonde or Brunette" for Menjou, "The Waiter from the Ritz" for Griffith, and a couple of originals.

Please, Mr. Zukor, write to Mr. Schulberg and insist on him keeping the boy busy, as I am worried to death nights with him hanging around the pool halls.

Sincerely,

MRS. JOHN McDERMOTT

To MR. ADOLPH ZUKOR:

Real congratulations from
the trick film man.

Fred Waller





HEARTIEST CONGRATULATIONS AND FONDEST WISHES

TO

ADOLPH ZUKOR

FROM

FRANK LLOYD

MR. ADOLPH ZUKOR:-

As one of your youngest screen players, I wish to extend my sincere congratulations on your 15th Anniversary in the motion picture industry.

I only hope that I may be within the Famous Players-Lasky ranks when your silver anniversary comes around.

Mary Brian

CONGRATULATIONS TO
ADOLPH ZUKOR

Your own success is exemplified in the growth of Famous Players-Lasky Corporation

ALYCE MILLS





*It is a privilege to be a part of the magnificent
organization MR. ZUKOR heads.*

JOHN T. GOODRICH

Congratulations Mr. Zukor!

HARRY H. LICHTIG

BEN A. ENGLANDER

(LICHTIG & ENGLANDER)

Associates:

JESSIE WADSWORTH
WALTER R. GREENE

6372 HOLLYWOOD BLVD.
TEL. HO. 1068





**Mr. Adolph
Zukor:**

*Our hearty congratulations
to you on the advent of your
15th successful year in this
industry.*

**ARTHUR ROSSON
RICHARD ROSSON**



MR. ADOLPH ZUKOR

May I be permitted to extend my sincere wishes and deep admiration to you, who, diligently and successfully, piloted Famous Players-Lasky Corporation to its Paramount heights?

MAX MARCIN

COMPLIMENTS TO

MR. ADOLPH ZUKOR

Whose Position in the Industry Remains Paramount Through Fifteen Years of Productive Effort

BARBARA BEDFORD
MAE BUSCH
KATHLEEN CLIFFORD

KATHLEEN COLLINS
JOYCE COMPTON
MARGUERITE DE LA MOTTE
ROSE DIONE

CISSY FITZGERALD
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STUART HOLMES
JACK HOXIE
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IAN KEITH
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PERCY MARMONT
EDWARD MARTINDEL
ANDRE MATTONI
CHARLES McHUGH
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GRANT CLARK
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EXCLUSIVE MANAGEMENT

EDWARD SMALL COMPANY





Mr. Adolph Zukor:

The screen is now the universal language
of the world.

You are one of the greatest pioneers who
made this possible.

Congratulations to you

Erich Pommer





Sincere congratulations to Adolph Zukor,
a man whose vision has created an art ac-
cepted by the world

James Dwyer

THE BRISTOL COMPANY

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**PANELLED ROOMS
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Congratulations and Best Wishes to

ADOLPH ZUKOR

from

THEODORE BENEDEK





TO ADOLPH ZUKOR:

The motion picture industry is proud of you who have helped so materially to raise it to its present high standard. My most sincere and heartfelt expressions of deep admiration and friendship.

J. E. BRULATOUR



MR. ADOLPH ZUKOR:

Such important and constructive work as you have been doing in the motion picture industry for the past fifteen years truly deserves the splendid tribute being paid you by your many friends.

GRETA NISSEN

Mr. ADOLPH ZUKOR

Let me add my few words of greeting and congratulation to you, who today stand supreme in the Motion Picture Industry.

JOHN WATERS

MR. ZUKOR

The Little bozo in "Behind the Front" and "We're in the Navy Now," wishes that you can repeat your "fifteen year act" over the same circuit of success.

RAYMOND HATTON



THE OBLIGATIONS *Of* ACHIEVEMENT

*T*HE inequality of life's rewards is nowhere more in evidence than in a theatre program, which almost invariably elevates the star above the author. The universal tendency is to appraise Before the Footlights without regard to Behind the Scenes. The spectacular role in any great building enterprise is of necessity played by the builder, but our personal feeling regarding the PARAMOUNT BUILDING is, that there is enough glory in having built it without forgetting our obligations to the Owner, the Architects and the Engineers.

To THE FAMOUS PLAYERS-LASKY CORPORATION and Mr. Adolph Zukor, its President, we are indebted for the great confidence reposed in our organization.

To MESSRS. C. W. & GEO. L. RAPP, the Architects, we are indebted for the co-operation which has enabled us to make good.

And to MESSRS. R. E. HALL & COMPANY, INC., Engineers, we are indebted for their efficient counsel in surmounting the extraordinary engineering problems the work involved.

THOMPSON-STARRETT
COMPANY
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CHICAGO ~ PHILADELPHIA ~ NEW YORK ~ CLEVELAND ~ MIAMI



MR. ZUKOR

Here's hoping the new theatre has
"IT"

CLARA BOW

To MR. ADOLPH ZUKOR

Who has battled with the storm;
and yet has had the high cour-
age to keep unsullied the gentle
poetic soul of a philosopher . . .

HARRY CARR



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Day Message	Blue
Night Letter	Nite
If none of these three symbols appears after the check (number or words) this is a telegram. Other wise its character is indicated by the symbol appearing after the check.	

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Form 12.

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Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number or words) this is a telegram. Other wise its character is indicated by the symbol appearing after the check.



Fifteen years is a long time. But it is an amazingly short time in which to have accomplished the tremendous achievements that are yours. Thank you, Adolph Zukor, for what you have done for the Motion Picture Industry.

—First National Pictures



HEARTIEST CONGRATULATIONS

TO

ADOLPH ZUKOR

FROM

ERICH VON STROHEIM

Now Filming
"THE WEDDING MARCH"
(Paramount)

CONGRATULATIONS TO

MR. ADOLPH ZUKOR

AND

FAMOUS PLAYERS-LASKY CORP. ON THEIR 15th ANNIVERSARY

PAUL AIS

COMPANY

LOS ANGELES and HOLLYWOOD

CONGRATULATING

ADOLPH ZUKOR

ELECTRICAL
STUDIO EQUIPMENT

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923 Cole Ave., Hollywood, Calif.

CRECO
TRADE MARK





Canada Sends Its Congratulations--

AS business associate and personal friend of Mr. Adolph Zukor, it is with considerable pleasure that we are enabled to join with thousands of others in the Film Industry in extending to him and to his able lieutenants of the Famous Players-Lasky Corporation our sincerest felicitations and congratulations on the company's Fifteenth Anniversary and the formal opening of the magnificent PARAMOUNT THEATRE and building.

A PIONEER in the Motion Picture Industry whose faith triumphed over the many who doubted, it is fitting and proper that this imposing Temple be reared as a testimonial to future generations of MR. ZUKOR'S foresight, his business acumen and his devotion to an ideal.

FAMOUS PLAYERS
CANADIAN CORPORATION Ltd.

HEAD OFFICE:
Royal Bank Building, Toronto, Canada

H. J. Nathan
Managing Director.



*All my sincere admiration
and lasting friendship for
my old friend—*



ADOLPH ZUKOR

*who has won the esteem and friendship of all his fellow
men by his kindness, his fair dealings, his broad vision
and his generous contributions to the upbuilding of the
motion picture profession.*

A. H. BLANK.

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MR. ADOLPH ZUKOR

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to their president,

Mr. Adolph Zukor



Suzanne Fleming

Susan Kilbourn

Helen Mundy

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PARAMOUNT JUNIOR STARS

express their
appreciation
to

Mr. Adolph Zukor

on his
Fifteenth Anniversary

Mona Palma

Thelma Todd

Josephine Dunn

Iris Gray

Ivy Harris

Walter Goss





MR. ADOLPH ZUKOR,

I know your fifteen years in the motion picture industry have been as happy as my short association with your splendid organization.

JAMES HALL

William A. and Harry A. Leach

OF

Paramount Enterprises, Inc., Miami, Fla.

congratulate and extend best wishes to **Mr. Adolph Zukor** and **Publix Theatres Corporation** on the opening of their new **Paramount Theatre and Building**, which will stand for years to come as a monument to **Mr. Zukor** and the enterprises which he has fostered.

Heartiest Congratulations

and

Best Wishes for the Future

TOWNSEND MARTIN



GREETING

„מקוים כי על-כבודך לא יגדע“



Yours
PATRICK ADOLPH POWERS



Congratulations

from

Lloyd Corrigan

Staff Writer

"The Campus Flirt"
(ORIGINAL)

"Hands Up"

"Brewster's Millions"
(Screen Plays)

"It"
(Associate Writer)

To ADOLPH ZUKOR

With every good wish

from

J. B. Bachman

CONGRATULATIONS TO

MR. ADOLPH ZUKOR

and the FAMOUS PLAYERS-LASKY CORPORATION on their Fifteenth Anniversary. A credit to all show business.

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I Congratulate You!

El. Brendel

(One of Your New Boys)





To Adolph Zukor:

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Ed Wynn





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TO ADOLPH ZUKOR

*Leader of a great industry
and my good friend:*

With sincere admiration
for his genius and in
appreciation of years
of the pleasantest rela-
tions during my career
with Paramount ~ ~ ~

Thomas Meighan

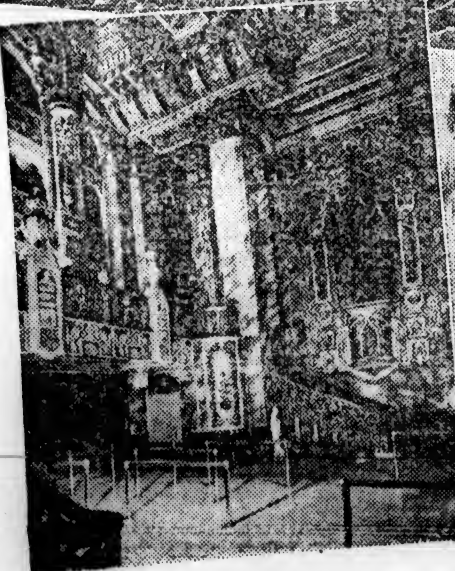
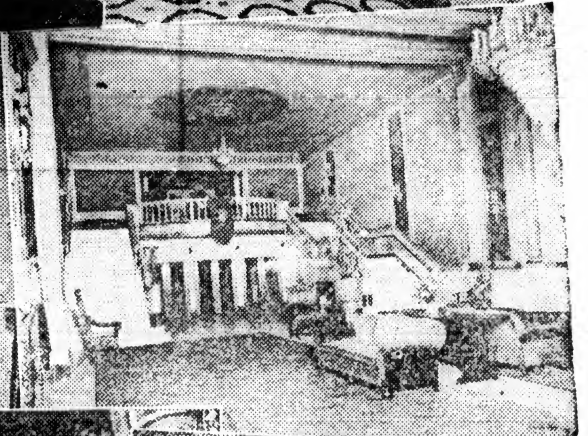
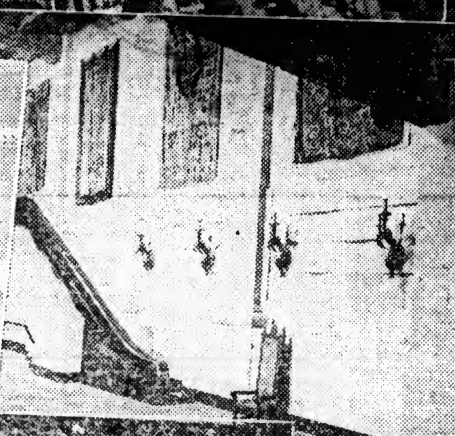
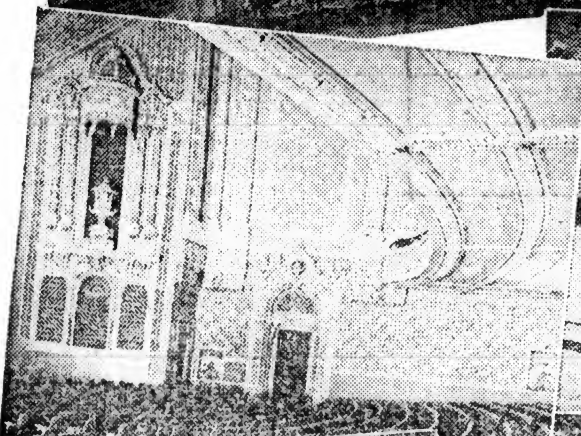
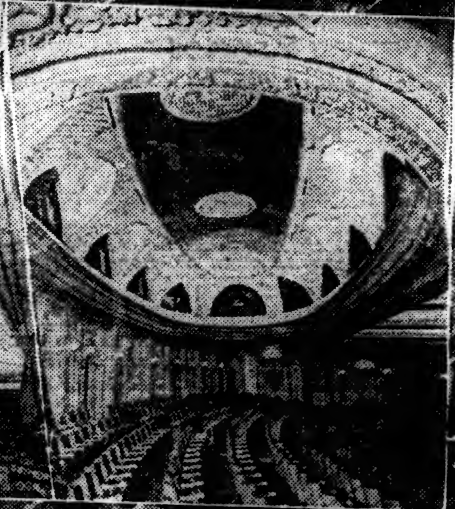
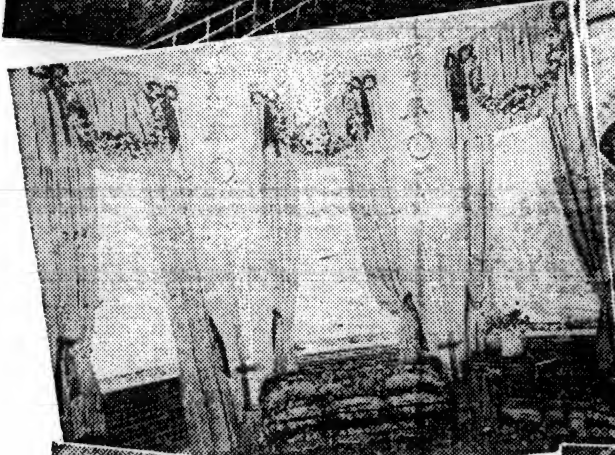
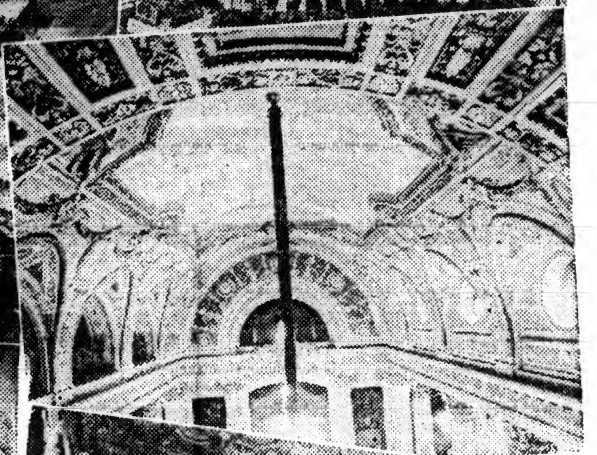
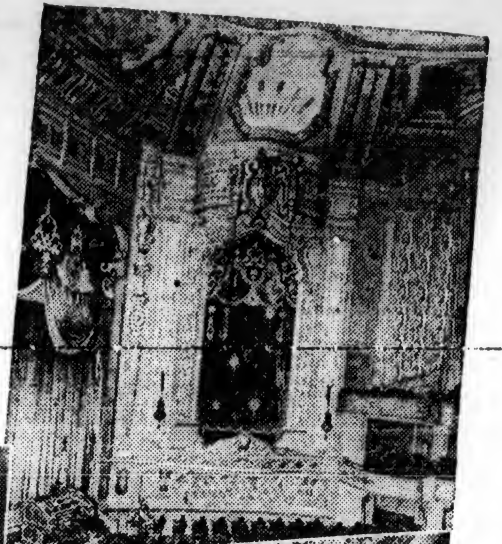
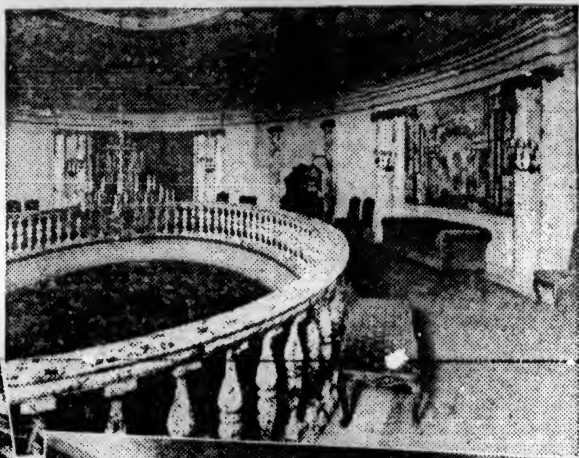
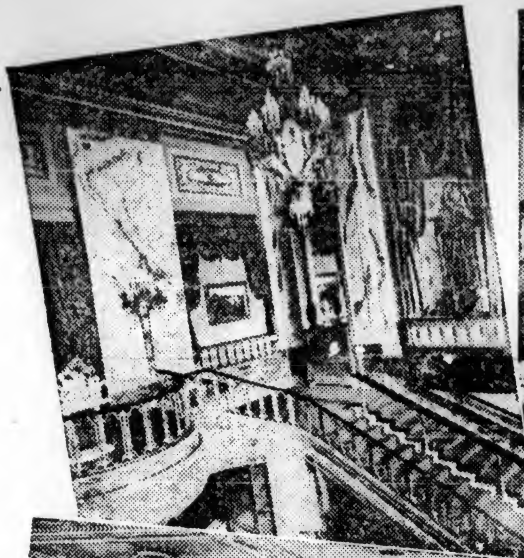
TO ADOLPH ZUKOR

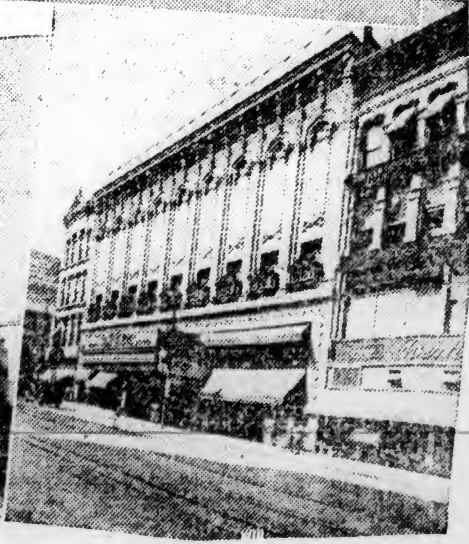
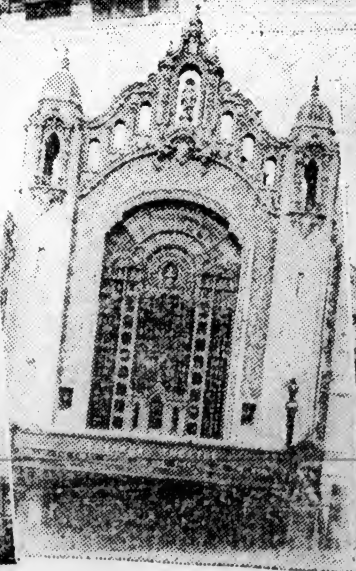
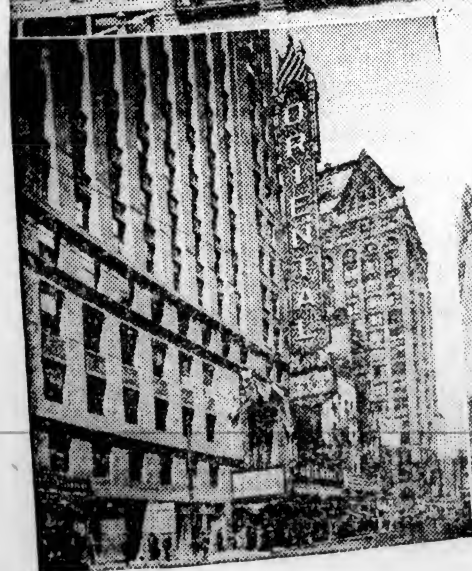
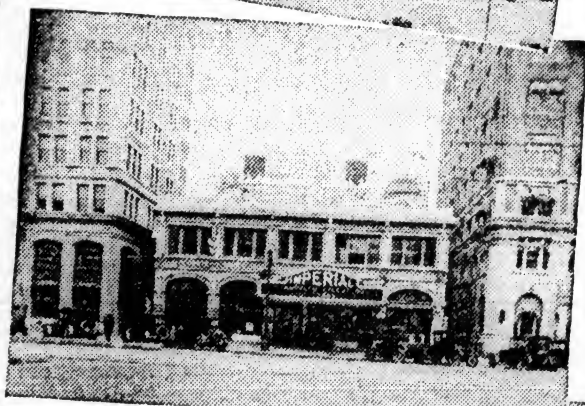
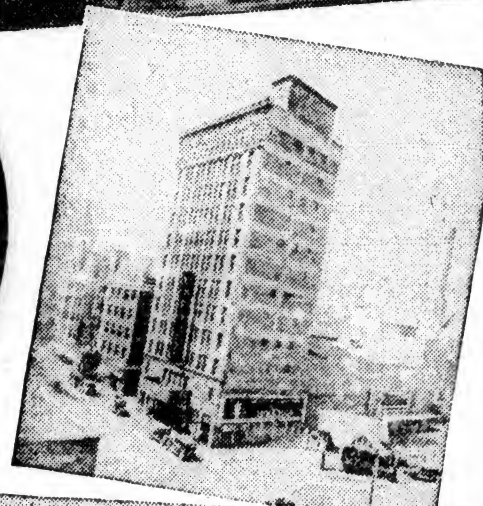
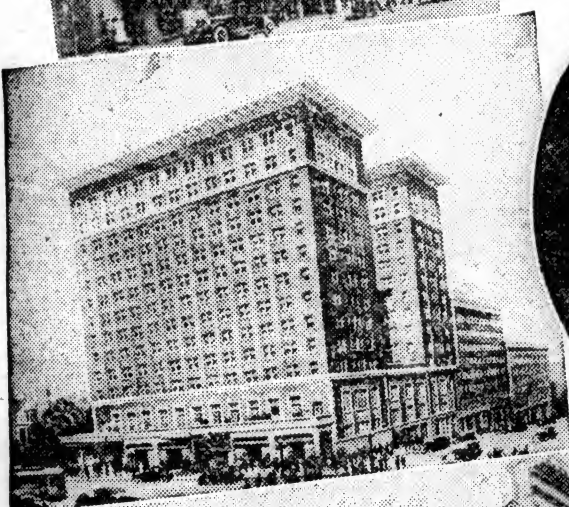
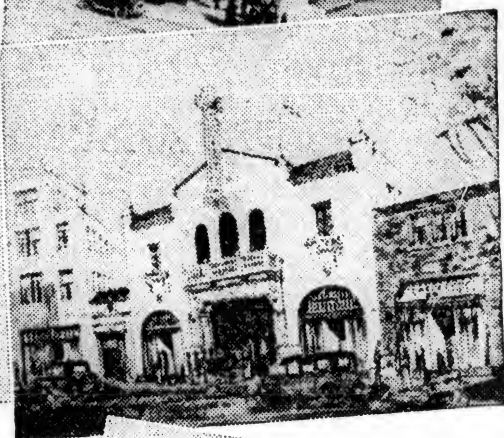
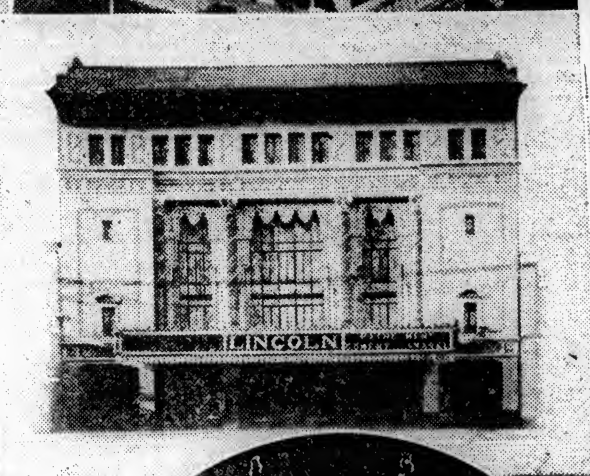
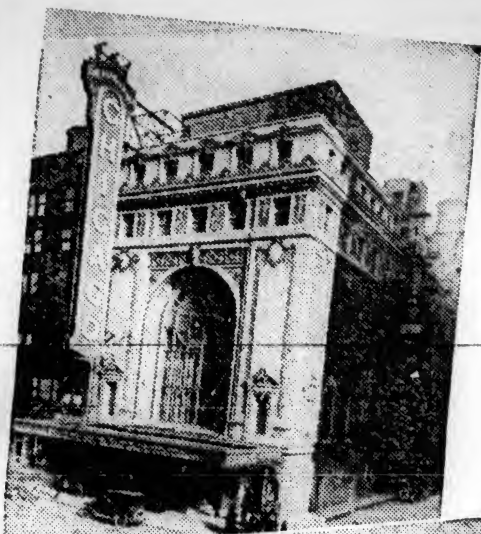
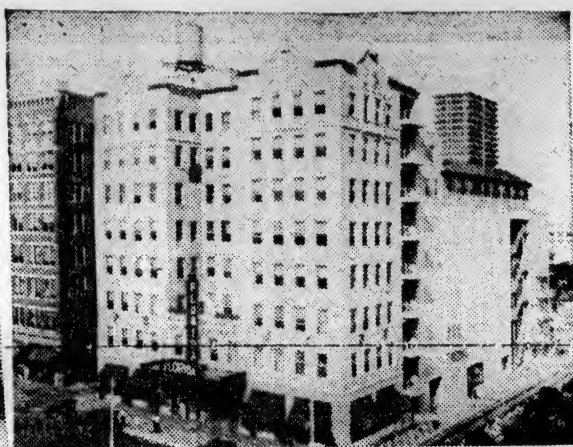
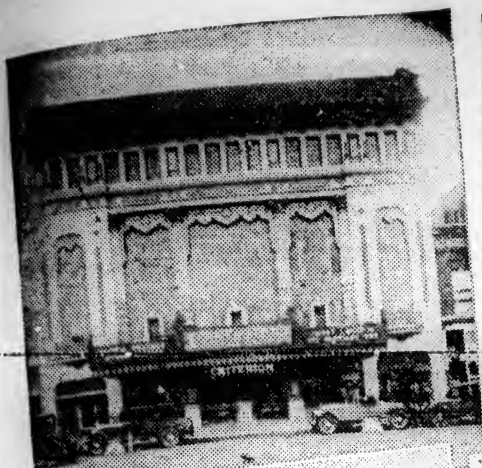
Whose genius and fore-
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industry and made . . .

Paramount
its responsible leader.

Monty Katterjohn







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TO MR. ADOLPH ZUKOR

Best Wishes

J. ROY HUNT



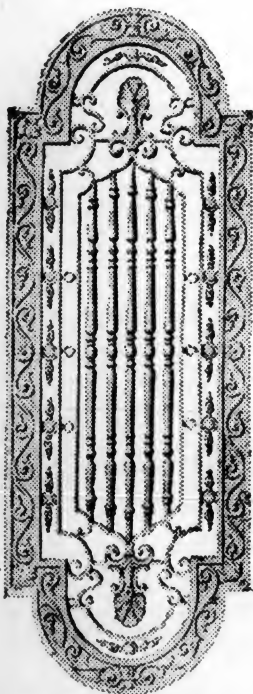


IT IS A PLEASURE TO BE ASSOCIATED WITH YOU

Mr. Adolph Zukor

AND AN HONOR TO CONGRATULATE YOU ON YOUR FIFTEENTH ANNIVERSARY

MIKE SHEA.



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IT IS a pleasure to be numbered
among the many who have
joined in this chorus of con-
gratulations and good wishes
to Mr. Adolph Zukor on this
occasion.

Sincerely,

HUGH S. JEFFREY

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FOR A LONG LIFE
TO THE VALUABLE MAN

MR. ADOLPH ZUKOR

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Sincere Congratulations

ADOLPH ZUKOR

**ELIZABETH
MEEHAN**



It is a real pleasure, Mr. Zukor, to extend to you our sincere congratulations on your 15th year in the motion picture industry. You have accomplished great things. May your success continue uninterrupted for many years to come.

Eli Shire

Lincoln, Nebraska.

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I am delighted to join the ranks of your organization which became Paramount in the motion picture industry through your tireless endeavors during the past 15 years.

Sincerely,
GARY COOPER

MR. ADOLPH ZUKOR:

It as an extreme pleasure for me to add my sincere best wishes to those of your many friends on your 15th Anniversary in the motion picture industry.

LOUISE LONG

COMPLIMENTS TO
MR. ADOLPH ZUKOR

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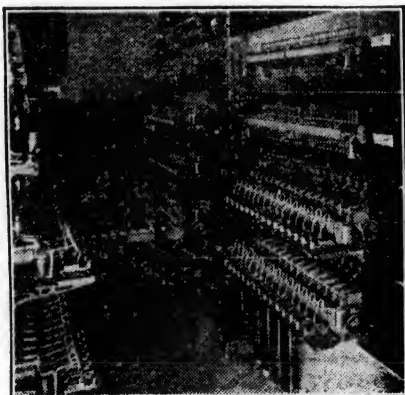
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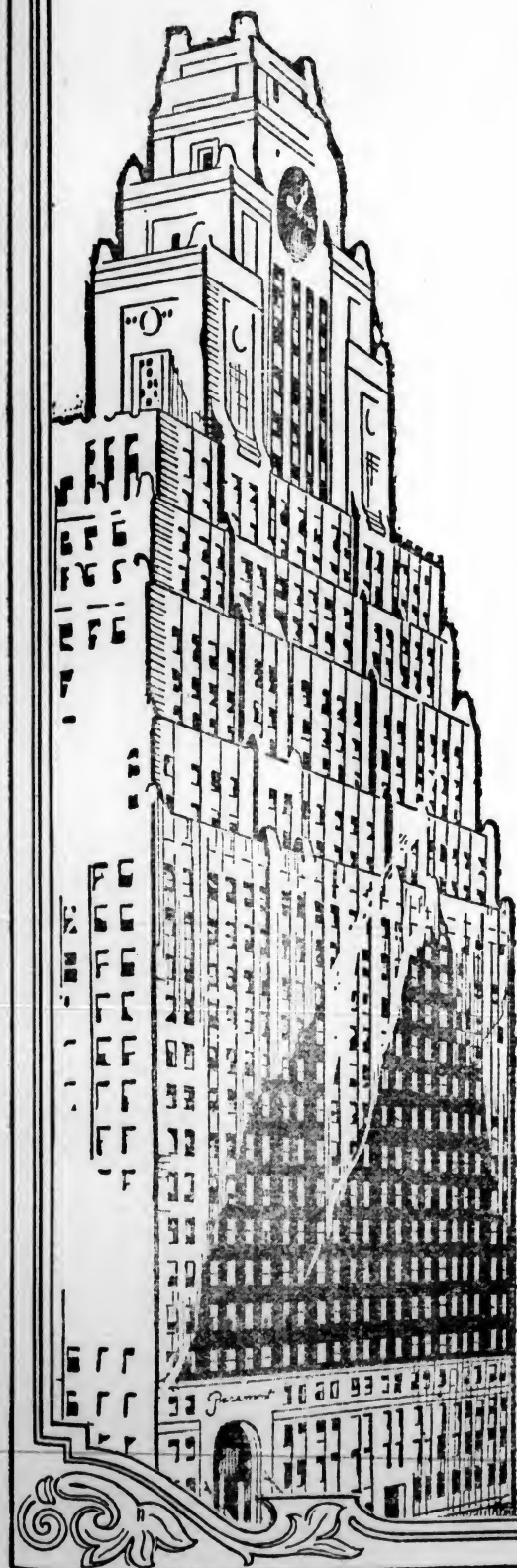
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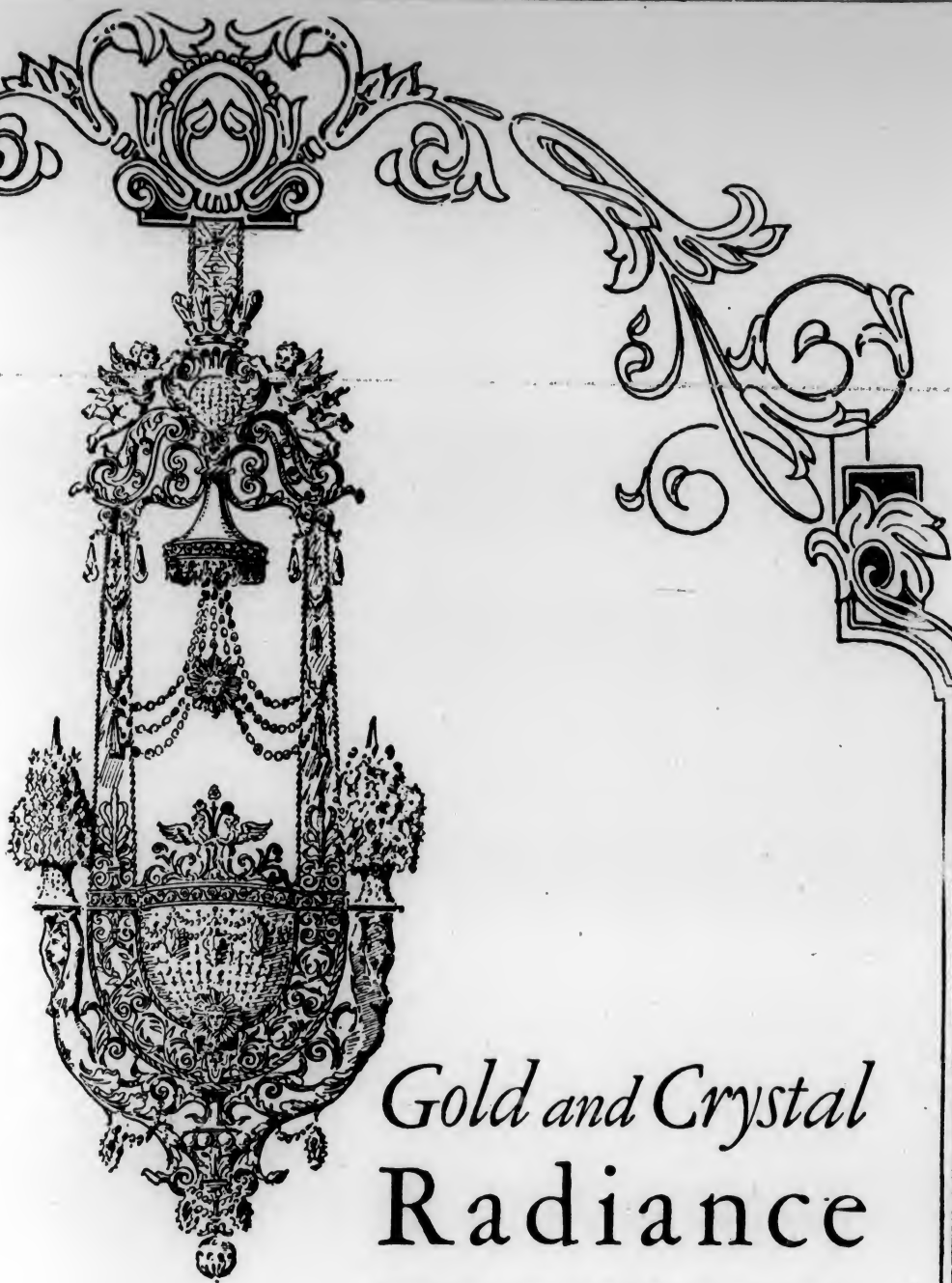
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and many others



My Sincere
Best Wishes to

MR. ADOLPH
ZUKOR

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Best Wishes to Mr. Zukor

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**"Best Wishes
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EVEN acknowledged leadership in a great industry is a barren accomplishment without the love and admiration of friends. To have achieved both in such ample measure as you have, Mr. Zukor, is a truly great accomplishment — a most happy achievement, which must always be a real inspiration to everyone in the motion picture business.

EW Hammons



TO ADOLPH ZUKOR

Let it rain ever more prosperity to yourself and Paramount. . . . May it be my proud privilege to prove my admiration for you with ever bigger and better pictures

* * * *Douglas MacLean*

Douglas MacLean's next *Paramount* release, coming in January, is "LET IT RAIN"



FOR

ADOLPH ZUKOR

a fifteenth anniversary is as nothing. His name
will be honored and celebrated as long as civil-
ization endures

TOM J. GERAGHTY

Best Wishes to

MR. ADOLPH ZUKOR

LOUISE BROOKS

CORDIAL CONGRATULATIONS

to

ADOLPH ZUKOR

E. LLOYD SHELDON





Mr. Adolph Zukor

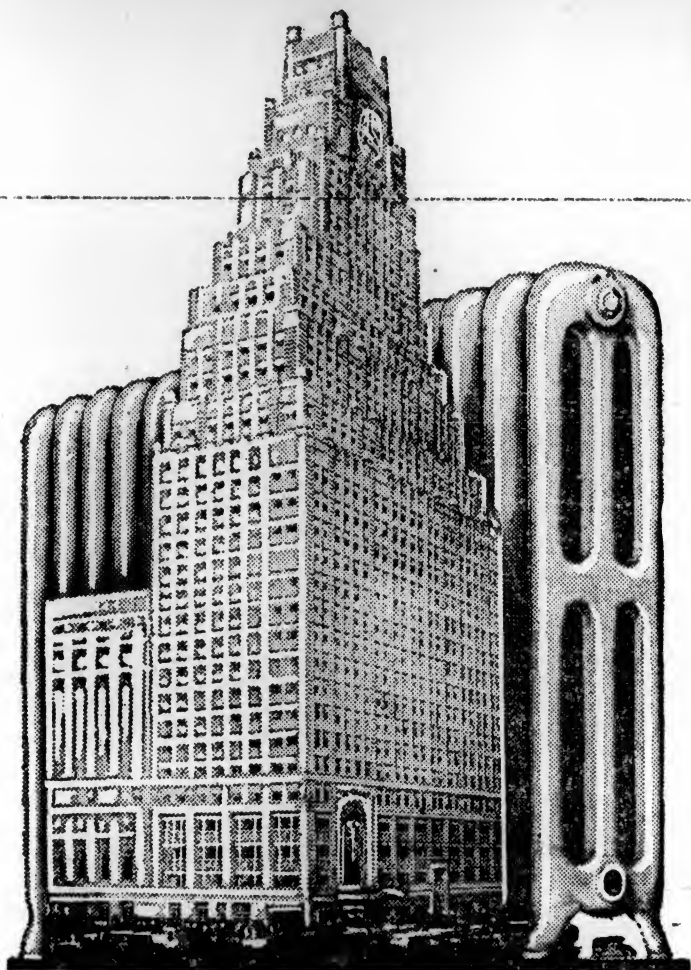
The screen has never produced a romance so brilliant as your career. Congratulations on the success of your story.

Hector Turnbull



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Were Chosen—



American Radiators Were Chosen

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Congratulations and Best Wishes to ADOLPH ZUKOR and FAMOUS PLAYERS-LASKY CORP. on Their 15th Anniversary

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W. H. WILLSON, Manager

Specializing in Effects for Motion Picture People and Fireworks for Aviators

Battle Effects for

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"CIVILIZATION"



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"BIRTH OF A NATION"

"OLD IRONSIDES"

and Others

SMOKE

FLARES

FLASH POWDER

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AMMUNITION



MR. ADOLPH ZUKOR:

Your 15th Anniversary in the Motion Picture Industry is a symbol of consistent effort and perseverance. The others which will follow are bound to be the same, as you never tire.

Gladys Unger

To Mr.

Adolph Zukor

*Er underbara personlighet
skall jag aldrig glömma*

Hanviktler





IN MOST LARGE CITIES— A MANDEL DECORATED THEATRE!

Our many years of concentrated experience in theatre decorations from coast to coast—our tremendous buying power in every market of the world, brings service beyond compare to the prospective builder—in a merchandising and operating organization perfectly co-ordinated, hence masterful and speedy in execution.

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The St. Louis (Orpheum Circuit) The Oriental of Chicago
The Norshore of Chicago The Greater Saenger of New Orleans
 (Work on the Greater Saenger is now going forward for a December opening.)

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CONGRATULATIONS!

Reggie Morris





To **"IT"**

of the motion picture industry

CONGRATULATIONS! MR. ADOLPH ZUKOR

Elinor Glyn

MR. ADOLPH ZUKOR

SO -MANY
TRIBUTES
MUST BE
DESERVED

Monte Brice



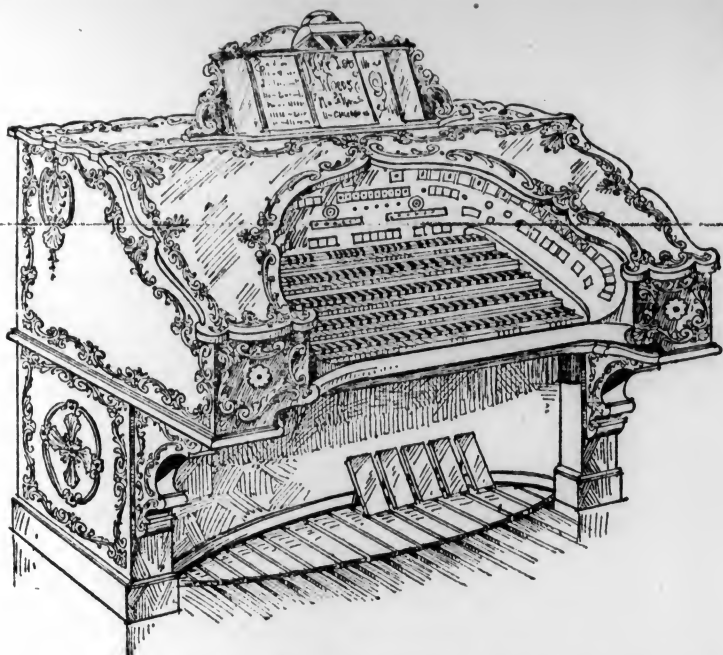


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We wish to extend to Adolph Zukor and The New Paramount Theatre our very best wishes.

THE DECORATORS SUPPLY CO.

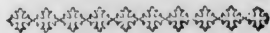
Archer Ave., Leo & Lime Sts.

CHICAGO, ILL.



CONGRATULATIONS!

Clive Brook



Joining heartily in the chorus of congratulations and good wishes to

Mr. ADOLPH ZUKOR

upon his 15th anniversary in the motion picture industry.

Miss Willson





CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Other wise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

LOS ANGELES, NOV. 16.

ADOLPH ZUKOR,
FAMOUS PLAYERS-LASKY CORP.,
485 FIFTH AVENUE,
NEW YORK CITY, N. Y.

MY DEAR MR. ZUKOR: HEARTIEST FELICITATIONS ON THIS MOST AUSPICIOUS MILESTONE IN YOUR HIGHLY NOTABLE CAREER IN THE MOTION PICTURE BUSINESS STOP FIFTEEN YEARS AS A PRIME MOVER, A LEADER, IN ALL THE IMPORTANT PROGRESSIVE STEPS IN OUR GREAT INDUSTRY BOTH DOMESTIC AND FOREIGN IS A RECORD NO OTHER CAN BOAST, AND WE WANT TO ADD OUR SINCEREST WISHES, TO THOSE FROM FILM CENTERS ALL OVER THE WORLD, THAT THE NEXT FIFTEEN YEARS WILL BRING TO YOU ONLY THE BEST IN HEALTH, HAPPINESS AND SUCCESS STOP MY ENTIRE ORGANIZATION JOINS ME IN THIS THOUGHT STOP MAY THE NEW PARAMOUNT THEATRE BE AN UNDYING MONUMENT AND TRIBUTE TO YOUR FORESIGHTEDNESS, JUDGMENT, AND LEADERSHIP IN MOTION PICTURE AFFAIRS STOP THE BEST OF LUCK TO YOU ALWAYS.

HAROLD LLOYD.



FELICITATIONS

TO

MR. ADOLPH ZUKOR

FROM

CLARENCE BADGER

"THE 'PARAMOUNT' IS THE LAST WORD IN THEATRE PERFECTION. MR. ADOLPH ZUKOR AND HIS ASSOCIATES ARE TO BE CONGRATULATED UPON THEIR ACHIEVEMENT IN PROVIDING SUCH A HOUSE. BUILDINGS OF THIS CHARACTER, LIKE THE ENTIRE FAMOUS PLAYERS-LASKY ENTERPRISES, DO NOT JUST HAPPEN—THEY ARE THE RESULT OF IDEALISM, COURAGE, DETERMINATION AND AN UNTOLD AMOUNT OF WELL-DIRECTED HUMAN EFFORT. THE 'PARAMOUNT' IS A STRIKING EXAMPLE OF MR. ZUKOR'S EVIDENT PURPOSE TO PROVIDE ENTERTAINMENT AND AMUSEMENT TO MEET THE EXPECTATIONS OF A MOST EXACTING PUBLIC."

Jesse H. Jones

*Tiffany Productions, Inc., congratulates
Mr. Adolph Zukor on his latest monu-
mental achievement.*

M. H. HOFFMAN,

Vice-President





MR. ADOLPH ZUKOR

WITH MY SINCERE CONGRATULATIONS

Lois Wilson

Mr. Adolph Zukor

*It is a privilege to extend to you our sincere
congratulations on your 15th Anniversary as head
of the Famous Players Lasky Corporation and the
opening of the New Paramount Theatre and Building.*

Stern Brothers
42nd and 43rd Sts., West of 5th Ave.



To

Adolph Zukor

With every Good Wish

ARTHUR W. STEBBINS



MR. ADOLPH ZUKOR

CONGRATULATIONS
FROM

JACK LUDEN



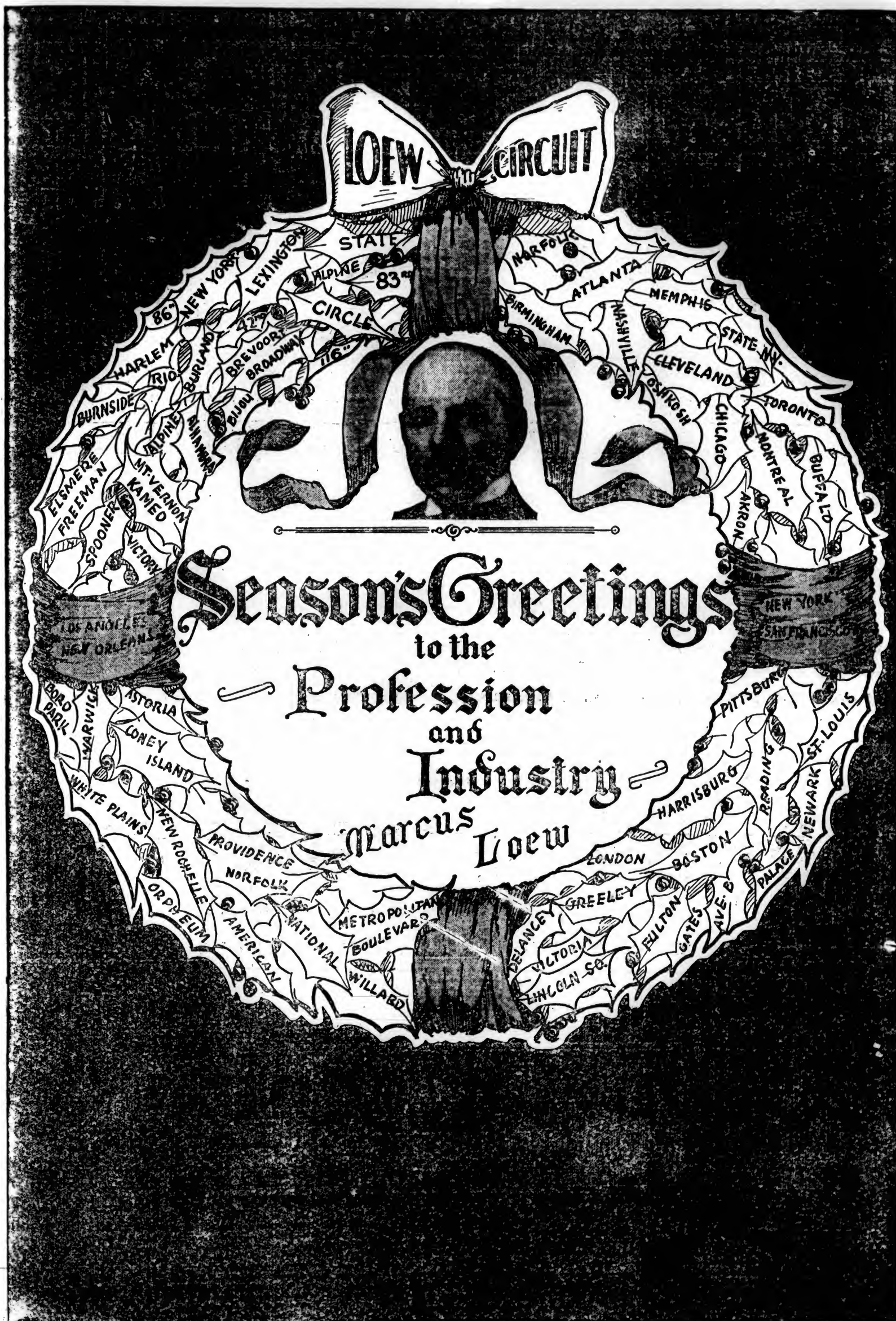


TO PUBLICLY CONGRATULATE
AND EXPRESS MY SINCERE ADMIRATION
AND BEST WISHES
TO MY FRIEND

ADOLPH ZUKOR

NICHOLAS M. SCHENCK





"You Can't Go Wrong With Any 'FEIST' Song!!!"

Walter Donaldson's Ballad Hit!

IT MADE YOU HAPPY WHEN YOU MADE ME CRY

"Just A Birds-Eye View"

(Of My Old Kentucky Home)

Gus Kahn and Walter Donaldson's Best!

"The Beautiful Waltz Song That Is Sweeping The Country!"

IN A LITTLE SPANISH TOWN

(T'WAS ON A NIGHT LIKE THIS)

by LEWIS & YOUNG and MABEL WAYNE

"The Every Day In The Week Hit!" SUNDAY

by NED MILLER, CHESTER COHN, JULES STEIN and BENNIE KRUEGER

"It's A WOW — Sing It Now!"

TAKE IN THE SUN— HANG OUT THE MOON

(And Rock Me In A Cradle Of Dreams!)

by LEWIS & YOUNG and HARRY WOODS

A Nifty Novelty!

PRECIOUS

by RAY EGAN — RICHARD WHITING and STEPHEN PASTERNAK

"You Can't Go Wrong
With Any 'FEIST' Song"

711 SEVENTH AVE **LEO FEIST INC. NEW YORK**
 SAN FRANCISCO 935 Market St. 0 LOS ANGELES 417 West Fifth St.
 CINCINNATI 707-8 Lyric Theatre Bldg. 0 MINNEAPOLIS 433 Loeb Arcade
 PHILADELPHIA 1228 Market St. 0 TORONTO 193 Yonge St.
 KANSAS CITY Gayety Theatre Bldg. 0 LONDON W. C. 2 ENGLAND
 CHICAGO 167 No. Clark St. 0 138 Charing Cross Road
 BOSTON 151 Tremont St. 0 AUSTRALIA MELBOURNE
 DETROIT 1020 Randolph St. 0 276 Collins St.

Dance
Orchestrations
50¢ FROM YOUR DEALER
OR DIRECT!

"The New Ballad Hit!" "THINKING OF YOU"

by the writers of "THAT'S WHY I LOVE YOU"
WALTER DONALDSON and PAUL ASH

ARTIST'S COPY

I've Grown So Lonesome
THINKING OF YOU
Fox Trot Song

Words and Music by
WALTER DONALDSON
and PAUL ASH

Moderato

I oft - en won - der when we said "Good - bye," Why
I can't for - get when we whis - pered "Good - bye," I
we said "Good - bye," When sun - shine was nigh?
just had to cry, And you know just why.
I oft - en won - der and sigh now and then Will
I'll al - ways miss you as long as I live, I
we meet a - gain? I'm won - der - ing when.
wish you'd for - get, I hope you'll for - give.

CHORUS
p-f I've grown so lone - some, Think - ing of you,
Think - ing of you All by my own -
some, Think - ing of you Think - ing of you.
When you were mine, dear, The world was mine, dear, And the
skies were blue I've grown so lone - some,
Think - ing, think - ing of you. you.

HERE'S
YOUR
COPY

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YOUR
COPY

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Toronto-Canada, Leo. Feist Limited, 193 Yonge Street

"You Can't Go Wrong
With Any 'FEIST' Song"

711 SEVENTH AVE. **LEO FEIST INC. NEW YORK**
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PHILADELPHIA 1228 Market St. TORONTO 193 Yonge St.
KANSAS CITY Garret Theatre Bldg. LONDON W.C.2 ENGLAND
CHICAGO 187 No. Clark St. 138 Charing Cross Road
BOSTON 187 Tremont St. AUSTRALIA MELBOURNE
DETROIT 1020 Randolph St. 276 Collins St.

Dance
Orchestrations
50¢ FROM YOUR
DEALER
OR
DIRECT!

DORIS NILES

NOW APPEARING IN CONCERT



THE NEW YORK "SUN"

Wed., Oct. 27, 1926

Doris Niles Gives Pleasing Dance Program

Some kindly reformer of concert hall closing hours ought to subsidize Miss Doris Niles, allowing her to repeat indefinitely her Carnegie Hall dance program of last evening, provided she issue complimentary tickets to all 9 o'clock recitalists, conductors who believe in three hour programs, and all artists who like to wait up with the audience for the midnight curfew. Above all, let her invite promoters of the dance who entice a handful of victims into mournful theatres on Sunday nights throughout the season and then present an interminable program of five intermissions, thirty minutes of actual dancing, a languid lady with four yards of chiffon and a vase of paper roses, two fizzing spotlights and a feeble quintet in the orchestra pit.

Which is to say that, quite aside from artistic considerations, those charming young women of Capitol Theatre fame, Miss Doris Niles and Miss Cornelia Niles, accomplished a miracle last evening. Their program, commencing promptly, consisted of sixteen highly individual solo dances, three orchestral overtures, two five minute intermissions—and the curtain was down at 10 o'clock. Has it ever happened before?

Perhaps, in lieu of impossible consideration of each and every dance, one may with heartfelt gratitude bestow on the Misses Niles' a fulsome basket of verbal bouquets.

Three suites of dances—classical, interpretative and Oriental, and Spanish character creations—composed the offerings. In each of these dances a definite mood was sought and secured. A colorful, effective, refreshing variety of moods seemed the goal. A distinctive feature of each dance was the originality and fertility of invention evidenced by Miss Niles in the simplest of patterns and figures, rhythms and moods. Once the point was made, the pattern revealed, the mood established—presto, the dance was over, satiety was shunned and Miss Doris vanished as Miss Cornelia appeared.

Perhaps there are several heights on the Terpsichorean battlements as yet unconquered by the Misses Niles. But it doesn't matter. Both of them shared honors last evening. There were many moments filled with the fire of significant motion, the flame of superb costumes and good lighting. There was a bond of intimacy between orchestra and dancers, which insured artistic success. Probably Louis Horst, who conducted a large orchestra, deserves a deal of praise for the intelligent and attractive arrangement of music. The house was crowded.

THE OFFICE OF

Benjamin David

Greetings of the season are extended to all business friends and artists with whom association has been so pleasant.

This office will continue in the production of acts and management of such personages as consistent with the standard established.

Salutation: 1927!! And the advent of the new and most brilliant luminary, PAULINE ALPERT, in "WHAT PRICE PIANO."

226 West 47th St. (Greenwich Bank Bldg.)
New York City

HOLIDAY GREETINGS

from the

NEW SCREEN COMEDIAN

EDDIE CANTOR

Famous Players-Lasky

Hollywood, Calif.

THE CUSTOMARY COMPLIMENTS OF THE SEASON

WITH MORE THAN THE USUAL SINCERITY

FROM

GEORGE JESSEL

Management

ALBERT LEWIS, SAM H. HARRIS

Motion Picture Direction

WARNER BROS. CORP.

Personal Representative, ROBERT MILFORD

SEASON'S GREETINGS

MAXINE

VIRGINIA

LOOMIS TWINS

"THE DARLINGS OF SONGLAND"

Now with PAUL ASH and HIS GANG, Playing Balaban & Katz
Wonder Theatres of Chicago

Paul Ash says—They are good, too.

HOLIDAY GREETINGS

From

TOM MIX

**Who Now Has a New Typewriter and Unabridged Dictionary,
Which, According to "Variety's" Policy, Entitles Him to
Graduate From the Ranks of Cub Reporter to the
Post of Special Staff Writer**

P. S.—Joe Lee, No Apologies to You

HAPPY NEW YEAR TO ALL

FROM

R. H. Burnside

PICTURE
RESENTATION
RODUCTION **S**

226 WEST 47th ST., NEW YORK

ADAM CARROLL

Exclusive Ampico Recording Artist and Composer

EXTENDS THE SEASON'S GREETINGS

and announces

His first musical comedy, "Sweet William" (co-composed with B. C. Hilliam), will be produced shortly after the New Year under R. W. Bradshaw's management.

SEASON'S BEST WISHES

FROM

CHARLIE LAWRENCE

Playing Steve Burton in "TIP-TOES"

WINTER GARDEN THEATRE, LONDON, ENGLAND

Direction MAX HART, 1560 Broadway, New York

FATHER KNICK

"Gracious! I used
to be the attraction
on Broadway until
Metro-Goldwyn-Mayer
came along!"



\$2 HITS

METRO-GOLDWYN-MAYER
ON BROADWAY

THE BIG PARADE

Second Phenomenal Year

BEN-HUR

A Year on Broadway

THE MERRY WIDOW

Six Months on Broadway

MARÉ NOSTRUM

Seven Months on Broadway

LA BOHÈME

Four Months on Broadway

The SCARLET LETTER

Seven Months on Broadway

TELL IT TO THE MARINES

Broadway's New Hit

THE FIRE BRIGADE

Now Thrilling Broadway

and on every Broadway
of the world!
Metro-Goldwyn-Mayer

FAYLES and MACOMBER

LATE OF "GAY PAREE"

Now Touring Under the Direction of Our Friend and Manager, MRS. A. K. BENDIX

SUDWORTH FRASIER

TENOR

Last Season Title Role "Student Prince"

Now Touring Publix Theatres

Compliments to My Friend, MRS. A. K. BENDIX

SEASON'S GREETINGS AND BEST WISHES TO

MRS. A. K. BENDIX

I Also Wish to Express My Appreciation for Her Wonderful Services Rendered as My Exclusive Manager

PAUL KLEMAN

Press Unanimous—"A Leading Man With a Great Voice"

DOROTHY BIESE and HENDRIE HUBERT

Affectionate Greetings to Our Dear Manager and Friend, MRS. A. K. BENDIX

Ruth Urban

Late of "ZIEGFELD FOLLIES," "GREENWICH VILLAGE FOLLIES" and "MARX BROTHERS"

Now Touring Under the Direction of My Dear Friend and Manager, MRS. A. K. BENDIX

Hunter Kimball

Late Leading Tenor of "STUDENT PRINCE"
NOW WITH PUBLIX THEATRES

Appreciation and Best Wishes to My Personal Manager, MRS. A. K. BENDIX

Betty Lawrence

PRIMA DONNA

NOW TOURING PUBLIX THEATRES

*My Fondest Appreciation of My Manager
MRS. A. K. BENDIX*

Dorothy South

Late Star of "GREENWICH VILLAGE FOLLIES"

*Thanks and Greetings to MRS. A. K. BENDIX,
My Manager*

Harold Hanson

Late Leading Tenor of All-Star Cast of "THE MIKADO"

NOW SPECIALLY ENGAGED PUBLIX THEATRES

*Greetings and Gratitude to My Manager,
MRS. A. K. BENDIX*

Ruth Brewer

"WHOLE ORCHESTRA"

*Loving Greetings to My Friend and Manager,
MRS. A. K. BENDIX*

TOURING LEADING MOTION PICTURE THEATRES

ARABELLA MERRIFIELD

CONTRALTO SCHUMANN-HEINK OF THE MOTION PICTURE THEATRES EXTEND TO ALL HER HOLIDAY GREETINGS

To MRS. A. K. BENDIX My Sincerest Appreciation and Best Wishes

Season's Greetings

FROM

ILSE

MARVENGA

THE ORIGINAL "KATHIE"

(NEW YORK and LONDON)

OF

'THE STUDENT PRINCE'

NOW ON THE THIRD TOUR OF AMERICA



AND SINCEREST BEST WISHES

*To all my fellow artists with whom I have had the
pleasure of appearing both here and abroad*

BOBBY TREMAINE

SOLO DANCER AND PRODUCER OF TREMAINE DANCERS

NINE MONTHS METROPOLITAN, LOS ANGELES

THREE MONTHS AZTEC, SAN ANTONIO, TEXAS

TWO SUMMER SEASONS RAINBOW GARDENS, CHICAGO

AND MOST IMPORTANT MOTION PICTURE THEATRES IN UNITED STATES

Love to LADY AUDREY BENDIX and Much Thanks

HELEN YORKE

COLORATURA SOPRANO

WAS SPECIALLY ENGAGED TO OPEN THE PARAMOUNT, NEW YORK

LAST WEEK OPENED NEW TEXAN, SAN ANTONIO, TEXAS

THIS WEEK OPENED METROPOLITAN, HOUSTON, TEXAS

NEXT WEEK AMBASSADOR, ST. LOUIS, WHICH I ALSO OPEN

ENGAGED TO OPEN NEW SAENGER IN NEW ORLEANS, FEBRUARY 14th

Thanks to Publix and Loving Greetings and Deepest Appreciation to My Dear Friend and Manager,
MRS. A. K. BENDIX

SEASON'S GREETINGS

TO OUR FRIEND AND MANAGER

MRS. A. K. BENDIX*"AUDREY BENDIX, I THINK YOU'RE A WONDERFUL WOMAN"***DOROTHY SEEGER**

PRIMA DONNA "ROSE MARIE"

*"I THINK THE SAME"***MIRIAM SEEGER**

PRIMA DONNA IN "EMBRYO"

HAROLD STANTON

NOW LEADING TENOR OF "ARTISTS AND MODELS"

*Appreciating All You Have Done for Me MRS. A. K. BENDIX and the Season's Greetings to You***PIERRE HARROWER
AND DOROTHY CARLYLE**

SOPRANO AND BARITONE DUO

*Compliments to Mrs. A. K. Bendix***DOROTHY MERRITT**

DANCER

*Just Returned Publix Presentation
Tour. Greetings and Thanks
to Mrs. A. K. Bendix**Compliments and Season's Greetings
to MRS. A. K. BENDIX***CRAWFORD ADAMS**
VIOLINIST**THOMAS McGANAHAN**
LYRIC TENOR*My sincerest and best wishes to my
manager, Mrs. A. K. Bendix***BERTA GILBERT**

GRETCHEN IN "STUDENT PRINCE"

*Now Doing Personality Songs and Dances in Leading Motion Picture Theatres
For My Friend and Manager, Mrs. A. K. Bendix***CHANTAL SISTERS**

PIANO DUO

NOW WITH "GIANT PIANO," PUBLIX PRESENTATION

*Loving Gratitude to Our Very Dear Friend and Manager, Mrs. A. K. Bendix***HARRY SUTTON, Jr.**
General Manager

SEASON'S GREETINGS

ANN WALKER
Secretary

RAY MALONE

FROM

VIVIAN DOWNEY

SEYMOUR SIMONS*and his following presentations*GERALD MARKS
HOTEL TULLER
WEBSTER HALL
INGLESIDE CLUB
PHOENIX CLUBRADIO
W.G.H.P.ARCADIA BALLROOM
"BOB-O-LINKS"
ADDISON HOTEL
JAMES DIMMICK'S SUNNY BROOK ORCHESTRA
ORIOLE TERRACE

ROYAL GYPSY SERENADERS

SEYMOUR SIMONS ORCHESTRA1504 Broadway
DETROIT*BOOKING HIGH CLASS
CAFE ACTS**BOOKING HIGH CLASS ORCHESTRAS FOR
PRESENTATIONS
and DANCE*

SEASON'S GREETINGS

MILTON CHARLES*(Sixth Consecutive Year With Balaban & Katz Wonder Theatres, Chicago)**OPENING A STUDIO IN ASSOCIATION WITH GLENN DILLARD GUNN IN FINE ARTS BLDG., CHICAGO*

HOLIDAY GREETINGS

PACIFIC NORTHWEST THEATRES, INC.

Controlled by

NORTH AMERICAN THEATRES, INC.

Covering the Entire Pacific Northwest

**Now Operating 40 Theatres in
WASHINGTON, OREGON, MONTANA and IDAHO**

Always the Best on Stage and Screen

No Presentation Novelty Too Big

**If You Have Attractions or Novelties That
Means Dollars in the Box Office, Wire Us**

HARRY C. ARTHUR, Jr.

President and General Manager

1520 FIRST AVENUE

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Charles Ray

Wishes the Whole Wide World

Holiday Greetings

**BREAKS ALL RECORD
ATTENDANCE AT
LOEW'S PALACE
WASHINGTON, D. C.**

THE MIRTHFUL MAESTRO

"Seldom does a stage attraction meet with such approval as did the Al Lentz Orchestra with yesterday's audience. The act met with such applause and cheers that it was in doubt whether 'Tin Hats' would begin." — WASHINGTON "NEWS," Dec. 13, 1926.

AL LENTZ

AND HIS BAND OF ELEVEN

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AMERICA'S GREATEST COMEDY ORCHESTRA

WISH TO THANK

MESSRS. J. H. LUBIN, E. A. SCHILLER and L. K. SIDNEY

For the choice morsel of a few 25 weeks in the Loew Vaudeville and Picture Houses

OPENING JAN. 10TH, LOEW STATE, NORFOLK, VA.

ARTHUR SPIZZI, Representative

COLUMBIA RECORDING ARTISTS

SEASON'S GREETING TO ALL



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TOURING DE LUXE PICTURE HOUSES

BREAKING ALL RECORDS FOR ALL TIME ON COAST

Grossed \$45,000 at Loew's State, Los Angeles--Christmas Week

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FROM THE FOLLOWING MEMBERS OF THE

"MERRY WHIRL"

HAL RATHBUN	BILLY (BUMPS) MACK	GEORGE DOUGLAS
3 REAL BURLESQUE COMEDIANS—WHO MAKE 'EM LAUGH		
PAT KEARNEY A Straight Man Who Feeds 'em All	MARGIE CARSON The California Songstress Double Voiced Prima Donna	JACK WILLING Singing and Dancing Juvenile

BETTY

HENDERSON SISTERS

MAIDIE

Our First Season in Burlesque—Doing Well, Thank You

Jack Singer, Mgr.—Joe Loudis, Leader—Sam Bratchi, Carpenter—Louis Thomas, Elect.—Edw. Odom, Props

To Whom It May Concern

GREETINGS!

Lewis Milestone

CHARLES DILLINGHAM SUCCESSES

FULTON THEATRE FORTY-SIXTH STREET AND BROADWAY Mats. Wed. & Sat., 2:15

ANOTHER DILLINGHAM HIT

"Finest comedienne extant, her musical comedy done artistically."—*Alan Dale, "American"*

CHARLES DILLINGHAM presents

BEATRICE LILLIE

In a new farce revue by Anne Caldwell and Otto Harbach—Music by Vincent Youmans

"OH PLEASE"

WITH

CHARLES WINNINGER

ALSO

CHARLES PURCELL

Dances Arranged by DAVID BENNETT

Staged by HASSARD SHORT

Settings by JAMES REYNOLDS

"It is snap, snap, snap, all through the long, merry evening."—*Alexander Woolcott, the "World."*

CHARLES DILLINGHAM'S **GLOBE** THEATRE, BROADWAY AND 46TH STREET. EVENINGS, 8:30
MATINEES WEDNESDAY AND SATURDAY 2:30

CHARLES DILLINGHAM presents

The Best Loved Comedian on the American Stage

FRED STONE

—IN—

"CRISS CROSS"

with DOROTHY STONE

Music by Jerome Kern—Book by Otto Harbach and Anne Caldwell

DIR. A. L. **GAIETY** THEATRE, BROADWAY AND 46TH STREET. EVENINGS 8:40
ERLANGER MATINEES, WEDNESDAY AND SATURDAY 2:30

CHARLES DILLINGHAM presents

"The Funniest and Best Comedy on Broadway"

"ON APPROVAL"

THE ANNUAL FREDERICK LONSDALE COMEDY HIT

With WALLACE EDDINGER
KATHLENE MacDONELL

and

VIOLET KEMBLE COOPER
HUGH WAKEFIELD

JACK LINDER

VAUDEVILLE AGENCY

1576 Broadway, New York City

Telephone Lackawanna 5338-9

To Managers

We have been established in Times Square since 1910 and managers doing business with us will attest to our conscientious co-operation and our working interest in your behalf.

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ANNA KLEIN

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RIDE TO SUCCESS WITH LINDER

To Artists

During the past we have booked the biggest and best attractions in vaudeville and we are now in a better position to offer consecutive booking to any artist or attraction.

WIRE — WRITE — TELEPHONE — CALL

JACK LINDER

NEW YORK THEATRES

EMPIRE Th., B'y & 40th St. Eves. 8:30

Mats. Wed. & Sat. at 2:30

CHARLES FROHMAN presents

THE CAPTIVE

Edward Bourdet's World Triumph!

With HELEN MENKEN, BASIL RATHBONE

3 Charles Dillingham Enterprises

FULTON Th., W. 46 St. Eves. 8:30

Mats. Wed. & Sat., 2:30

BEATRICE LILLIE

'OH, PLEASE'

In the New Farce

Revue

with CHARLES WINNINGER

Also CHARLES PURCELL

GLOBE Th., B'y, 46 St. Eves. 8:30

Mats. Wed. and Sat.

FRED STONE

In a new musical comedy

"CRISS-CROSS"

with Dorothy Stone

Direction A. L. Erlanger

GAITY Th., W. 46 St. Eves. 8:40

Mats. Wed. and Sat.

MOST LAUGHS IN TOWN

Frederick Lonsdale's Annual Comedy

Hit

ON APPROVAL

with Wallace Eddinger, Violet

Kemble Cooper, Kathleen McDonnell

and Hugh Weikfield. "150 mins. of

continuous laughter."—Eve. World.

BROADWAY

By Philip Dunning & George Abbot

BROADHURST Th., W. 44 St. Eves. 8:30

Mats. Wed. & Sat., 2:30

EXTRA MATINEES

DEC. 28, 29, 30, 31 and JAN. 1

JOHN CHARLES THOMAS

AMERICAN BARITONE

First Public Appearance (after an absence of two years in Europe) at

CARNEGIE HALL, Sunday Evening, January 9th

Tickets now at H. A. Office. Prices 75c to \$2.50; Box Seats, \$3, plus tax.

Monopoles N. R. F. 3011 STON

Knickerbocker Th., B'y at 38 St. Eves. 8:30

Mats. Wed., Sat., 2:30

An Indisputable Success!

A. L. ERLANGER presents

Eddie Dowling

Honeymoon Lane

In the New Musical Comedy

BELASCO Th., W. 44 St. Eves. 8:30

Mats. Thurs. & Sat., 2:30

DAVID BELASCO presents

LENORE ULRIC

as LULU BELLE

Supported by HENRY HULL and

EXCEPTIONAL CAST

LYCEUM Th., W. 45th St. Eves. 8:30

Mats. Thurs. & Sat., 2:30

DAVID BELASCO presents

E. H. SOTHERN

Supported by HAIDEE WRIGHT in

'WHAT NEVER DIES'

Comedy by Alexander Engel

2 GIRLS WANTED

By GLADYS UNGER

LITTLE Th., W. 44th St. Eves. 8:30

Mats. Wed., Sat., 2:30

5TH MONTH Philp Goodman presents the

World's Funniest Comedians

CLARK and McCULLOUGH

"THE RAMBLERS"

with MARIE SAXON

LYRIC Th., W. 42d St. Eves. 8:30

Matinee Wed. and Sat., 2:30.

BIGGEST MUSICAL COMEDY

SUCCESS OF THE SEASON

PLAYHOUSE W. 48th St. Eves. 8:30

Mats. Wed., Sat., 2:30

ROSALIE STEWART presents

DAISY MAYME

A COMEDY

By George Kelly author of "Craig's Wife"

and "The Show-Off"

PLYMOUTH THEA. 45th Street

W. of B'y

WINTHROP AMES'

GILBERT AND SULLIVAN OPERA COMPANY

Mon., Tues., Wed., Fri., Sat. Eves.

& Thursday & Saturday Mats.

Extra Matinee Friday, Dec. 31

The Pirates of Penzance

Thursday

Evenings Only

Iolanthe

Longacre Th., W. 48th St. W. of B'y.

Eves. 8:30. Mats. Wed., Sat.

DREISER'S Exciting Melodrama

AN AMERICAN TRAGEDY

Dramatized by PATRICK KEARNEY

GEORGE WHITE'S APOLLO Eves. 8:15

POPULAR MATS. WED. & SAT., 2:30

GEORGE WHITE'S

NEW SCANDALS NEW

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*Extends Heartiest Greetings
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1927

A HAPPY NEW YEAR



IT IS THE SINCERE WISH of the Stanley organization that there shall be for its thousands of loyal friends and for the motion picture and theatrical profession the greatest measure of prosperity in the new year and that there shall be nothing but happiness for all those who may read this message.

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TO ALL OUR FRIENDS AND CLIENTS
 A HAPPY AND PROSPEROUS NEW YEAR
JOHNSON & LOWENSTEIN, Inc.
 1579 BROADWAY, NEW YORK

SEASON'S GREETINGS TO EVERYBODY FROM
JOCK McKAY
 "THE SCOTCH NUT"

Playing a Limited Engagement on Pantages Circuit in This Country Before Sailing for England, Opening in London.

Ambrose BARKER and WYNNE Peggy
 in "SONG IMPRESSIONS"

After having successfully toured Europe, Africa, Australia and Asia, we "next to closed" on the all-English Bill at Toronto on August 21st. Stopped the proceedings and without lay-offs are booked solid for the season, and now we hear from Mr. Johnson that a production is calling us.

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Direction
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Three Cartellas
 "PASTIMES IN THE STUDIO"

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HAVE PLENTY OF WORK
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SEASON'S GREETINGS

OSCAR HAMMERSTEIN 2ND

"THAT FUNNY FELLOW"

At the CASA LOPEZ

ABOUT WHOM THEY'RE ALL TALKING

FRANK LIBUSE

SAYS "THE SAME TO YOU"

And Extends the Season's Greetings to His Friends in and out of the Profession

CARL KRUSADA

(Also Writer)

GUTEN YONTIFF to EVERYBODY

To All Our Friends and Clients

A HAPPY AND PROSPEROUS NEW YEAR

Johnson & Lowenstein, Inc.

1579 Broadway, NEW YORK

FELOVIS

THE 22 KARAT JUGGLER

Wishes You All A HAPPY NEW YEAR

Direction JOHNSON & LOWENSTEIN, Inc.

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Mgrs. GEORGE and KURT BONHAIR

THE WORLD'S FASTEST RISLEY PERFORMERS

With Tremendous Success
Now Pantages Tour

Direction
JOHNSON & LOWENSTEIN, Inc.

ARTHUR GWEN
ASTILL and FONTAINE

IN

"MIMETICS AND VENTRILOQUISM"

Back again after several years in other worlds, but the managers tell us they are sending in good reports, so here's to a

PROSPEROUS NEW YEAR

Direction JOHNSON & LOWENSTEIN, Inc.

EILEEN and MARJORIE

IN

"TUMBLES"

After tumbling all over the globe and playing the Pantages Tour twice, without stopping, we are now completing our first year in America and still going strong, thank you.

Direction JOHNSON & LOWENSTEIN, Inc.

FOUR CLIFTON GIRLS

EUROPEAN VARIETY ENTERTAINERS

Now completing our sixth year in America and always working, thanks to our manager, MR. MAX LOWENSTEIN of

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MAUD GILL TRIO

100 Somersaults at 60
a Minute

Now Playing the GUS SUN CIRCUIT

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Most Elegant Wire Act in the World

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Originators of barefoot Dancing on Wire

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And His BRUNSWICK RECORDING ORCHESTRA

ART SEABURG—Sax, Clarinet

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A MUSICAL COMEDY

OPENING CHANIN ROYALE, NEW YORK

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FRANCES STARR

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With ARTHUR BYRON

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SEASON'S GREETINGS FROM

BERT FROHMAN

MASTER OF CEREMONIES

JUST A HAPPY-GO-LUCKY KID LAUGHING IT OFF

AT THE FROLICS, CHICAGO

HAPPY NEW YEAR

DAINTY

BABE KANE

THE FROLICS' SWEETHEART

2 YEARS AT THE FROLICS, CHICAGO

SEASON'S GREETINGS

JIMMY RAY

SENSATIONAL BLACK BOTTOM DANCER

32 WEEKS WITH HIS VARIETY OF DANCES AT
THE FROLICS, CHICAGO

HAPPY NEW YEAR TO ALL

Harry ROSS and EDWARDS—Eddie

AT THE FROLICS, CHICAGO

SEASON'S GREETINGS FROM

MIRTH MACK

BEAUTY AND SONG

RETURNED TO THE FROLICS AFTER A SUCCESS-
FUL TOUR OF PICTURE HOUSES

SEASON'S GREETINGS FROM

JULES

JOSIE

THE WALTONS

AT THE FROLICS, CHICAGO

SEASON'S GREETINGS FROM

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ZELMA

O'NEAL SISTERSKUTE—KLEVER—KUT-UP
AT THE FROLICS, CHICAGO

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TO

EVERYBODY



FROM

COLUMBIA AMUSEMENT COMPANY



A HAPPY NEW YEAR TO EVERYBODY

JEANNETTE MacDONALD

PRIMA DONNA

"Yes, Yes, Yvette"

CHICAGO, ILL.

BEST WISHES

OF THE

SEASON

TO MY FRIENDS

AND TO

"VARIETY"**JACK MULHALL**

FIRST NATIONAL

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4th MONTH Not a vacant seat since
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"ONE MAN'S WOMAN"
Original 48th Street Production
"So Hot Is Burns Asbestos Curtain."
Says ASHTON STEVENS.
Even. at 8:30 Mat. Wed. and Sat.
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AND SATURDAYGeo. S. Kaufman's wise-cracking comedy hit, with
GREGORY KELLY
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EGG MAN**WOODS THEATRE**
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World's Greatest Stars, and
SYD CHAPLIN as OLD BILL
in "THE BETTER 'OLE"
A Corking Comedy**Shubert Princess**Matinees Wednesday and Saturday
EARL DANCER Presents
ETHEL WATERSTho Raquel Meller of the Colored Folks
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Midnite Show Every Friday at 11.45 p. m.

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Starting Sunday Night, December 19H. H. FRAZEE Will Present
The World's BEST Musical Comedy**NO, NO, NANETTE**WITH
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The Year's Greatest Motion Picture

'What Price Glory'**SAM H. HARRIS** Matinees

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With MARY BOLAND

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FRIARS INNWabash at Van Buren
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At the Piano

EDNA LINDSAY

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LEW KING

Still Entertaining

BILLIE GERBER

Back Again

BILLY MEYERS

Still Entertaining

GRACE CHESTER

A Little Individual

IRENE FAERY

24th—Week—24th

ANN TODDINGS

Prima Donna

MICKY LEVIN

Hello to My Friends

BILLY RANKINProducer Three Years
Friars Inn—College Inn**SADIE MORRIS**Woods Theatre Bldg.
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801 Capitol Building

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JACK PICKFORD

WITH KIND THOUGHTS TO ALL
AND TOWARD ALL

SINCEREST HOLIDAY GREETINGS

FROM

**RAE
SAMUELS**

'THE BLUE STREAK OF VAUDEVILLE'

JONES, LINICK & SCHAEFER

THINK **"VARIETY"** IS

THE WORLD'S GREATEST TRADE PAPER

"MARE NOSTRUM"

"BEVERLY OF GRAUSTARK"

SEASON'S GREETINGS

ANTONIO MORENO



"CARLOTTA"

"IT"

"FLAMING FORESTS"

A Happy Prosperous New Year

To All

W. S. BUTTERFIELD THEATRES

INCORPORATED

MICHIGAN CIRCUIT OF THEATRES

W. S. BUTTERFIELD, President

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Paul Bern

METRO-GOLDWYN-MAYER

JOAN ELTON

"THE SUPREME DANSEUSE"

—OF—

RULOFF and ELTON

With HER ASSISTING BALLET COMPANY



VARIETY (Mark)

On sixth was the Ruloff and Elton Revue, and this act made a pleasing impression, the work of Miss Elton being exceptional. This young woman is not only a graceful and daring ballerina, but she displays amazing skill, brought out most advantageously in her first adagio number. This act can also be nicely placed in the picture houses.

HONOLULU

RUSSIAN DANCERS CHARM AUDIENCE

Ruloff and Elton Score Heavily at Hawaii; Suggest Pavlova

Elton, appearing with her dancing partner, Ruloff, in Imperial Russian novelty dances at the Hawaii theatre this week, is as dainty a piece of femininity as you would care to see. Her dancing is the embodiment of sprightly grace and agility, reminding one in its ease and abandon of Pavlova, though the two dancers are entirely different in personality. But there is the same lightness of touch, with feet seeming to spurn the ground, and the long and easy flight in the air for which the older dancer has long been famous and which no dancer of any other school than the Russian has been able to achieve. Ruloff, dark, alert and supple, is a fitting foil for the blond beauty of his dancing partner and their act is one to hold the audience spellbound. She floats into his arms from the other side of the stage with the ease of a butterfly lighting on a leaf, and so perfected in their art that they seem immune from the limitations of space and weight with which ordinary mortals have to contend.

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WILLIAM MORRIS

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Vaudeville Direction
MARTY FORKINS

SEASON'S GREETINGS

Funniest Musical Show

On Broadway

LOUIS F. WERBA'S

"TWINKLE TWINKLE"

SPREADING HAPPINESS FOR THE NEW YEAR

With a cast of personalities, including

JOE E. BROWN — ONA MUNSON

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CHORUS OF TEMPTING TWINKLERS

LIBERTY THEATRE NOW and ALL
New York SEASON

ALL RECORDS IN THE HISTORY OF THE WORLD HAVE BEEN SMASHED
BY THE WORLD'S GREATEST SPECTACLE

F. RAY COMSTOCK

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MORRIS GEST'S

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"THE MIRACLE"

NOW PLAYING IN CALIFORNIA

THE SEASON'S GREETINGS

FROM

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APPEARING IN

GEORGE WHITE'S "SCANDALS"

APOLLO THEATRE, NEW YORK

SEASON'S GREETINGS

FROM

THE GUS SUN BOOKING EXCHANGE CO.

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*Greetings
Edwina Soulding
M. S. M.
1926-7*

SEASON'S GREETINGS

MARTY FORD

COMEDIAN

IN HIS FOURTH YEAR

with ANNE NICHOLS' RECORD-BREAKING COMEDY
"ABIE'S IRISH ROSE"

THEATRE ROYAL, SYDNEY, AUSTRALIA, INDEFINITE

Wishing My Employers, KOLB and DILL, and
My Associates in "QUEEN HIGH" at the Wilkes Theatre, San Francisco
A H-A-P-P-Y N-E-W Y-E-A-R

DONALD CARROLL

"THE PARTY OF THE THIRD PART"

HAPPY NEW YEAR

Al Jolson

LAURENCE FRANK
SCHWAB & MANDEL

Offices—Seven Forty-five Seventh Avenue
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CHARLES L. HERTZMAN, General Manager

THE ROMANTIC OPERETTA

"The
**DESERT
SONG"**

WITH

VIVIENNE
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HALLIDAY

EDDIE
BUZZELL

PEARL
REGAY

Music by SIGMUND ROMBERG

Book and Lyrics by OTTO HARBACH, OSCAR HAMMERSTEIN, 2nd and FRANK MANDEL

At the CASINO THEATRE, New York

*"THE DESERT SONG," in association with Lee Ephraim, in preparation for London
Also in Australia*

THE ACE OF MUSICAL COMEDIES

**"QUEEN
HIGH"**

WITH

CHARLES
RUGGLES

FRANK
M'INTYRE

LUELLA
GEAR

MARY LAWLOR—CLARENCE NORDSTROM—GAILE BEVERLY

Music by LEWIS E. GENSLE

Book and Lyrics by B. G. DE SYLVA and
LAURENCE SCHWAB

At the AMBASSADOR THEATRE, New York

"QUEEN HIGH"

WITH

JULIA
SANDERSON

FRANK
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MILDRED BROWN—JOSEPH WAGSTAFF—NINA OLIVETTE

At the WILBUR THEATRE, Boston

*"QUEEN HIGH"—Produced by Sir Alfred Butt in London
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AMBASSADOR THEATRE, New York City
SCHWAB and MANDEL, Lessees and Managers

FOR SPRING PRODUCTION

An Operetta by OSCAR HAMMERSTEIN 2d and
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A Musical Comedy by B. G. DESYLVA, LAURENCE
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Music by RAY HENDERSON

1926-1927

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"League of Nations"

In association with

ARTHUR HOPKINS

JANE COWL

in

"Romeo and Juliet"

LONDON

In the Spring

MILLE GADE CORSON

ON TOUR

THEATRES:

SELWYN—TIMES SQUARE

ROSERAY AND CAPPELLA

THE GREATEST SENSATION OF PARIS AND AMERICA

Roseray and Cappella have been proclaimed by all the press as well as the public as the most artistic and sensational dancing act ever seen in America.



After the fourth week of "The Great Temptations" Co., at the Winter Garden, New York, all records for the past 16 years were broken by a gross of \$53,764.

READ WHAT THE CRITICS SAID

CHICAGO "HERALD & EXAMINER"
Monday, Dec. 6, 1928

By John Joseph

DANCING PAIR WINS HONORS

"Glittering like a Christmas tree, though perhaps not so innocently, 'The Great Temptations' was housed in the Apollo last night with the cheers of the tired business men. 'The Great Temptations' is like many another Winter Garden entertainment devised by the Shuberts. Yet it snags out of the conventionally un-conventional frequently enough to please its audiences. 'A team of dancers from Paris, Roseray and Cappella, lift this gaudy entertainment to the highest point, I think. Their handsome and naked bodies combine amazingly into athletic figures of the dance. When Cappella swings Roseray into his circles, while she literally clings to him by a toe or two, one feels that the ultimate terpsichorean feat has been achieved. Mile. Roseray is finely graceful as she poses atop Cappella's arms or shoulders, too."

NEW YORK "TELEGRAM-MAIL"
May 19, 1928

By Frank Vreeland

"...and a sensational dance by Roseray and Cappella, from France, that seemed likely to stand the audience, as well as both the performers, on their heads. "Of the new line-up, Roseray and Cappella, making their first appearance here after the Casino de Paris in the French capital, caused the heaviest thud—almost an audible one at a certain point when they came near collapsing from a particularly thrilling and perilous dance. Roseray—or maybe it's Cappella—is one of those flexible, statuesque persons who show no very showy muscular development, but who proceed to go through some remarkable stunt dances that would make the average acrobat turn as deathly pale as the performer's white make-up."

"She used Cappella—or maybe it was Roseray—as both a pedestal and a lamp-post, standing on his chest, drowsing from his lack of being as gilded lily, and swooping to the ground like a careless sparrow—all by special arrangement, it seemed, with the law of gravitation. And her powerful but limber partner, Cappella—though it might have been Roseray, for all the program indicated—not only held her aloft with a single hand or with both palms, as the sprightly whim seized him, but he also picked up a big Turk of a performer and hurled him over a high wall, all in perfect time to the music. "They wore the absolute minimum of clothing—just a string of jewels held together by sheer force of will. This left them practically unencumbered for their startling numbers. Yet after they performed a hair-raising dance in which the woman dancer swung outward holding to the man's neck by one foot—almost by one toe—these two sturdy acrobats were so exhausted you could have knocked them over with a telephone receiver."

NEW YORK "TELEGRAM-MAIL"
May 22, 1928

By Frank Vreeland

ROSERAY AND CAPPELLA, OF "THE GREAT TEMPTATIONS," MAKE PARIS SEEM WORTH WHILE THEATRICAL

"Often and often performers tagged with the hallmarks of 'Paris, France,' have proved on inspection in the local theatres to be no more than a thin curl of smoke. Metropolitan audiences are very rarely bedazzled any more by such imported artists, and frequently one reads in trade papers about these exotic blooms, so hopeful on arrival, at last traveling back to their native land broke but glad to be returning to a country where their type of artist can be sure of three square meals a day. For in the United States the competition is getting keener from the home-grown talent and the local denizens are growing wiser. They are no longer Paris green."

"But Roseray and Cappella, brought from the Casino de Paris in the French capital to make their bow in the new Winter Garden show, 'The Great Temptations,' are two acrobatic dancers who more than justify the flourish of the word 'Paris' in connection with them. They indulge in astonishing poses which make the laws of gravitation just another hollow mockery. They are the Einstein theory set to music. As they swing rhythmically from one surprising anatomical arrangement into another they are the best extant proof that the German scientist was right in his lofty disdain of Sir Isaac Newton's principles."

"They are stripped for action quite literally. The man—let's call him Roseray just for fun—wears nothing but a bejeweled obesity belt, which threatens at any moment to slip its moorings. The woman—we suspect that she is Cappella, but we wouldn't swear to it—adds another adornment to a similar accoutrement, to wit, a fixed smile. That never threatens to slip."

"The man, who does all the hefting, toting and other refined steevedore labor of the act, does not on first glimpse seem especially sinewy, being an symmetrically built as a good, lusty Greek statue. But presently he is tossing his partner and another performer around as if he had cut his teeth on a dumb-bell. "Neither is any great display of physical virtuosity manifested at first by the woman, who climbs on his shoulders and does the steepjack part of the entertainment. She seems nothing more than a somewhat indolent, pliable assortment of robust cuticle. Then she begins to assume the most striking horizontal, sagittal and perpendicular poses with an easy suppleness, and often with a single knee bending her little more than moral support."

"She seems to find it quite natural to lean back on the air from a man's chest while a few toes give her no more than a merely technical lien on his neck. With a plastic lack of effort she stands like a fatigued on a monument, smiling at brain concussion. It is almost too utterly utter for words."

BROOKLYN "EAGLE"
May 19, 1928

"Those who departed before the end missed an effective finale and as striking a bit of French dancing as they could have seen. That latter part was the contribution of Roseray and Cappella, a naked gentleman and lady fresh from Paris, the former hanging first by her knee over the gentleman's shoulder while he whirled her furiously around in air, then slipping suddenly, to set the audience gasping, to a position that left her dangling perilously by one heel from his shoulder-blade. It was dashing business."

CHICAGO "DAILY JOURNAL"
Monday, Dec. 6, 1928

"Roseray and Cappella, lately of the Casino de Paris, now making their American debut, are rare creatures of fluid motion and alabaster beauty. Completely harmonious to each other, they are the most perfect of the position—white, rhythmic bodies like statues set free from torpor. Cappella is a feline god, arresting with a strength which is not obtrusive the frail loveliness of Roseray. They bring the muted, perfect note into the diapason of the 'Temptations.'"

The Messrs. Shubert
The GREATEST OF ALL N.Y. WINTER GARDEN REVUES
COMPANY OF 150

Direct from New York Winter Garden
CAST OF STARS INCLUDES:

Billy B. Van	Dorothy McNulty
Florence Ames	Seaman & Herman
Miller & Lytle	Devil Sisters
Jack Benny	Desiree Taber
Fred Brown	Ruth Mayne
Charl. Woodruff	Ars Gerald
Jack Waldron	Arthur Trachten
Wilfrid Seagram	Vivienne Sisters
Earl Simmons	
Kelo Bros.	

And the greatest dancing sensation of Paris

ROSERAY & CAPPELLA
And 16 Famous Foster Girls

NEW YORK "NORTH SIDE NEWS"
May 30, 1928

"'The Great Temptations,' a Shubert show, is very, very Shubertian. By that I mean it is very nude, but, then again, the display of the human body is justifiable in so beautiful a production as the 'Temptations.'"

Roseray and Cappella, a dancing team of no mean repute in Paris, have taken New York by storm. Dancing in the nude, except for an almost invisible circle, the two throw each other about on the stage with the agility and grace of a swan."

CHICAGO "EVENING POST"
Monday, Dec. 6, 1928

"The dancing features reach a brilliant climax in the two numbers of Mile. Roseray and M. Cappella, from the Casino de Paris, who are appearing for the first time in Chicago. Artists to the tips of their fingers and of their toes, this young woman and young man have the natural advantage, too, of perfectly formed bodies, which were displayed as nearly nude as the liberal custom of 1926 in the musical revue theatre permits. The girl, lithe and supple, and the man, of the figure of a Greek god of the sculpture of the classic period, are evenly matched in skill and their artistry produces the most pleasing thrill the popular dancing stage has afforded since the advent of Pavlova and Mordkin."

"ZIT'S"
May 29, 1928

"The piece de resistance of this summer Winter Garden offering is the dancing of Roseray and Cappella, who come straight from the Casino de Paris, Paris, and it requires only one look to see how straight they did come. They certainly didn't detour into any clothes shop. Thus does the American revue move on."

There must be many who recall a bare three seasons ago, when the first revues began to bashfully present young ladies bare to the waist. It was generally prologue by a breath-taking hush from the orchestra pit, followed by the lowering of a silken gauze. Then the lady would be revealed for a brief second and the curtains would hastily roll together, as though ashamed."

Time moved on. The gauze disappeared and the glimpses of the glorified American girls became longer and less thrilling. Now, for the first time, a nude woman does a violent dance upon the stage. Roseray and Cappella's dance is a good dance, particularly the adagio of the second act."

NEW YORK "REVIEW"
May 22, 1928

"The dancing features predominate all the way through, led by two new and marvelous artists from the Casino de Paris, Roseray and Cappella. The posing of this couple, man and woman, is wonderful to behold and thrilling to a degree before unknown."

BROOKLYN "CITIZEN"
May 19, 1928

"A pair who danced under the name of Roseray and Cappella were a sensation. They stopped the show in the last act with one of the most daring dances your correspondent has ever seen. It was a startling feat of acrobatics, and they certainly deserved all the applause and cheers they received and then some."

NEW YORK "EVENING JOURNAL"
May 19, 1928

"Roseray and Cappella, imported from the Casino de Paris, who made their American debut last night, danced as no others could have done, especially in the second act, when rousing cheers brought them out for a half-dozen curtain calls."

NEW YORK "NEWS"
May 19, 1928

By Burns Mantle

"GREAT TEMPTATIONS" SPANISH AND FRENCH

"At 11:30 last evening Mile. Roseray, from the Casino de Paris, making her American debut at the Winter Garden, was clinging desperately, but with uncommon grace and only one foot, to the neck of M. Cappella the while he whirled her about in un-sensational abandon and apparently with no thought of safety first."

"Her other foot was flying through the air, and M. Cappella had both arms extended and both feet whirling."

"The next minute Mile. Roseray, having demonstrated the absolute safety of her toe-hold, was bowing to the Winter Gardeners, and they were cheering wildly."

"It was, everybody seemed to be agreed, the greatest and the most sensational of the classical acrobatic exhibits that Paris has sent to us, and the news of it is hereby spread that any who are interested in seeing a very beautiful naked lady cling to a very strong naked gent with no more than a toe or two placed cupily behind his ear may remember to send an early order for seats."

NEW YORK "WALL ST. JOURNAL"
May 20, 1928

"It would take the space of a young encyclopedia to go into any detail over the thirty-four scenes which make up 'The Great Temptations.' Standing out conspicuously are a pair of Russian dancers, by name Roseray and Cappella, who carry the acrobatic possibilities of this act to a point which elicits shouts of approval for the confidence of the lady in her partner and for his expertness in subjecting her to the utmost in athletic handling."

NEW YORK "GRAPHIC"
May 19, 1928

By Walter Winchell

"The height of nudity was reached on the Winter Garden stage last evening when an imported combination, by name Roseray and Cappella, adagio experts, terpsichored with not so much on their shapely bodies but abbreviated loin cloths."

"Probably their contributions were the most tempting of the Messrs. Shubert's 'Great Temptations,' a gorgeous revue."

"And the bravos greeted Roseray and Cappella, as graceful and entrancing a pair as that dear old Farree has submitted."

"They drew the cheers of the hardened Winter Gardeners, and well merited them. When the word gets around that this couple dance in nature's clothing, the box-office will be marked by a cross, and the treasurer will need four adding machines to count the nightly receipts."

NOW "THE GREAT TEMPTATIONS" CO., APOLLO THEATRE, CHICAGO

Address All Correspondence to ROSERAY AND CAPPELLA, 825 Buena Avenue, Chicago, Ill.

THE CHARLES FROHMAN COMPANY

GILBERT MILLER, Managing Director

ETHEL BARRYMORE

—in—

"THE CONSTANT WIFE"

by W. SOMERSET MAUGHAM

at MAXINE ELLIOTT'S THEATRE

West 39th Street

Matinees Wednesday and Saturday at 2:30

Evenings at 8:30

HOLBROOK BLINN

—in—

"THE PLAY'S THE THING"

By FERENC MOLNAR

Adapted by P. G. Wodehouse

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124 West 43rd Street

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Evenings at 8:30

OTIS SKINNER

—in—

"THE HONOR OF THE FAMILY"

By EMILE FABRE

From a Story by Balzac

English Adaptation by Paul M. Potter

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45th Street, West of Broadway

Matinees Wednesday and Saturday at 2:30 Evenings at 8:30

THE CAPTIVE

By EDOUARD BOURDET

Adapted by Arthur Hornblow, Jr.

HELEN
MENKENBASIL
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Evenings at 8:30

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La Pan and Bestedo

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WITH
Jerry Flynn

Versatility Plus Pep

Booked Solid

MURIEL
AND HER
Boy Friends

Booked Solid



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OF THE SEASON

William Fox

CIRCUIT OF
THEATRES



Season's
Greetings



Lillian Rich

Best Wishes to All

ROCCO
VOCCO

SEASON'S GREETINGS

CARL

FRITZIE

MASON AND GWYNNE

—in—

"THE TWO VIRGINIANS"

Direction: CHAS. J. FITZPATRICK

SEASON'S GREETINGS

MARY DANIS

"A LITTLE LOVELINESS AND LYRICS"

By HARRY BREEN

Direction: CHAS. J. FITZPATRICK

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FROM

ANN CODEE

AND

ANN CODEE'S SURPRISE

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MARIE DUVAL
BILLY BALLEW
JACK A. WALL
JACK SCHAEFER
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CHARLOTTE CARNEY
JOE McDEVITT
OTTO ROCKMAN

AND

FRANK ORTH

GREETINGS

CHIC

ROSE

YORKE AND KING

"THE OLD FAMILY TINTYPE"

Direction LEE and ROSALIE STEWART



SEASON'S GREETINGS TO OUR FRIENDS ALL OVER THE WORLD

CON COLLEANO

With ZENETA

Best wishes to "Variety" for a GOLDEN ANNIVERSARY

FROM

Joe Laurie Jr.

Actor

and his personal representative,

WM. DEGEN WEINBERGER

Friars Club



Greetings!

TO THE

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LOGUE
SUPERVISING**

DRAMATIC FEATURE PRODUCTIONS

—FOR—

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SEASON'S GREETINGS

KITTY DONER

THIS WEEK (DEC. 27)

Palace New York

Season's Greetings from

**ARTHUR
PETLEY AND CO.**

(FORMERLY THE 5 PETLEYS)

Now Touring the Pantages Circuit

Representative, ARTHUR SILBER
Fairs to Follow

Thanks to W.A.S.A.

Cheerio Everybody!

Hotel Ambassador

SAN FRANCISCO

RALPH H. OWEN, Manager

*Wishes its theatrical friends a Happy New Year
and a big season for 1927-28*

Among the prominent show folk who have stopped with
us during the past season are:

OSCAR LORRAINE
TRIXIE FRIGANZA
JACK CRAWFORD
CHARLES NELSON
LAURENCE LE DOUX
AL. K. HALL
JOHNNIE BURKE
VENITA GOULD
ROSE VALYDA
COL. ZACK MILLER

POLLY and OZ
J. FRANCIS HANEY
GLADYS CORRELL
ARTHUR HOCKWALD
TONEY and NORMAN
VAL and ERNIE STANTON
FOUR DIAMONDS
SYDNEY SMITH
CLINT FINNEY
WALTER CATLETT

*Best Wishes for a Happy and Prosperous
New Year*

**LUBLINER
AND
TRINZ**

**THEATRES, INCORPORATED
CHICAGO**

HAPPY NEW YEAR

TO
ALL
MY
FRIENDS

From

LEO F. FORBSTEIN



Also

SINCERE THANKS

to

FRANK L. NEWMAN

Managing Director

Publix Theatres, Los Angeles

MUSICAL DIRECTOR — MILLION DOLLAR THEATRE

EDDIE CHESTER

**PRINCIPAL COMEDIAN AND STAR
at the EVERGLADES, NEW YORK**

SAYS "ME TOO"

*Sincere Good Wishes and Season's Greetings
TO ALL MY FRIENDS*

HELENE HUGHES

FANCHON and MARCO IDEAS

PRIMA DONNA

WEST COAST THEATRES, Inc.

TOMMIE MALIE

Season's Greetings to MILT WEIL—PAUL ASH—LOU McDERMOTT and all my friends

Yessik that's OUR Baby!



Here's the Final Answer to
"Whos got the HITS for 1927"

First National will OWN 1927 — Just
as we owned 1926!
Right at the take-off — First National
has the New Year wrapped up as tight
as Harry Lauder's left trouser pocket.
22 Box-Office Big-Timers in the first
4 Months!
22 Winter Wows to keep your S.R.O.
sign out in the roughest weather...
Giving you such a jump on the New Year
that the Opposition can NEVER catch up!

**Box-Office Vitality-
Showmanship Stamina**
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FIRST NATIONAL FIRST!

in
1927

《 The LUCKY 7 for FIRST NATIONAL MONTH 》

COLLEEN MOORE
in *Twinkles*

CORINNE GRIFFITH
in *The Lady in Ermine*

**RICHARD
BARTHELMESS**
in *The White Black Sheep*

LEON ERROL
in *The Lunatic at Large*—with
DOROTHY HACKETT

JOHNNY HINES
in *Stepping Stone*

THE PERFECT SAD
with Ben Lyon and Pauline Starke

The MASKED WOMAN
with Anna G. Nilsson & Dolores Costello

《 And FEBRUARY to APRIL will make it 4 TOP-PROFIT MONTHS IN A ROW 》

NORMA TALMADGE
in *Comito*

Charles Murray & Chester Conklin in
McFADDEN'S FLATS

**CONSTANCE
TALMADGE**
in *The Vamp from Venice*

EASY PICKINGS
with Anna G. Nilsson

COLLEEN MOORE
in *Orchids and Ermine*

AN AFFAIR OF FOLLIES
with Billie Dove, Louis Stone
and Lloyd Hughes

HARRY LANGDON
in *Land Parrot*

THE DUKE OF LADIES
with Ben Lyon and Mary Brian

CORINNE GRIFFITH
in *Three Hours*

RAYO-NUTS (feature)
with Charles Murray & George Sidney

HILTON SILLS
in *The Shipwrecked Gentleman*—feature film

FRENCH DRESSING
A Robert Kane Production

KEN MAYNARD
in *The Overland Stage*

KEN MAYNARD
in *Somewhere South of Seneca*

THE RIVER (feature)
with Billie Dove and Louis Stone

THOMAS MEIGHAN
FAMOUS PLAYERS-LASKY STUDIO
LONG ISLAND CITY, N. Y.

Heartiest Holiday
Greetings and Best
Wishes for your
success in 1927.

Hope you enjoyed
"Tin Gods" and
"The Canadian".

My next Paramount
picture will be a
special based upon
an original story
by Owen Davis.

Sincerely,
Thomas Meighan



JOE CANDULLO
and His ORCHESTRA

Everglades, Broadway, New York
Second Year

RECORDING EXTENSIVELY

WITH MY EVERY GOOD WISH



A HAPPY NEW YEAR
VERY SINCERELY

MARY FARRELL

Season's Greetings

From

SAM HERMAN

Geo. Teets

Sidney Wormser

Ben Roos

Little Al Cozart

Jack Matthews

and the rest of the staff.

TRIXIE FRIGANZA

wishes you

A HAPPY AND PROSPEROUS NEW YEAR

SEASON'S GREETINGS
TO ALL

Direction RILEY BROS.

ALMA and DUVALL

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Also (in association with Gilbert Miller)

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IN

"DAISIES WON'T TELL"

By OWEN WINTERS and LEONARD CLINE

A MUSICAL COMEDY

"STRIKE UP THE BAND"

Book by GEORGE S. KAUFFMAN. Music by GEORGE GERSHWIN. Lyrics by IRA GERSHWIN.

In association with CHAS. L. WAGNER

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A Play of Carnival Tent Life

By J. KENNETH NICHOLSON

A Dramatization of Arnold Bennett's Novel

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VARIETY

THERE'S A HEAP OF HAPPINESS IN
STORE FOR EVERYBODY AND HERE'S HOPING
YOU GET YOURS STOP I'M WITH WARNER
BROTHERS SO I'M GETTING MINE REGARDS
MONTE BLUE

BERT LYTELL

THE DENVER "POST"

HIGH-CLASS ORPHEUM BILL IS HEADED BY LYTELL, FILM STAR

Bert Lytell, stage and screen star, who is making a personal appearance at the Orpheum this week in a sketch called "The Valiant," is knocking 'em cold. If there is anyone in this man's town who believes Lytell hasn't a fan following, just ship him to the Orpheum and let him listen to the show-stopping applause, which starts with Lytell's appearance, and calls him back for a number of curtain calls and a speech!

"The Valiant" is a highly dramatic bit, with a lot of punch crowded into the brief space allotted it. It has human appeal, suspense, an element of mystery and a surprise ending, and Lytell's handling of his part is beyond criticism. With an excellent supporting cast, the piece easily is the prime offering of the Orpheum.

And Lytell is the company:

There are the Paul, in the most acrobatic turn. It is one of the posely doesn't with m

type and Eldrie.

vamp:

Sidney

a C

JOHN FORD

WILLIAM FOX STUDIOS
HOLLYWOOD

Management, HARRY WEBER

"Marie Saxon made one of the large contributions of the evening."
—VREELAND ("Telegram")

"...featured and deserves to be."
—MOOREHOUSE ("Herald-Tribune")

"...the best I have ever seen."—DALE ("American")

SEASON'S GREETINGS



MARIE SAXON

"...always a pleasure to watch this charming girl who seems to float through the air."
—COLEMAN ("Mirror")

"...her ways all winsome, her dancing a swift delight."
GABRIEL ("Sun")

TO THE WARNER BROTHERS:

THE BEST THE
NEW YEAR OFFERS

FOR THEIR CONFIDENCE IN ME

Chas. 'Chuck' Riesner



Director of

"THE MAN ON THE BOX"

"OH! WHAT A NURSE"

"THE BETTER 'OLE"

"THE MISSING LINK"

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**The Six English
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This Week (Dec. 27)

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SEASON'S GREETINGS

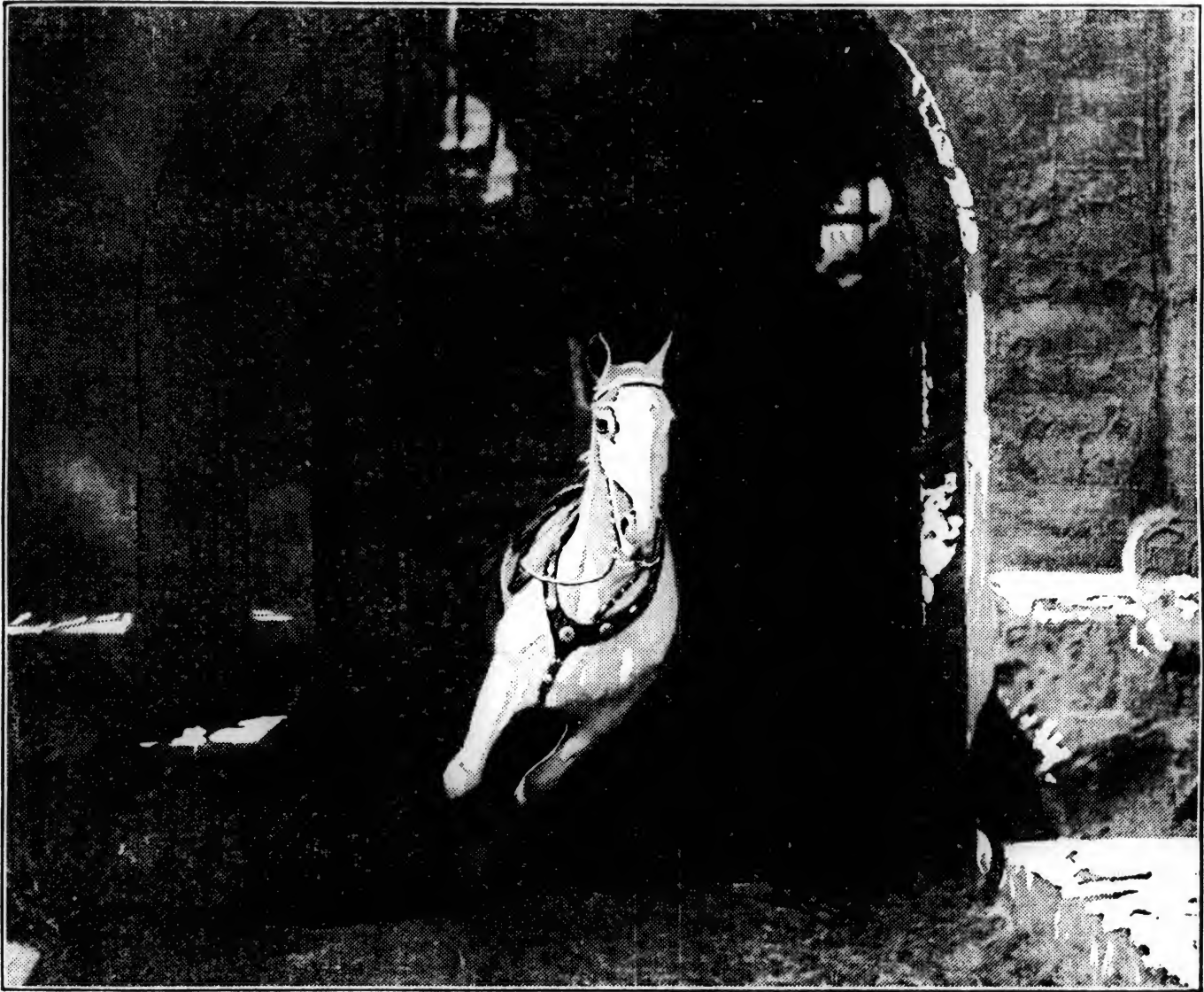
JAY REED

as "Gus Eisman"

in Edgar Selwyn's Hilarious Comedy

"Gentlemen Prefer Blondes"

Eight Capacity Weeks at
BELASCO THEATRE, LOS ANGELES



SILVER KING

*sends New Year Greetings to the trade and congratulations to "Variety" on its
21st anniversary.*

P. S.—FRED THOMSON asked me to send his best wishes, too.

STUART PATON

DIRECTOR

Now with Metro-Goldwyn-Mayer

I am happy to announce to all my friends of the industry that I have fully recovered from the accident to my eyes. Also that Dr. O. A. Brownson, the eminent eye specialist, has pronounced them 100 per cent perfect with no fear of any future ill results.

STUART PATON

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THE SEASON'S GREETINGS

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AND

HIS ORCHESTRA

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BY POPULAR DEMAND

PHIL

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for Next Summer

"TAPS," Personal Representative
1587 Broadway—Chickering 2151-2152

Universal Pictures Corporation

PACIFIC COAST STUDIOS
UNIVERSAL CITY, CALIFORNIA

To My Friends:

THE EXHIBITORS

You know and I know that nowadays the acid test of a picture is how it is received by the newspaper critics.

I recently held a private showing of my latest Universal production "Held by the Law," before a gathering of nearly one hundred representatives of the press.

I take pleasure in showing you a few of the excerpts taken from the advance notices given my picture by these Editors.

* * *

"Has unusual box office appeal. . . ."

Jack Townley of the HOLLYWOOD "NEWS."

* * *

"For intelligence of treatment, 'Held by the Law' can only be compared to 'The Acquittal' "

Welford Beaton of the "FILM SPECTATOR."

* * *

"Eddie Laemmle's direction of 'Held by the Law' makes it one of the best melodramas ever filmed. . . ."

Jimmie Starr of "CINEMATTERS."

* * *

"It is one of the finest screen dramas I have ever seen. . . ."

Eleanor Barnes of LOS ANGELES "NEWS."

* * *

"Should easily prove one of the big money-makers of the year. . . ."

Tom Waller of "MOVING PICTURE WORLD."

* * *

"Eddie Laemmle made one of the best melodramas I have ever seen without resorting to trick camera angles. . . ."

Florence Lawrence of LOS ANGELES "EXAMINER."

Sincerely yours,

Edward Laemmle

P.S. Watch for my next one—"Cheating Cheaters."

P.S.S. If you think I am too modest about my work, read this advertisement again. E. L.

Season's Greetings

RUTH CUMMINGS

Titled:

"LA BOHEME"

"ALTARS OF DESIRE"

and others

WITH

METRO-GOLDWYN-MAYER

Season's Greetings

DAN SHONE

Booking for Loew's and Independent
Picture Houses

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Season's Greetings



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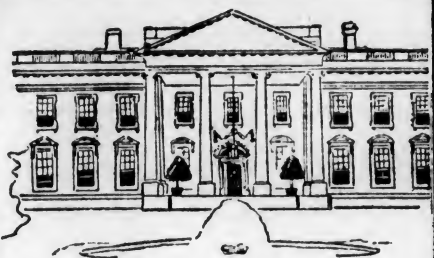
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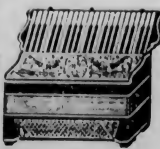
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in
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in
"Desire Under the Elms"

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in
"Great God Brown"

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"His People"
Universal

LOUIS XIII
in
"Bardelys the Magnificent"
M-G-M

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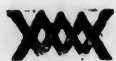
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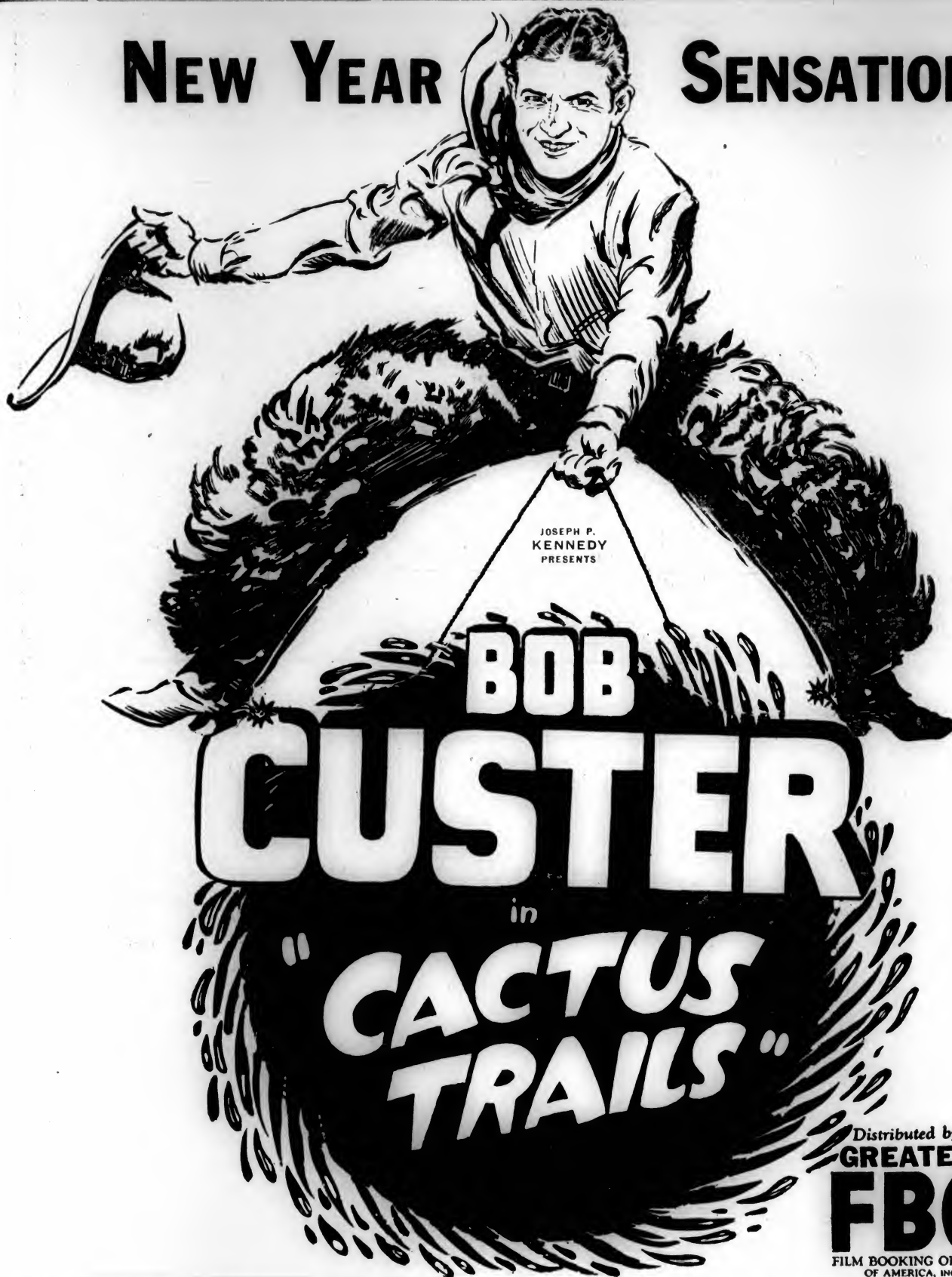
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1926

SEASON'S GREETINGS

1927

EMMERSON GILL

and His ORCHESTRA

BAMBO GARDEN

CLEVELAND, OHIO

1926

SEASON'S GREETINGS

1927

(HELLO—MY FRIENDS ON THE COAST)

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LOEW'S STATE THEATRE, CLEVELAND, OHIO

SEASON'S GREETINGS

AUSTIN WYLIE and His ORCHESTRA

GOLDEN-PHEASANT RESTAURANT

CLEVELAND, OHIO

GREETINGS

STATE, NEW YORK, THIS WEEK (DEC. 27)

JAMES RUSSEL and ARMSTRONG HARRY

"SQUIRREL FOOD PERSONIFIED"

Direction—AL. GROSSMAN

HAPPY NEW YEAR

To LEE and J. J. SHUBERT
(Providing they don't build any more theatres)

HAPPY NEW YEAR

To A. L. ERLANGER
(For only building one new theatre)

HAPPY NEW YEAR

To ALL THE PRODUCING MANAGERS
(If they form a new Managers' Association—and stick together
for once in their lives)

HAPPY NEW YEAR

To THE ACTORS' EQUITY ASSOCIATION
(Who have done as much for the Manager as they have for the
Actor)

HAPPY NEW YEAR

To ADOLPH ZUKOR, MARCUS LOEW and WILLIAM FOX
(For at least building beautiful theatres which will never be
garages)

HAPPY NEW YEAR

To JOE LEBLANG
(If he would close his cut-rate ticket offices for a couple of
weeks just to see if we could get them back to the box-office
again. But listen, Sweetheart, I'm for you, whether you do
or not!)

HAPPY NEW YEAR

To CHANNING POLLACK
(Because he had no plays on Broadway; so he couldn't talk
about the Immoral Plays in New York this season)

HAPPY NEW YEAR

To JOHN GOLDEN
(Who finally discovered that the Clean Plays must have sug-
gestive newspaper advertisements)

HAPPY NEW YEAR

To WINTHROP AMES
(Who is the only manager in New York who is not commercial)

AND

HAPPY NEW YEAR

TO

EVERYBODY

A. H. Woods

COMPLIMENTS OF THE SEASON

RENEE ADOREE

Melisande in "THE BIG PARADE"

Under Contract METRO-GOLDWYN-MAYER



MY PA AND MA

Says to Wish Everybody

A HAPPY NEW YEAR

BILLY DIAMOND, JR.

SEASON'S GREETINGS

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MARY PHILBIN

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Personal Direction WM. JACOBS

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SAM TAYLOR

DIRECTING

MARY PICKFORD

TIM WHELAN

CO-AUTHOR

MARY PICKFORD'S NEXT PRODUCTION

"SAFETY LAST"

"WHY WORRY?"

"GIRL SHY"

"HOT WATER"

"THE FRESHMAN"

"FOR HEAVEN'S SAKE"

"TRAMP, TRAMP, TRAMP"

"THE STRONG MAN"

"EXIT SMILING"

A HAPPY NEW YEAR TO
MR. FRED MILLER'S
Beautiful **CARTHAY CIRCLE Theatre**
LOS ANGELES
AND

JACK LAUGHLIN'S

Sensational Masterpiece "GLORY" with 50 Artists
"AMERICA'S GREATEST PROLOGUE PRESENTATION"

—WITH—

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THE VOICE BEAUTIFUL ALISAR MARQUEE	CALIFORNIA'S OWN STAR ARNOLD GRAZER	MAURICE LEAF OF KNX RADIO FAME
"AMERICA'S GREATEST SOUSE" WILL STANTON	CARL BYAL <small>LYRIC TENOR SINGING "BUDDIE" and "PICARDY"</small>	NOTED CHARACTER SINGER DON THRAILKILL
WONDERFUL SOPRANO EMILY CLARKE	NOTE <small>Never before in the history of prologue presentations has there ever been such a great show.—"GRAPHIC."</small>	OVER THE TOP BOYS SCOTT and CASEY

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THE CLIMAX OF ARTISTIC APPLAUSE HITS

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Beautiful **CARTHAY CIRCLE Theatre**
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HAJIA TROUPE HAWAIIAN MUSICIANS

J. J. MOONEY, Manager
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Season's Greetings from Richard Obee, T. P. R.

In dear memories of those who have departed.
In good thought of those who are absent and present;
In giving and in receiving;
In feasting and making merry;
In parent's gladness and in children's mirth.

"God Bless Us — Everyone"

HOTEL SOMERSET
NEW YORK.

RICHARD OBBE.

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PAULETTE LA PIERRE

"THE FRENCH DOLL"

At the Kit Cat Club, Chicago

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ARTHUR BYRON

with "THE SHELF"

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16TH WEEK WITH TERRY DUFFY

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To the many friends in New York, and in the Show Business in general, who have made our eastern stay in the metropolis a most pleasant one.

AU REVOIR, CHARLES L. FISCHER.

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"WINGS OF THE STORM"

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By SAMMY BURNS

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KINGS OF HARMONY AND FUN
FROM THE 69th COAST ARTILLERY

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TWO YOUNG GIRLS FROM OLD KENTUCKY

BOOKED IN CONJUNCTION WITH ORREN & DREW

TOD WATSON

—AND HIS—

SUNKIST STRUM-COPATORS

—IN A—

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in a breezy little com-
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—PITTSBURGH "GAZETTE-
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IN

EARL DANCER'S

"MISS CALICO"

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N
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FROM

THE DARLING OF SONG AND DANCE



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AND

ELSIE JANIS' "PUZZLES OF 1925"

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Lyrics by LORENZ HARTIn the cast are these artists:
Lester Cole, Patrick Raftery, Margaret Breen,
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Grant Simpson, Edith Melser, Allen Stanley,
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Einar Hanson

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GEORGE SIDNEY

COMPLIMENTS OF THE SEASON

JOHN S. ROBERTSON
and
JOSEPHINE LOVETT

SEASON'S GREETINGS

FROM

GUY LOMBARDO

and His ROYAL CANADIANS

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CLEVELAND, OHIO

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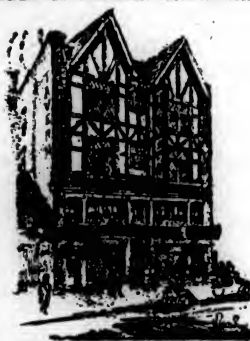


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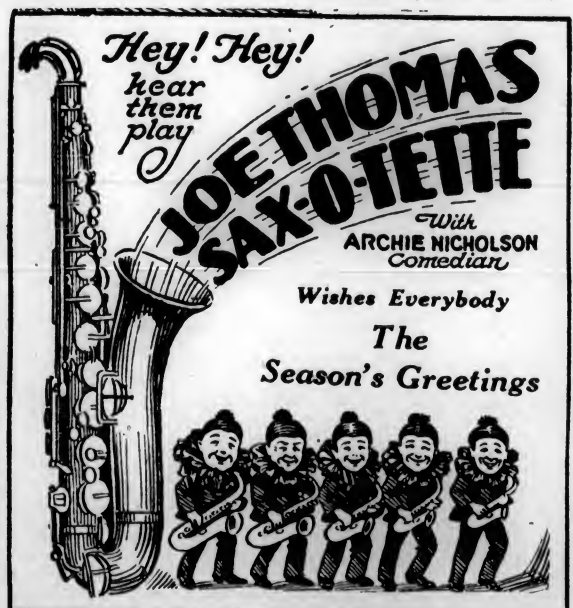
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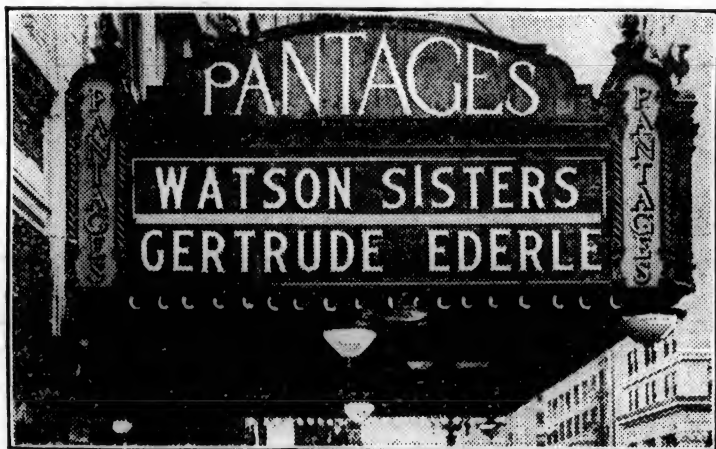
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"The Texas Streak"—Universal
Management
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First National
"The Fifth Commandment"—Emory
Johnson—Universal
"Dorothy With a Million"—Harmon
Weight—F. B. O.
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"Bardeleys the Magnificent"—Vidor—
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